

William Shakespeare, *Romeo and Juliet*, Act II, Scene ii - Grade 8

Learning Objective: The goal of this two to three day exemplar is to give students the opportunity to use the reading and writing habits they've been practicing on a regular basis to make meaning out of Shakespeare's play. By reading and re-reading the passage closely, and focusing their reading through a series of questions and discussion about the text, students will identify the many ways Shakespeare explores how Romeo and Juliet express their love for one another. When combined with writing about the passage, students will discover how much they can learn from just a single scene of a play.

Reading Task: *Re-reading is deliberately built into the instructional unit. Students will silently read the passage in question on a given day— first independently and then following along with the text as the teacher and/or skillful students read aloud. Depending on the difficulties of a given text and the teacher's knowledge of the fluency abilities of students, the order of the student silent read and the teacher reading aloud with students following might be reversed. What is important is to allow all students to interact with challenging text on their own as frequently and independently as possible. Students will then re-read specific passages in response to a set of concise, text-dependent questions that compel them to examine the meaning and structure of Shakespeare's prose.*

Vocabulary Task: *Most of the meanings of words in the exemplar text can be discovered by students from careful reading of the context in which they appear. Where it is judged this is not possible, underlined words are defined briefly for students in a separate column whenever the original text is reproduced. At times, this is all the support these defined words need. At other times, particularly with abstract words, teachers will need to spend more time explaining and discussing these words. Teachers can use discussions to model and reinforce how to learn vocabulary from contextual clues. Students must be held accountable for engaging in this practice. In addition, high value academic ('Tier Two') words have been **bolded** to draw attention to them. Given how crucial vocabulary knowledge is for students' academic and career success, it is essential that these high value words be discussed and lingered over during the instructional sequence.*

Sentence Syntax Task: *On occasion students will encounter particularly difficult sentences to decode. Teachers should engage in a close examination of such sentences to help students discover how they are built and how they convey meaning. While many questions addressing important aspects of the text double as questions about syntax, students should receive regular supported practice in deciphering complex sentences. It is crucial that the help they receive in unpacking text complexity focuses both on the precise meaning of what the author is saying and why the author might have constructed the sentence in this particular fashion. That practice will in turn support students' ability to unpack meaning from syntactically complex sentences they encounter in future reading.*

Discussion Task: *Students will discuss the passage in depth with their teacher and their classmates, performing activities that result in a close reading of Shakespeare's play. The goal is to foster student confidence when encountering complex text and to reinforce the skills they have acquired regarding how to build and extend their understanding of a text. A general principle is to always re-read the portion of the text that provides evidence for the question under discussion. This gives students another encounter with the text, reinforces their use of text evidence, and helps develop fluency.*

Writing Task: *Students will paraphrase different lines from Shakespeare's play and then write a more structured essay examining the symbolism, imagery or ideas within the scene as a whole. Teachers might afford students the opportunity to revise their in-class paraphrases after participating in classroom discussion or even rewrite their essay after receiving teacher feedback, allowing them to refashion both their understanding of the text and their expression of that understanding.*

Text Selection: This selection, taken from Shakespeare's play *Romeo and Juliet*, has been a staple of middle school ELA classrooms for many years. While his language can be challenging at times, the poignancy of the young lovers and their ardent declarations of love are crowd pleasing favorites, and his vivid examples offer clear and compelling avenues for in-class discussion, exploration, and close reading.

Outline of Lesson Plan: This lesson can be delivered in three days of instruction and reflection on the part of students and their teacher, and an additional day can be added for reviewing and rewriting the culminating assessment.

Standards Covered: The following Common Core State Standards are the focus of this assignment: RL.8.1, RL.8.2, RL.8.4, RL.8.8; W.8.2, W.8.9; SL.8.1; L.8.4, L.8.5, L.8.6.

The Text: Shakespeare, William. Romeo and Juliet, Act II, Scene ii

Exemplar Text

Vocabulary

SCENE II. Capulet's orchard.

Enter ROMEO

ROMEO

He jests at scars that never felt a wound.

jokes

JULIET appears above at a window

But, soft! what light through yonder window breaks?

that

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green

chaste

And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

speaks

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

ask

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

JULIET

Exemplar Text

Vocabulary

Ay me!

ROMEO

She speaks:

O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

JULIET

O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO

[Aside] Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.

