

Unit Plan : LLED 314
By Pablo Strauss

Romeo and Juliet
English 10

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Rationale

I am beginning with the assumption that this unit will be these students' first exposure to Shakespeare. In this case, *Romeo and Juliet* is the perfect play : exciting, not overly complicated, and full of themes young people relate to.

Learning to read, watch and listen to Shakespeare are acquired skills. It has taken me many years, and many plays, to be able to understand and enjoy Shakespeare to the extent that I can today ; it will take me many more before I am satisfied with this understanding. I want, then, to stress to students that they are undertaking a difficult but worthwhile process that will last throughout their lives, if they so choose.

Accordingly, my main objectives are to develop in students the desire to read, listen to and watch Shakespeare – to persuade and show them that Shakespeare is not “boring” – and to help them begin to develop the skills necessary to read and understand Shakespeare's language.

I will try to give each lesson a theme. Also, I will try to focus on one literary device some days, and in this way to gradually build students' repertoire of literary terminology, and ability to read. Finally, I will give each of the plays major characters – Romeo, Juliet, the Nurse, Friar Lawrence, and Mercutio – at least part of one class during which they will be singled out for particular attention.

The overall focus will not be on issues, but on what happens in the play. This focus means that I will try to work in literary terminology, historical background, and other peripheral concerns along the way, instead of giving them a special place. Rather than begin with a long, detailed introduction, I will start right in on the prologue, and only after give background information. I will integrate much of this background information into the final assignment.

I think it is enough, at this point, to try to read and watch the play, and to try to figure out what is happening, and why. My hope is that at the end of the unit students will have happy memories of Shakespeare.

Unit Objectives

1. Students will be able to acquire specific skills necessary to read, listen to, and understand Shakespearean English well enough to enjoy *Romeo and Juliet*.
2. Students will, through their encounter with *Romeo and Juliet*, become interested in and sympathetic toward Shakespeare, preparing them for further study and enjoyment.
3. Students will be able to explore and critically examine questions important and relevant to them - most importantly the dangerous, volatile nature of both love and violence - as they are represented in *Romeo and Juliet*.
4. Students will respond to different representations of *Romeo and Juliet* – including at least two movies, and the written text – in a variety of ways : orally, in writing, visually, physically, etc.
5. Students will work together harmoniously on a variety of group projects

Ministry of Education Prescribed Learning Outcomes

The following P.L.O.s pertain to this unit :

It is expected that students will :

- develop repertoires of skills and strategies to use as they anticipate, predict, and confirm
meaning while reading, viewing, and listening
- identify connections between their own ideas, experiences and knowledge and a variety
of literary and mass media works
- draw reasoned conclusions from information found in various written, spoken, or visual
communications and defend their conclusions rationally
- apply their knowledge of the conventions of language and use appropriate vocabulary to
talk about them
- enhance the precision, artistry, and clarity of their communication
- use language to explore thoughts, feelings, ideas and experiences to prepare for their roles in the world
- use language to interact and collaborate with others to explore ideas and accomplish

goals

Activities used in this Unit

Teacher reading to the class

Reading out loud as a class (choral reading)

Reading out loud individually (taking parts, a dramatic reading)

Daily “translation” exercises (done as homework, discussed in class)

Quizzes

Watching scenes from two separate film versions (Baz Lurhmann, Franco Zeffirelli)

Letter to a friend

Debates

Discussions

Final Project #1 : Test

This test will be designed to assess comprehension, and to make sure that student’s have made an effort to read the play as well as watching the movie. There will be one section with straightforward short-answer questions, and a choice of essay questions. The short answer questions will test how well students know the play ; the essay how deeply they have thought about the play and how conversant they are with its themes.

I will weigh the two final projects equally. But I believe the test is necessary because in the group project it would be possible for someone to avoid doing their share of the work (though I will use various strategies to avoid this problem).

Final Project #2 : Presentation of a scene from the play

The class will be divided into five groups. Each group will be responsible for a scene ; together, these scenes should convey the essential action and themes of the play.

Sections of later classes, as well as the second-last class in its entirety, will be allocated for preparation.

