

Romeo and Juliet— Act One

The Prologue

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Key for Reading Guide:



Holt Textbook (Purple)



Excerpt



Annotation Guide



Supplemental Article



Paired Poem

Annotation Guide for Prologue—to be given after cold read.

Annotate the excerpt for the following details:

- Form: Label the rhyme scheme
- Form: Number the lines
- Form: Find the 3 quatrains and the couplet—what kind of poem is this?
- Diction: Put a box around the negatively connoted words
- Details: What is the place setting for the play?
- Details: What is the relationship between the two households?
- Details: What does Shakespeare mean by “star-crossed lovers”?
- Details: What happens to the two lovers?
- Details: What is the subject matter for this play?
- Details: What does the chorus ask of the audience in the last two lines? Why?

STUDENT SAMPLE

The Prologue

1 Two households, both alike in dignity, ^{pride wealth} A → 2 families feuding
 Detail: set in Verona (pretty)

2 In fair Verona, where we lay our scene, B

3 From ancient grudge ^{anger} break to new mutiny, ^{rebellion} A

4 Where civil blood makes civil hands unclean. B

5 From forth the fatal loins ^{OFFSPRING} of these two foes ^{ENEMIES} C → Kids fall in love and kill themselves

6 A pair of star-cross'd lovers take their life; D → star-cross'd - HUNGER GAME not meant to be....

7 Whose misadventured piteous ^{pitiful} overthrows C

8 Do with their death bury their parents strife. ^{trouble} D

9 The fearful passage of their death-mark'd love, E

10 And the continuance of their parents' rage, F

11 Which, but their children's end, nought ^{not/could not} could remove, E

12 Is now the two hours' traffic of our stage; F

13 The which if you with patient ears attend, G

14 What here shall miss, our toil ^{work} shall strive to mend. G } we'll explain it later...? LISTEN!?

subject matter

- LOVE
- HATE

SAMPLE LESSON PLAN

Emily Howell, English I Pre-AP

Wednesday, January 15—Thursday, January 16

Lesson: Reading and Questioning Connections

Passage: *Romeo and Juliet*, III.i (Romeo Murders Tybalt)

Essential Questions for Unit:

1. *To what extent does our reaction to conflict and opposition dictate our outcomes?
2. How can we take healthy risks?

STUDENTS WILL LEARN...		BY DOING...
RL.9-10.1	To cite strong and thorough textual evidence to support analysis of what the text says explicitly ...	Writing Level One Questions
RL.9-10.1	To cite strong and thorough textual evidence to support analysis of... inferences drawn from the text .	Writing Level Two Questions
RL.9-10.2	To determine a theme or central idea of a text...	Writing Level Three Questions
RL.9-10.3	To analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters , and advance the plot or develop the theme .	Writing Level One, Two, and Three Questions
SL.9-10.1.a,c,d	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared , having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts ... to stimulate a thoughtful, well-reasoned exchange of ideas. c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas ; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. d. Respond thoughtfully to diverse perspectives , summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.	Writing Level One, Two, and Three Questions

Agenda for Student Lesson:

TIME	TASK
TUESDAY, JANUARY 14	
Homework	Define terms that will be necessary to understanding the passage in tomorrow's lesson.
WEDNESDAY, JANUARY 15	
5 minutes	Introduction to lesson (<i>teacher</i>) Allow students to ask questions about homework Distribution of materials
10 minutes	Cold read/annotation of passage for character's reaction to conflict copied on a separate sheet with no plot summary or footnotes (<i>individual</i>)
5-7 minutes	Students will write a 3-5 sentence summary of what happens in the scene so that I can monitor their developing understanding of complex texts (<i>individual</i>) I will remind them of the questioning strategy that we've used before -reminder of complex characters—Montag, Equality, now Odysseus -how looking at these complex characters leads to theme -culminating writing task will have to do with these big questions
5 minutes	Compose level one questions (<i>individual</i>)
5 minutes	Pair sharing level one questions and annotations (<i>pairs</i>)
7-10 minutes	Collaboratively compose level two questions (<i>pairs</i>)
10-15 minutes	Whole-group discussion of level 1 and 2 questions, questions, share insights, etc. Discussion focuses more on how level 1 and 2 questions move the reader into level 3 questions and understanding (<i>whole group</i>)
THURSDAY, JANUARY 16	
7-10 minutes	Collaboratively compose level three questions (<i>pairs</i>)
10 minutes	Whole-group discussion of level 3 questions (<i>whole group</i>)
2 minutes	Students receive sample questions handout and adequate/inadequate cards
Remainder of class	Students establish criteria for high-quality level 1,2, and 3 questions based on their work and discussion. Evaluate sample questions on the board. Students evaluate their own work and revise to improve quality.