ROMEO

I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

JULIET

What man art thou that thus bescreen'd in night

What cause makes

cast off

Exemplar Text

Vocabulary

So stumblest on my counsel?

ROMEO

By a name

I know not how to tell thee who I am:

My name, dear saint, is hateful to myself,

Because it is an enemy to thee;

Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words

Of that tongue's utterance, yet I know the sound:

Art thou not Romeo and a Montague?

ROMEO

Neither, fair saint, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore?

The orchard walls are high and hard to climb,

And the place death, considering who thou art,

If any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'er-perch these walls;

For stony limits cannot hold love out,

And what love can do that dares love attempt;

Therefore thy kinsmen are no stop to me.

JULIET

If they do see thee, they will murder thee.

ROMEO

Alack, there lies more peril in thine eye

Than twenty of their swords: look thou but sweet,

And I am proof against their enmity.

JULIET

I would not for the world they saw thee here.

ROMEO

I have night's cloak to hide me from their sight;

And but thou love me, let them find me here:

My life were better ended by their hate,

Than death prorogued, wanting of thy love.

fly over

Invincible, unbeatable

Postponed, delayed

Exemplar Text

Vocabulary

JULIET

By whose direction found'st thou out this place?

ROMEO

By love, who first did prompt me to inquire;

He lent me counsel and I lent him eyes.

I am no pilot; yet, wert thou as far

As that vast shore wash'd with the farthest

sea, I would adventure for such merchandise.

JULIET

Thou know'st the mask of night is on my face,

Else would a maiden blush bepaint my cheek

For that which thou hast heard me speak to-night

Fain would I dwell on form, fain, fain deny

What I have spoke: but farewell compliment!

Dost thou love me? I know thou wilt say 'Ay,'

And I will take thy word: yet if thou swear'st,

Thou mayst prove false; at lovers' perjuries

Then say, Jove laughs. O gentle Romeo,

If thou dost love, pronounce it faithfully:

Or if thou think'st I am too quickly won,

I'll frown and be perverse and say thee nay,

So thou wilt woo; but else, not for the world.

In truth, fair Montague, I am too fond,

And therefore thou mayst think my 'havior light:

But trust me, gentleman, I'll prove more true

Than those that have more cunning to be strange.

I should have been more strange, I must confess,

But that thou overheard'st, ere I was ware,

My true love's passion: therefore pardon me,

And not impute this yielding to light love,

Which the dark night hath so discovered.

ROMEO

Lady, by yonder blessed moon I swear

That tips with silver all these fruit-tree tops--

JULIET

O, swear not by the moon, the inconstant moon,

lies

difficult

before

assume, blame

Exemplar Text

Vocabulary

That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROMEO

What shall I swear by?

JULIET

Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

excessive devotion

ROMEO

If my heart's dear love--

JULIET

Well, do not swear: although I joy in thee,
I have no joy of this contract to-night:
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! as sweet repose and rest
Come to thy heart as that within my breast!

ROMEO

O, wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have to-night?

ROMEO

The exchange of thy love's faithful vow for mine.

JULIET

I gave thee mine before thou didst request it:
And yet I would it were to give again.

ROMEO

Wouldst thou withdraw it? for what purpose, love?

JULIET

But to be frank, and give it thee again.
And yet I wish but for the thing I have:
My bounty is as boundless as the sea,

Exemplar Text

Vocabulary

My love as deep; the more I give to thee,
The more I have, for both are infinite.

Nurse calls within

I hear some noise within; dear love, adieu!
Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again.

Exit, above

ROMEO

O blessed, blessed night! I am afeard.
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

Re-enter JULIET, above

JULIET

Three words, dear Romeo, and good night indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite;
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.

NURSE

[Within] Madam!

JULIET

I come, anon.--But if thou mean'st not well,
I do beseech thee--

NURSE

[Within] Madam!

JULIET

By and by, I come:--

Exemplar Text

Vocabulary

To cease thy suit, and leave me to my grief:
To-morrow will I send.

ROMEO

So thrive my soul--

JULIET

A thousand times good night!

Exit, above

ROMEO

A thousand times the worse, to want thy light.
Love goes toward love, as schoolboys from their books,
But love from love, toward school with heavy looks.