I like this project because many groups will have more people than major parts. Those who are not comfortable acting can make props or direct, which will be important parts of the presentation (and demand a deep level of understanding). This activity should force students to work together toward a clear understanding of what is happening in the play, and what is important thematically. (I have also seen the students I will be teaching performing drama skits, and was very impressed with their enthusiasm and skill).

The language of the play is difficult. I will give groups the option of “translating” Shakespeare’s English into modern English, which I believe to be a valuable exercise, or of reading the lines as they are written (students will not be expected to memorize their lines).

Assessment will include not only dramatic quality and faithfulness to the spirit of the play but also equitable participation of group members (not all of whom need act). I will be lenient, as the main goal here is to have student engage with the play in a way they enjoy.

I will also give the audience a role : stratified to recreate the atmosphere of the Elizabethan theatre, and encouraged to act accordingly (the groundlings should shout out, for example). This will be the moment to learn about the theatre of Shakespeare’s time.

Homework Assignments : “Translation” Exercises

I have decided to try these translation exercises for two reasons. First, because I noticed, during my short practicum, that when students were given a small amount of homework, consistently, knowing that it would be checked, the rate of completion was very high. I will be happy if students open their books regularly, if only for ten minutes.

Secondly, I think that the extremely flexible way of reading needed to understand Shakespeare will be foreign to these students : they will need to learn how to read. By repeatedly doing these exercises, they can learn the ways of thinking required, as well as how to use the tools necessary (glossaries, dictionaries) to read difficult material. I will also provide examples each time, as models.

I am not planning to mark these exercises, only to verify that students have completed two out of each four “translations.” That way, any student who makes an effort will get homework marks (7/10, I am thinking ; the other 3/10 could be for volunteering when we go over the answers in class). Even though the students have only done two out of four, they will see answers for all four when we discuss the answers in class. Quotations will increase in difficulty, but there will always be some fairly easy ones so that every students should be able to come up with two answers.

This exercise will also allow me to select important passages, to be sure that students read them, and to discuss them in class. Our discussion of the meaning of selected passages should bleed naturally into a discussion of themes, and of the literary devices at work.

This is the easiest, and most painless, way I can think of to introduce a way of reading that students will need.

Lesson 1 : The Prologue / Introduction to *Romeo and Juliet*

Objectives : Students will be able to :

1. be introduced to *Romeo and Juliet*, Shakespeare, and Elizabethan England
2. gain practice listening to and reading Shakespeare (through choral reading)
3. begin to understand the concept of **metaphor**, with reference to prologue
4. understand the key points of the sonnet form, as evinced in prologue

Hook : Watch the prologue in two different film versions

- Activities :
- Teacher reads the prologue, students listen
 - Read the prologue together (choral reading)
 - Discussion of sonnet form
 - Metaphor exercise : Begin with metaphor of traffic
“Is now the two hours’ traffic of our stage” (Pro. 12)
students practice making metaphors, in small groups
first, then we share as a class
 - Short lecture (On Shakespeare, his theatre)
(overheads, pictures)
Introduction to translation exercises.
 - Expectations : this will be daily homework, but not very much

- Closure : Exit Slip
1. Tell me three things about Shakespeare.
 2. What is a metaphor. Give an example.

Assessment : Exit Slip

Homework : First translation exercise

Translation Exercise #1 : Prologue

Instructions : “Translate” **two** out of the following four quotations.

(Say what you think they mean modern English.

Think how **you** would say the same thing.)

Remember : there is no “right” answer. But some answers are better than others. Think hard about your answers, **and use your glossary and your dictionary.**

Examples :

1. The which, if you with patient ears attend. (Prologue 13)

translation : If you are patient and pay attention...

2. In fair Verona, where we lay our scene (Prologue 2)

translation : This story takes place in the nice city of Verona.