Sample Questions:

Vote: **ADEQUATE** or **INADEQUATE**.

1. Line 6—What does the word “effeminate” mean in this context?
 2. Lines 5-6—What part does Juliet play in Romeo’s decision?
 3. How does our failure to accept responsibility for our actions bring negative consequences?
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1. Line 25—Who is Benvolio?
 2. Line 25—What kind of character is Benvolio?
 3. Why should Romeo listen to Benvolio?

SAMPLE STUDENT WORK—ACT III, SCENE I LESSON

Read and annotate the scene below. Remember that stage directions are in italics.

a malicious tale

ROMEO
1 This gentleman, the prince's near ally,
My very friend, hath got his mortal hurt
In my behalf; my reputation stain'd
With Tybalt's slander. --Tybalt, that an hour
5 Hath been my kinsman! O sweet Juliet,
Thy beauty hath made me effeminate
And in my temper soften'd valour's steel! *Re-enter BENVOLIO*

a friend

less manly

same or race family

BENVOLIO
O Romeo, Romeo, brave Mercutio's dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.

Level 1
Who tells ~~Benvolio~~ Romeo
to leave?
Benvolio

show

ROMEO
This day's black fate on more days doth depend;
This but begins the woe, others must end.

Level 2
What is Benvolio's
role in the story?

BENVOLIO
Here comes the furious Tybalt back again.

ROMEO
15 Alive, in triumph! and Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now! *Re-enter TYBALT*

being

Level 3
How does having a
peacekeeper ~~improve~~
help solve a conflict?

Now, Tybalt, take the villain back again,
That late thou gavest me; for Mercutio's soul
Is but a little way above our heads,

20 Staying for thine to keep him company:
Either thou, or I, or both, must go with him.

TYBALT
Thou, wretched boy, that didst consort him here,
Shalt with him hence.

ROMEO
This shall determine that. *They fight; TYBALT falls*

25 **BENVOLIO**
Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not amazed: the prince will doom thee death,
If thou art taken: hence, be gone, away!

29 **ROMEO**
O, I am fortune's fool!

SAMPLE STUDENT WORK—CULMINATING ESSAY

Mrs. Howell

English 1

February 5, 2013

The Balance of Parental Authority: *The Tragedy of Romeo and Juliet*

His heart stopping, Romeo meets the eye of the most beautiful girl he has ever seen, and the thoughts of his past love flee his mind. The noise of the boisterous crowd fades away as he takes a step toward her. Juliet shyly smiles at him, her heart fluttering. He takes her hand and softly whispers, "If I profane with my unworhiest hand/ this holy shrine, the gentle sin is this: / my lips, two blushing pilgrims, ready stand/to smooth that rough touch with a tender kiss" (I.v. 93-96). This passionate scene that portrays love at first sight may hint at a "happily ever after" ending, but in fact, this great play ends in disaster. Romeo and Juliet both commit suicide after a series of unfortunate circumstances, most of which were caused by their parents. If the misunderstanding parents of Romeo and Juliet had been properly involved in their children's lives, the awful outcome of the terrible tragedy would have ended much differently.

In *The Tragedy of Romeo and Juliet*, written by William Shakespeare, two "star-crossed lovers take their life" (Prologue). The constantly feuding Montagues and Capulets have two children, Romeo Montague and Juliet Capulet, who fall in love and marry in secret. Because of many unfortunate circumstances, they ultimately kill themselves. This fatal outcome has much to do with the imbalance of parental guidance along the rocky road of adolescence on which