Retiring

Re-enter JULIET, above

JULIET

Hist! Romeo, hist! O, for a falconer's voice,
To lure this tassel-gentle back again! Bondage
is hoarse, and may not speak aloud; Else
would I tear the cave where Echo lies,
And make her airy tongue more hoarse than mine,
With repetition of my Romeo's name.

ROMEO

It is my soul that calls upon my name:
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!

JULIET

Romeo!

ROMEO

My dear?

JULIET

At what o'clock to-morrow
Shall I send to thee?

*person who trains hawks and falcons to hunt
hawk*

Exemplar Text

Vocabulary

ROMEO

At the hour of nine.

JULIET

I will not fail: 'tis twenty years till then.

I have forgot why I did call thee back.

ROMEO

Let me stand here till thou remember it.

JULIET

I shall forget, to have thee still stand there,

Remembering how I love thy company.

ROMEO

And I'll still stay, to have thee still forget,

Forgetting any other home but this.

JULIET

'Tis almost morning; I would have thee gone:

And yet no further than a wanton's bird;

Who lets it hop a little from her hand,

Like a poor prisoner in his twisted gyves,

And with a silk thread plucks it back again,

So loving-jealous of his liberty.

ROMEO

I would I were thy bird.

JULIET

Sweet, so would I:

Yet I should kill thee with much cherishing.

Good night, good night! parting is such sweet sorrow,

That I shall say good night till it be morrow.

Exit above

ROMEO

Sleep dwell upon thine eyes, peace in thy breast!

Would I were sleep and peace, so sweet to rest!

Hence will I to my ghostly father's cell,

His help to crave, and my dear hap to tell.

Exit

playful

ties or shackles (what ties the falcon's leg to the falconer)

Day One: Instructional Exemplar for Shakespeare’s *Romeo and Juliet*

- 1. The teacher introduces the day’s passage with minimal commentary and students read it independently. (10 minutes)
- 2. The teacher and/or skillful student then reads the passage out loud to the class as students follow along in the text. (5 minutes)
- 3. The teacher asks the class to discuss text-dependent questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate. (35 minutes)

| Text under Discussion | Directions for Teachers/Guiding Questions For Students |
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SCENE II. Capulet's orchard.

Enter ROMEO

ROMEO

He jests at scars that never felt a wound.

JULIET appears above at a window

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she...

[read entire passage]

ROMEO

I take thee at thy word:

Call me but love, and I'll be new baptized;

Henceforth I never will be Romeo.

1. Introduce the text and students read independently

Other than giving the brief definitions offered to words students would likely not be able to define from context (underlined in the text), avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the text silently. This close reading approach forces students to rely exclusively on the text instead of privileging background knowledge, and levels the playing field for all students as they seek to comprehend Shakespeare's play. It is critical to cultivating independence and creating a culture of close reading that students initially grapple with rich texts like those by Shakespeare without the aid of prefatory material, extensive notes, or even teacher explanations.

2. Read the text out loud as students follow along

Asking students to listen to Shakespeare's *Romeo and Juliet* exposes students a second time to the rhythms and meaning of his language before they begin their own close reading of the text. Speaking clearly and carefully will allow students to follow the shape of Shakespeare's dialogue, and reading out loud with students following along improves fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may be dysfluent with accurate pronunciations and syntactic patterns of English.

Text under Discussion

Directions for Teachers/Guiding Questions For Students

ROMEO

He jests at scars that never felt a wound.

3. Ask the class to answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.

As students move through these questions, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be **boldfaced** the first time it appears in the text). At times, the questions themselves may focus on academic vocabulary.

Ask students to translate the opening line of the scene into their own words and paraphrase the rest of Romeo's opening speech, emphasizing any subtle shifts in meaning.

As students write, circulate around the room doing over-the-shoulder conferences that reinforce reading and writing habits. Have one or two students read their paraphrases aloud. Ask other students to briefly confirm why one part of the paraphrase makes sense or why they think a student might have made a mistake. In both cases, make sure the students' rationale comes directly from the text. Hold off on confirming or correcting students' paraphrases until after they write their revisions. Once students have sought to make sense of Romeo's speech as a whole, the class is ready for a close reading of it.

(Q1) Why would Romeo say these words? What do these words mean?