Today's quotations :

1. Two households, both alike in dignity. (Prologue 1)
2. From ancient grudge break to new mutiny. (Prologue 3)
3. A pair of star-crossed lovers take their lives. (Prologue 6)
4. Which, but their children's end, naught could remove (Prologue 11)

Lesson 2 : The Fight

Objectives : Students will be able to :

1. Discuss the nature and causes of the violence in the play, as it first appears in 1.1
(I am going to use a simplified notation : 1.1.36 to mean Act one, Scene one, Line thirty-six)
2. Work together to create a family tree, showing relationships between characters –friendly and antagonistic - that they will be able to use throughout their reading of the play
3. Practice reading from play, and producing Shakespearean English
(Shakespearean insult sheet)

Hook : Watch video of scene 1.1 (Luhmann version)

Activities :

- Individual written response to video scene
- Group discussion on violence : causes? solutions? predictions?
- Class discussion – same topic
- Shakespearean Insult exercise
- Read scene 1.1, with students taking individual parts
- Character diagram : using *dramatis personae*, make diagram in which characters are placed on “sides” – Montague, Capulet, or Neutral –
- Check Homework / review what a metaphor is

Closure : Prediction exercise : who will “win” : Montagues or Capulets?

Assessment : Discussion

Homework : Translation exercises

Translation Exercise #2 : The Fight (1.1)

Instructions : “Translate” **two** out of the following four quotations.

(Say what you think they mean modern English.

Think how **you** would say the same thing.)

Remember : there is no “right” answer. But some answers are better than others. Think hard about your answers, **and use your glossary and your dictionary.**

Examples :

1. SAMPSON My naked weapon is out. Quarrel! I will back thee. (1.1.32)

translation : My knife is out. Lets fight them! I’ve got your back.

2. TYBALT What, drawn, and talk of peace? I hate the word
As I hate hell, all Montagues, and thee.

translation: You’re sword is out, and your talking about peace? I hate that word
as
much as I hate hell, all Montagues, and you.

Today’s quotations :

1. GREGORY The quarrel is between our masters and us their men. (1.1.18)

2. SAMPSON Is the law on our side if I say ay? (1.1.45)

3. PRINCE Three civil brawls, bred by an airy word, (1.1.87-89)
By thee, old Capulet, and Montague,
Have thrice disturbed the quiet of our streets.

4. MONTAGUE Who set this ancient quarrel new abroach? (1.1.102)

Lesson 3 : Eros and Cupid

Objectives : Students will be able to :

1. understand and discuss the Greco-roman idea of love , and the persistent representation of this idea (eros / cupid) both in the play and in our time
2. discuss their own ideas about love / falling in love / love at first sight
3. understand the device of **paradox**, examine how paradox is used in Act 1
4. get first practice acting

Hook : Show picture of Cupid ; draw out aspects of love as it is represented here

Activities : -group brainstorm : Do you believe in love at first sight?

Is falling in love painful?

-class discussion (results of brainstorm)

-Check Homework / review what a metaphor is

-reading, with students taking parts (scene 1.2)

-watch banquet scene (Zeffirelli version)

-as a class imitate dance : assign each student a partner. They must signal interest to the partner as they pass in the circle, and disinterest to others

-group discussion / class discussion : Is this scene realistic

-Discussion of paradox : use Romeo's speech 1.1.173ff.

-Paradox practice : in partners, practice making paradoxes (modelled on Romeo's speech)

Closure : Exit slip : paradox

Assessment : Exit slip, discussion

Homework : Translation exercise.

Translation Exercise #3 : Eros and Cupid

Instructions : "Translate" **two** out of the following four quotations.

(Say what you think they mean in modern English.

Think how **you** would say the same thing.)

Remember : there is no "right" answer. But some answers are better than others. Think hard about your answers, **and use your glossary and your dictionary.**

Examples :

1. BENVOLIO Alas that love, so gentle in his view
Should be so tyrannous and rough in proof! (1.1.167-8)

translation : Too bad that love looks so nice and gentle, but is actually
overpowering
and painful when it happens to you!

2. ROMEO Is love a tender thing? It is too rough,
Too rude, too boist'rous, and it pricks like a thorn.

translation : Is love really tender? It's too rough, untamed, and hard to control ; it
hurts too, like being pricked by a thorn.