the two lovers were traveling. Of course, the parents are not completely to blame. There is such a thing as common sense! But, the outcome of the tragedy would have been much different with loving, involved parents. Scientific studies detailed by David Dobbs in *National Geographic* show that adolescence is not "... a period of storm and stress," (Dobbs 2) but instead is the state of "... neural gawkiness" (Dobbs 4). During the teenage years, the brain is still developing and learning how to balance impulse, desire, rules and ethics. However, it is true that "... the brain does this work clumsily" (Dobbs 3). Yes, teens lack experience, but they are not as immature as some might think. The truth is adolescents "... weigh risk versus reward differently: in situations where risk can get them something they want, they value the reward more heavily than adults do" (Dobbs 5). Dobbs claims that teenagers are not careless and they do think before they act, contrary to popular belief. The difference between adults and teenagers is that teenagers value the outcome of the risk more than the consequence. These situations are where parents come in : "... when parents engage and guide their teens with a light but steady hand, staying connected but allowing independence, their kids generally do much better in life" (Dobbs 6). With the proper balance of parental involvement, teenagers will thrive and flourish without taking the risks their peers may be participating in. The opposite of the "light, but steady" parenting technique that Dobbs suggests is portrayed through the Montagues, parents of Romeo, and the Capulets, parents of Juliet. The Montagues were much too lenient, whereas the Capulets were much too controlling. Both houses were lacking the balance of parental authority needed to equip their children to handle life's disappointments.

The careless Lord and Lady Montague lived detached from their son Romeo's life and often seemed indifferent to his fate. While it is true that teenagers need privacy and

independence to make decisions themselves, they also need guidance through the critical time of adolescence. The Montagues did not give parental guidance to Romeo at all, and he was allowed to roam freely across Verona, marrying Juliet and eventually killing two men. In the beginning of the play, they didn't even know Romeo's whereabouts. Lady Montague asks, "O where is Romeo? Saw you him today?" (I.i.113). After answering Lady Montague, Benvolio, Romeo's cousin, then asks the Montagues about the cause of Romeo's depression. Lord Montague answers, "I neither know it nor can learn of him" (I.i.141). It is apparent that the Montagues have given up on Romeo and have left him to himself. For many teenagers this freedom seems appealing, although in the long run it is harmful. We see this fact personified in the end of the play when Romeo drinks a deadly vial of poison after he sees Juliet, who appears dead, and is unable to cope with his grief.

Compared to the Montagues, the Capulets may look as if they were a helpless couple with an irrational, rebellious daughter. But, everything was not as it seemed behind the walls of the Capulet mansion. Juliet had no real relationship with her parents, having been brought up most of her life by the nurse. Then all of a sudden, her mother comes to her saying, "Well, think of marriage now. Younger than you/Here in Verona, ladies of esteem/are made already mothers. / Thus then in brief:/The valiant Paris seeks you for his love" (I.iii.71-76). At the young age of thirteen, Juliet's parents are already arranging her marriage to Paris, whom she barely knows. At first, Juliet is compliant to her mother's wishes, but after her marriage to the banished Romeo, she refuses to marry Paris. Her defiance infuriates Lord Capulet who yells awful insults such as "Hang thee, young baggage! Disobedient wretch! /I tell thee what: get thee to church o' Thursday, /Or never after look me in the face. /Speak not. Reply not. Do not

answer me. / we have a curse in having her. /Out on her, hilding!"(III.v.160-168). When Juliet blatantly disobeys her father; he loses his self-control and lashes out at her unmercifully. If her parents had been more understanding, and less controlling and verbally abusive and intolerant and frustrating, Juliet could have told them about her marriage to Romeo and everything would have changed. Although she shouldn't have gone behind her parents' backs, she had no choice if she wanted to marry her family's enemy.

The desperate wails of Lady Capulet echo off the dank walls of the tomb. The bodies of their dead children lay with their arms intertwined on the cold, stone ground, the body of Lady Montague lying nearby. Montague and Capulet stare in shock at the final outcome of their meaningless hate. If they had been more understanding and helpful to their children the deadly conclusion to the play could have been avoided. Thus, it is true that there "... never was a story of more woe/Than this of Juliet and her Romeo" (V.iii. 325-326).

Works Cited

Dobbs, David. "Teenage Brains." *National Geographic*. October 2011. National Geographic Society. Online Magazine. 4 February 2013. <ngm.nationalgeographic.com>.

Shakespeare, William. *The Tragedy of Romeo and Juliet*. *Holt Elements of Literature: Third Course*. Ed. Kyleene Beers. Austin, Texas: Holt, Rinehart and Winston, 2008. 899-1024.