Understanding Romeo's motivations requires grasping his meaning, and this is a good time to have students pair and share their **translations** of this opening line and then gather in groups of four to select the best translation among themselves to share with the class. Grasping the meaning of the line—"Only those who have never suffered laugh at the suffering of others"—is important both for the purpose of summing up Romeo's emotional state up to this point in the play and propelling the action forward.

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Directions for Teachers/Guiding Questions For Students

JULIET appears above at a window

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the **envious** moon,
Who is already sick and pale with grief,
That thou her maid art far more **fair** than she:
Be not her maid, since she is envious;
Her vestal **livery** is but sick and green
And none but fools do wear it; cast it off.
It is my lady, O, it is my love!
O, that she knew she were!
She speaks yet she says nothing: what of that?
Her eye discourses; I will answer it.
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

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chaste

speaks

ask

(Q2) What extended metaphor (conceit) does Romeo use to describe Juliet?

Teachers should draw their students' attention to the image of the sun and the stars and how Romeo uses them to explain a series of insights. By referring to Juliet as the sun, Romeo contrasts his previous love of Rosaline to his newfound affection for Juliet ("kill the envious moon"), and imagines Juliet's sunny disposition casting off the "pale" and "sick" envy he now associates with his past love of Rosaline. He also compares her eyes to stars, suggesting that they could stand in for the stars if they departed on business. Their presence there would confuse birds into thinking it was daytime. Continuing that image, he suggests that the "brightness of her cheek would shame those stars, / As daylight doth a lamp."

After the discussion, teachers should give students 3-4 minutes to revise their paraphrases of Romeo's opening speech; then, invite students to either read their new versions or comment on the changes they made with reference to the text.

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Directions for Teachers/Guiding Questions For Students

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| <p>JULIET Ay me!</p> <p>ROMEO She speaks: O, speak again, bright angel! for thou art As glorious to this night, being o'er my head As is a winged messenger of heaven Unto the white-upturned wondering eyes Of mortals that fall back to gaze on him When he bestrides the lazy-pacing clouds And sails upon the bosom of the air.</p> <p>JULIET O Romeo, Romeo! wherefore art thou Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.</p> <p>ROMEO [Aside] Shall I hear more, or shall I speak at this?</p> <p>JULIET 'Tis but thy name that is my enemy; Thou art thyself, though not a Montague. What's Montague? it is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? that which we call a rose By any other name would smell as sweet; So Romeo would, were he not Romeo call'd, Retain that dear perfection which he owes Without that title. Romeo, doff thy name, And for that name which is no part of thee Take all myself.</p> <p>ROMEO I take thee at thy word: Call me but love, and I'll be new baptized; Henceforth I never will be Romeo.</p> | <p><i>what cause makes</i></p> <p><i>cast off</i></p> | <p>(Q3) What two courses of action does Juliet contemplate? What insight does Juliet come to over the course of her speech?</p> <p>Juliet's opening monologue begins with those famous words, but the options she poses confirm the depth of hatred that exists between their respective families and the lengths to which they would have to go for love. Juliet then comes to the realization that her "enemy" is not Romeo or even the Montagues, but rather just a "name"—a name that exists completely separate from the man she loves.</p> <p>(Q4) Ask students to refashion the line "that which we call a rose / By any other name would smell as sweet" using different senses ("that which we call . . . would taste/look/sound . . .") to test their understanding of Juliet's monologue.</p> <p>Once students have created sentences, have them share them with the class to confirm comprehension; teachers can use this opportunity to help students through discussion to refine their examples through different word choices.</p> <p>A follow up discussion could consider different ways in which the line itself could be constructed.</p> |
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Day Two: Instructional Exemplar for Shakespeare’s *Romeo and Juliet*

- 1. Teacher introduces the day’s passage with minimal commentary and students read it independently. (10 minutes)
- 2. Teacher then reads the passage out loud to the class as students follow along in the text. (5 minutes)
- 3. Teacher asks the class to discuss text-dependent questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate. (35 minutes)

| Text under Discussion | Directions for Teachers/Guiding Questions For Students |
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JULIET

What man art thou that thus bescreen'd in night
So stumblest on my counsel?

ROMEO

By a name

I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word...

[read entire passage]

...

JULIET

Well, do not swear: although I joy in thee,
I have no joy of this contract to-night:
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! as sweet repose and rest
Come to thy heart as that within my breast!