Today's quotations :

1. ROMEO Why then, O brawling love, O loving hate (1.1.174)

2. ROMEO Not mad, but bound more than a madman is ;
Shut up in prison, kept without my food,
Whipped and tormented ... (1.2.54)

3. MERCUTIO You are a lover. Borrow Cupid's wings
And soar with them above a common bound. (1.4.17-18)

4. ROMEO I am too soon pierced with his shaft
to soar with light feathers... (1.4.19-20)

Lesson 4 : Love and Marriage

Objectives : Students will be able to :

1. understand and discuss the conceptions of marriage in the play, and compare that to their own ideas about marriage
2. critically examine the relationships between parents and children in the play
3. improve their fluency and comfort reading aloud from the play

Hook : Read out personal ads – Students quickly make personal ads in partners

Activities : -Read 1.2-3, out loud (individual students taking parts)

(This will take quite a bit of time. Up until now, we have not done much reading, so we will need to spend much of this class catching up. Some parts may be omitted, depending on time.)

-Watch Paris' interview with Capulet (1.2.1ff. ; Luhrmann version)

-Prediction exercise : what will happen to Paris?

-Check Homework / Review paradox (draw attention to both metaphors

and

paradoxes while reading out loud)

-Debate : Should parents help choose children's wives / husband
(divide class in half , give them time to prepare, then

Closure : Announce Quiz on Act 1 next class. Explain what kinds of questions will be on quiz, what it will be worth, etc . Encourage students to reread acts 1.

Assessment : Reading out loud.

Debate.

Homework : translation exercise

Translation Exercise #4 : Love and Marriage

Instructions : “Translate” **two** out of the following four quotations.

(Say what you think they mean modern English.

Think how **you** would say the same thing.)

Remember : there is no “right” answer. But some answers are better than others. Think hard about your answers, **and use your glossary and your dictionary.**

Examples :

1. CAPULET Let two more summers wither in their pride
Ere we may think her ripe to be a bride. (1.2.10-11)

translation : Wait two years, then she’ll be ready to get married.

2. LADY CAP. I was your mother much upon these years.

Today’s quotations :

1. PARIS Younger than she are happy mothers made. (1.2.12)
2. CAPULET And too soon marred are those so early made. (1.2.13)
3. NURSE No less? Nay, bigger! Women grow by men. (1.3.95)
4. LADY CAP. Examine every married lineament,
And see how one another lends content ; (1.2.83-84)

Lesson 5 : Romeo and Juliet : together at last

Objectives : Students will be able to :

1. Become familiar with a key, famous scene (the “balcony scene”) in Romeo and Juliet; examine and compare the written scene and one (or two) film versions
2. Examine the language of the scene in greater detail : what is the relationship between language and love in this scene (and the play generally)
3. Practice acting, in small groups, to become more comfortable with Shakespearean language and with acting itself
4. Understand **synecdoche** (2.2 40 ff,) and invent synecdoches

Hook : No hook today, as we will begin with a quiz

Activities : -Act 1 Quiz

-Check Homework

-Read Prologue as a class (choral reading)

-Prediction exercise

-Watch balcony scene (Zeffirelli first?)

-Read Balcony scene, with different students taking part

-Watch balcony scene again (Luhrmann version)

-Two volunteers to act out in front of class (possibly mention that all students will have to do some acting, as part of final project)

-Examine synecdoche, beginning with 2.2.40ff.

JUL. What’s Montague? It is not hand, nor foot,

Nor arm, nor face, nor any other part....

-Define synecdoche, give many examples

- In partners, students must make five synecdoches per pair,

Closure : Volunteers read out synecdoches to class

Exit slip : differentiate between metaphor, paradox, and synecdoche

Assessment : Quiz, Exit Slip

Homework : translation exercise

Translation Exercise #5 : Romeo and Juliet : Together at Last (2.1-2)

Instructions : “Translate” **two** out of the following four quotations.

(Say what you think they mean modern English.

Think how **you** would say the same thing.)