1. Introduce the text and students read independently

Other than giving the brief definitions offered to words students would likely not be able to define from context (underlined in the text), avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the text silently. This close reading approach forces students to rely exclusively on the text instead of privileging background knowledge, and levels the playing field for all students as they seek to comprehend Shakespeare's play. It is critical to cultivating independence and creating a culture of close reading that students initially grapple with rich texts like those by Shakespeare without the aid of prefatory material, extensive notes, or even teacher explanations.

2. Read the text out loud as students follow along

Asking students to listen to Shakespeare's *Romeo and Juliet* exposes students a second time to the rhythms and meaning of his language before they begin their own close reading of the text. Speaking clearly and carefully will allow students to follow the shape of Shakespeare's dialogue, and reading out loud with students following along improves fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may be dysfluent with accurate pronunciations and syntactic patterns of English.

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Directions for Teachers/Guiding Questions For Students

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| <p>JULIET How camest thou hither, tell me, and wherefore? The orchard walls are high and hard to climb, And the place death, considering who thou art, If any of my kinsmen find thee here.</p> <p>ROMEO With love's light wings did I o'er-perch these walls; For stony limits cannot hold love out, And what love can do that dares love attempt; Therefore thy kinsmen are no stop to me.</p> <p>JULIET If they do see thee, they will murder thee.</p> <p>ROMEO Alack, there lies more peril in thine eye Than twenty of their swords: look thou but sweet, And I am <u>proof</u> against their enmity.</p> <p>JULIET I would not for the world they saw thee here.</p> | <p><i>fly over</i></p> <p><i>invincible</i></p> <p><i>postponed</i></p> | <p>(Q5) The height and difficulty of the orchard wall is cited by Juliet as one obstacle Romeo had to overcome to find her. What is the more worrisome concern she raises? What is Romeo's reply?</p> <p>The image of love aiding Romeo in flying over the physical wall keeping them apart is reinforced by his cavalier attitude toward the possibility of death were he caught by Juliet's "kinsmen." Teachers should stop and test student comprehension of the line, "And what love can do that dares love attempt"—in essence if someone in love can perform an action, then love will cause them to do so. Romeo does, however, note that there is one thing that would be fatal—hearing that Juliet does not love him.</p> |
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Directions for Teachers/Guiding Questions For Students

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| <p>JULIET ... Dost thou love me? I know thou wilt say 'Ay,' And I will take thy word: yet if thou swear'st, Thou mayst prove false; at lovers' <u>perjuries</u> Then say, Jove laughs. O gentle Romeo, If thou dost love, pronounce it faithfully: Or if thou think'st I am too quickly won, I'll frown and be perverse and say thee nay, So thou wilt woo; but else, not for the world. In truth, fair Montague, I am too fond, And therefore thou mayst think my 'havior light: But trust me, gentleman, I'll prove more true Than those that have more cunning to be strange. I should have been more strange, I must confess, But that thou overheard'st, ere I was ware, My true love's passion: therefore pardon me, And not <u>impute</u> this yielding to light love, Which the dark night hath so discovered.</p> <p>ROMEO Lady, by yonder blessed moon I swear That tips with silver all these fruit-tree tops--</p> <p>JULIET O, swear not by the moon, the inconstant moon, That monthly changes in her circled orb, Lest that thy love prove likewise variable.</p> <p>ROMEO What shall I swear by?</p> <p>JULIET Do not swear at all; Or, if thou wilt, swear by thy gracious self, Which is the god of my <u>idolatry</u>, And I'll believe thee.</p> | <p><i>lies</i></p> <p><i>difficult</i></p> <p><i>before</i></p> <p><i>assum</i></p> <p><i>e</i></p> | <p>(Q6) Juliet asks Romeo if he loves her, but then goes on to qualify her question. What rejoinders does she add to it, and how does she reveal her own state of mind in doing so?</p> <p>After posing her question Juliet immediately tells Romeo she knows he will swear he does, but what she really wants is not his sworn oath but his unbending true love. If, however, Romeo thinks that she has been too easily swept off her feet, then she will play 'hard to get' so that he will do his part to woo her. She'd prefer not to, because though it might appear that she quickly gives her love away, in truth she is more faithful than those girls who act coy. She should have been more coy herself, but Romeo overheard her confessing her love. That doesn't mean, however, that she loves him lightly.</p> <p>(Q7) Why does Juliet reject Romeo, swearing that he loves her "by yonder blessed moon"? How is the issue of Romeo pledging his love ultimately resolved in these lines?</p> <p>Romeo initially swears by the moon, and teachers should pause here to ask students what clues are present in the scene that would indicate that the moon is not a good choice (i.e. Romeo's earlier identification of his love of Rosaline with the moon). They should also explore why Juliet rejects that offer (the inconstancy of the moon) and explore the implications of her ultimately settling for Romeo giving his word (i.e. viewing Romeo as a god).</p> |
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| T e x t u n d e r | Directions for Teachers/Guiding Questions For Students | |
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| <p>JULIET Well, do not swear: although I joy in thee, I have no joy of this contract to-night: It is too rash, too unadvised, too sudden; Too like the lightning, which doth cease to be Ere one can say 'It lightens.' Sweet, good night! This bud of love, by summer's ripening breath, May prove a beauteous flower when next we meet. Good night, good night! as sweet repose and rest Come to thy heart as that within my breast!</p> | | <p>Ask students to translate these lines from Juliet into their own words, carefully considering sentence structure as they do so.</p> <p>As students write, circulate around the room doing over-the-shoulder conferences that reinforce reading and writing habits. Have groups of three students read their translations to each other aloud and compare how closely they match one another; where there are differences, ask the group to write down a question that would clarify the reason why their translations disagreed; collect the questions and ask them to the class as a whole so students can test their understanding and clarify their classmates' comprehension of Juliet's words, making sure their explanation is rooted in the text.</p> |

Day Three: Instructional Exemplar for Shakespeare’s *Romeo and Juliet*

- 1. Teacher introduces the day’s passage with minimal commentary and students read it independently. (10 minutes)
- 2. Teacher then reads the passage out loud to the class as students follow along in the text. (5 minutes)
- 3. Teacher asks the class to discuss text-dependent questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate. (35 minutes)

| Text under Discussion | Directions for Teachers/Guiding Questions For Students |
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ROMEO

O, wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have to-night?

ROMEO

The exchange of thy love's faithful vow for mine.

JULIET

I gave thee mine before thou didst request it:

And yet I would it were to give again...

[read entire passage]

...

ROMEO

Sleep dwell upon thine eyes, peace in thy breast!

Would I were sleep and peace, so sweet to rest!

Hence will I to my ghostly father's cell,

His help to crave, and my dear hap to tell.

Exit

1. Introduce the text and students read independently

Other than giving the brief definitions offered to words students would likely not be able to define from context (underlined in the text), avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the text silently. This close reading approach forces students to rely exclusively on the text instead of privileging background knowledge, and levels the playing field for all students as they seek to comprehend Shakespeare's play. It is critical to cultivating independence and creating a culture of close reading that students initially grapple with rich texts like those by Shakespeare without the aid of prefatory material, extensive notes, or even teacher explanations.

2. Read the text out loud as students follow along

Asking students to listen to Shakespeare's *Romeo and Juliet* exposes students a second time to the rhythms and meaning of his language before they begin their own close reading of the text. Speaking clearly and carefully will allow students to follow the shape of Shakespeare's dialogue, and reading out loud with students following along improves fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may be dysfluent with accurate pronunciations and syntactic patterns of English.

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Directions for Teachers/Guiding Questions For Students

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Exit above

ROMEO

Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly father's cell,
His help to crave, and my dear hap to tell.

Exit

Explanatory Writing Assignment: Directions for Teachers and Students / Guidance for Teachers

For an in-class essay, pick one of the topics discussed in class about the scene as a whole (e.g. bird imagery, the importance of names, the idea of death), and, in a single paragraph, explain how Shakespeare’s language reinforces the idea being examined.

Teachers should direct students back to their notes as many of the topics that will emerge in a close reading of the day’s passage will have already been discussed. Teachers may find it to be helpful to take one of the ideas that emerges in the discussion and develop notes on it (or divide the class into groups to do the same) so that students have a clear sense of how to develop the writing assignment with a rich use of examples. This topic could then be put “off limits” to students capable of this work independently but used as scaffolding for students who need more support.

Extension Activity for Day Three: During the next class period, the in-class essays could be peer reviewed and/or time set aside to revise them.