Remember : there is no “right” answer. But some answers are better than others. Think hard about your answers, **and use your glossary and your dictionary.**

Examples :

1. Now old desire doth in his deathbed lie (Prologue 2.1)
translation : (Romeo’s) old desire (for Rosaline) is finished.
2. ROMEO He jests at scars that never felt a wound. (2.2.1)
translation : It’s easy to laugh at something (love) when you’ve never experienced it.

Today’s quotations :

1. JULIET O Romeo, Romeo. Wherefore art thou Romeo? (2.2.33)
2. ROMEO ...wert thou as far
As that vast shore washed with the furthest sea
I should adventure for such merchandise. (2.2.82-4)
3. JULIET But trust me, gentlemen. I’ll be more true
Than those that have more cunning to be strange. (2.2.100-101)
4. ROMEO Love goes toward love like schoolboys from their books ;
But love from love, toward school with heavy looks. (2.2.157-158)

Lesson 6 : Against Love : arguments and obstacles

Objectives : Students will be able to :

1. identify and evaluate the various forces working against Romeo and Juliet's desire to be together, and the various critiques of (young) love presented by different characters (Friar Laurence, the Capulets, Mercutio)
2. define, identify, and make **similes**
3. discuss Romeo's relationship with Friar Laurence, and Juliet's relationship with the Nurse ; compare these relationships with R. and J.'s relationships with their parents

Hook : Watch scene 2.3 (Luhrmann version)

Activities : -Group discussion : talk about Romeo's relationship w/ F.L.

Juliet's relationship w/ Nurse

Do students have similar relationships with adults who are not their parents?

What do these similarities / differences say about the parent / child relationships in Romeo and Juliet's time?

-read scenes 2.3-6 aloud (possibly skipping certain parts)

(Warn students to be on the lookout for parts that reveal

characters'

attitudes toward love)

-group-work :What are character's attitudes toward love (fill in chart)

-class discussion : look at results from groupwork, make "master-chart" on board

-Check Homework

-Simile exercise : begin with Friar Laurence's lines

These violent desires have violent ends

And in their triumph die, like fire and powder,

Which as they kiss, consume. (2.6.9-11)

- Define simile

- In partners (or small groups) students practice making similes

Closure : Announce Act 2 Quiz next class; recommend rereading

Exit slip

Assessment : Exit slip : similes

Homework : translation exercise

Character	Attitude toward Love	Reasons they give (give references)	Why do you think they feel that way?
Romeo and Juliet			
Mercutio			
The Capulets			
Friar Laurence			
The Nurse			

Translation Exercise #6 : Against Love...

Instructions : “Translate” **two** out of the following four quotations.

(Say what you think they mean modern English.

Think how **you** would say the same thing.)

Remember : there is no “right” answer. But some answers are better than others. Think hard about your answers, **and use your glossary and your dictionary.**

Examples :

1. FR. L. So soon forsaken? Young men’s love then lies
Not truly in their hearts, but in their eyes (3.2.67-68)

translation : Young men fall in love every time they see someone attractive...

2. JULIET But old folks, many feign as they were dead –
Unwieldy, slow, heavy, and pale as lead

translation : Old people often act like dead bodies : they are heavy, hard to move, slow and pale...

Today’s quotations :

1. FRIAR Thy love did read by rote, that could not spell. (2.3.88)
2. MERCUTIO For this drivelling love is like a great natural [crazy person] that runs
lolling
up and down to hide its bauble in a hole.
3. FRIAR Therefore love moderately: long love doth so
Too swift arrives as tardy as too slow. (2.6.14-15)
4. ROMEObut come what sorrow can
It cannot countervail the exchange of joy
That one short minute gives me in her sight. (2.6.3-5)

Lesson 7 : Fight # 2 : Violence and its consequences

Objectives : Students will be able to :

1. examine the nature, and consequences, of violence in the play, and compare this depiction of violence to their own experiences
2. become familiar with Shakespeare's use of **puns**; practice making puns of their own
3. describe and evaluate the character of Mercutio, making specific reference to the text

Hook : Watch scene 3.1 (Luhrmann version : this one is much better with fighting scenes)

Activities :

- read scene 3.1 aloud as a class (focus on Mercutio)
- class discussion : What causes the violence in the play?
Does this seem realistic to you? How could it be stopped?
Does violence have a momentum of its own? A logic?
- Group work (4s?) You have been hired by Prince Escalus to stop the fighting between the Montagues and Capulets. Come up with three techniques to stop the violence. (then share with class)
- Check Homework
- short writing assignment (individual) : pretend you are Romeo. Write a short letter to a friend in which you describe your best friend Mercutio (try not to think of the actor in the movie, but of the *character*)
- Look at some of Mercutio's puns. Discuss : what is a pun?
- Students, in groups of three, make list of all the puns they know.
Then, as a class, each group reads out their best (and worst) puns

Closure : Introduce (but not in detail) two final assignments : test and acting out of scene

Tell students to begin to think of characters / scenes they may like to Represent; also to think of parts they are confused about so we can clear them up before the test

Assessment : writing assignment

Homework : translation exercise

Translation Exercise #7 : Violence and its consequences (3.1)

Instructions : “Translate” **two** out of the following four quotations.

(Say what you think they mean modern English.

Think how **you** would say the same thing.)

Remember : there is no “right” answer. But some answers are better than others. Think hard about your answers, **and use your glossary and your dictionary.**

Examples :

1. BENVOLIO ...reason coldly of your grievances,
Or else depart. Here all eyes gaze on us. (3.1.51-2)

translation : Either stay calm, or take it somewhere else. We’re being watched.

2. MERCUTIO O calm, dishonourable, vile submission! (3.1.72)

translation : How can you suck up (to Tybalt) like that!

Today’s quotations :

1. MERCUTIO Thou wilt quarrel with a man for cracking nuts, having no other reason
but because thou hast hazel eyes. (3.1.17-18)

2. TYBALT Boy, this shall not excuse the injuries
That thou hast done me ; therefore, turn and draw. (3.1.62-63)

3. ROMEO ...O sweet Juliet,
Thy beauty hath made me effeminate. (3.1.11-12)

4. ROMEO This day’s black fate on moe days doth depend ;
This but begins the woe others must end. (3.1.117-18)

Lesson 8 : Romeo and Juliet against the world

Objectives : Students will be able to :

1. clarify what is happening at the level of plot, so as to be ready for the ending
2. evaluate the position of Romeo and Juliet. Who is helping them? Who is working against them?
3. improve their reading fluency and comprehension

Hook : watch from 3.2 – 4.4 (Luhrmann)

Activities :

- read, as a class, 3.2-4.4. (or selections, depending on time)
(The reading will likely take up much of the class)
- In partners : take out character diagrams from first lesson. Make modifications : cross out dead people. Most importantly, try to determine who is “on R. and J.’s side.” Who is working against them?
- Check Homework
- Plot summary : provide clear plot summary, so everyone knows what is happening at this point.
- Prediction exercise

Closure : -Formally introduce final acting assignment. Divide students into groups.
Clearly explain goals, expectations and criteria. Begin to bring in some information about the theatre in Shakespeare’s time.

Assessment : oral reading

Homework : translation exercise

Translation Exercise #8 : Romeo and Juliet against the World

Instructions : “Translate” **two** out of the following four quotations.

(Say what you think they mean modern English.

Think how **you** would say the same thing.)

Remember : there is no “right” answer. But some answers are better than others. Think hard about your answers, **and use your glossary and your dictionary.**

Examples :

1. CAPULET I think she will be ruled
In all respects by me ; nay more, I doubt it not. (3.4.13-14)

translation : She (Juliet) will do what I say!

2. NURSE There’s no trust,
No faith, no honesty in men.

Translation : You can’t trust men : they’re all unfaithful liars.

Today’s quotations :

1. ROMEO Ha, banishment? Be merciful, say ‘death’ (3.3.12)
2. FRIAR Art thou a man? Thy form cries out thou art ;
Thy tears are womanish...
Unseemly woman in a seeming man! (3.3.112)
3. LADY CAP. Talk not to me, for I’ll not speak a word.
Do as thou wilt, for I have done with thee. (3.5.203-4)
4. JULIET O bid me leap, rather than marry Paris
From off the battlements of any tower, (4.1.77-78)

Lesson 9 : Death and Grief

Objectives : Students will be able to :

1. critically examine the language of different characters grieving at Juliet's death
2. begin to work toward a definition of tragedy
3. work cooperatively in groups to prepare for dramatic presentation (final project)

Hook : watch scene 4.5-5 (the discovery of Juliet's "death")

Activities : -read scene 4.5 aloud, as a group

-group assignment : who do you think is saddest at Juliet's death?

Parents? Nurse? Paris? Romeo?

How does the *language* the characters use reveal the depth of their feeling?

(contrast Nurses distressed incoherence with Capulet's calm list-making)

-Look at Capulet's speech 4.5.84 ff.

Use this as a launching pad to discuss the definition of tragedy

-Brainstorm : what do you think of when you hear "tragedy"

-Is *Romeo and Juliet* a tragedy?

-Final twenty minutes or so set aside for group work on final project (presentation of scene)

Closure : Exit slip : what is tragedy

Assessment : Exit slip

Homework : translation exercise

-bring one question for question period tomorrow

Translation Exercise #9 –the last one!

Instructions : “Translate” **two** out of the following four quotations.

(Say what you think they mean modern English.

Think how **you** would say the same thing.)

Remember : there is no “right” answer. But some answers are better than others. Think hard about your answers, **and use your glossary and your dictionary.**

Example :

1. CAPULET : Death that hath ta'en her hence to make me wail,
Ties up my tongue and will not let me speak.

translation : I'm so upset by her (Juliet's) death that I can't talk.

Today's quotations :

1. NURSE : O Woe. O woeful, woeful, woeful day.
Most lamentable day, most woeful day
That ever I did yet behold!
A day, O day, O day! O hateful day!
Never was seen so black a day as this.
O woeful day! O woeful day!

2. SPECIAL BONUS QUESTION!
TRY TO TRANSLATE THIS INTO AS FEW WORDS AS POSSIBLE

CAPULET : All things that we ordained festival
Turn from their office to black funeral –
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast;
Our solemn hymns to sullen dirges change;
Our bridal showers serve for a buried corse;
And all things change them to the contrary. (4.5.84-90)

Lesson 10 : Everything goes wrong – Tragedy

Objectives : Students will be able to :

1. conclude their study of the play with a clear idea of what happened, and of who the major characters are and what they are like
2. identify the features of the play that make it a tragedy
3. continue to work in groups toward a final (dramatic) presentation
4. be prepared for the test next day

Hook : Watch Act 5 in it's entirety

Activities : -Why did everything go wrong? Group discussion (5 groups)
-Then, each group draws a card. They are required to argue that it is the fault of the person on the card. For example :
 -Romeo and Juliet – their love has upset the balance – and Romeo has personally killed two people!
 -Mercutio and Tybalt – their violent temperaments sparked the violence etc.
 (At the end, we will vote as a class)
Then we will discuss whether it is fair to “blame” people.
Does tragedy imply the opposite, that people are powerless?
-Final plot summary
-Question period – attempt to clear up difficulties
-Review for test : We will discuss test format, how to study, etc.
-Last 20 min. or so will be set aside to work on group presentations

Closure : Reminder to study for test, and that tomorrow is the last prep day for presentations

Assessment : oral discussion

Homework : Study for test

Lesson 11 : - 35 minutes for test

- 40 minutes for preparation for scene presentations (last chance!)

Lesson12 : The whole class will be spent on presentations
(5 groups x 10-15 minutes each)

Note : Ideally, if I could take an extra two classes, we would watch the movie in two sittings, uninterrupted, before the test – in addition to the many scenes we have already watched. But if I only have 12 classes, I will forego watching the movie in one sitting because it would take up so much class time, which is very tight. I would, however, strongly encourage the students to watch as many movie versions as they can, as many times as they can, on their own. I would, of course, also encourage them to read the play as many times as possible (this seems less realistic). I will emphasize that Shakespeare's plays are not like novels : you can't just read them once and "understand" them.