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# The Play Is a Mirror: Looking at Human Nature in Romeo and Juliet [9th grade]

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# UNDERSTANDING BY DESIGN

## Unit Cover Page

Unit Title: The Play Is a Mirror: Looking at Human Nature in *Romeo and Juliet*

Grade Level: 9

Subject/Topic Area(s): English Language Arts

Designed By: Melissa Manny

Time Frame: 5-6 Weeks

School District: Hoover City Schools

School: Hoover High School Freshman Campus

School Address and Phone: 6055 Flemings Parkway/ Hoover, AL 35244/ 205-439-1600

### **Brief Summary of Unit** (Including curricular context and unit goals):

Since reading Shakespeare for the first time often causes students to doubt themselves or quit from frustration, the purpose of this unit is to support students throughout the reading process so that they learn to appreciate drama as a means for better understanding themselves, rather than letting it defeat them from the beginning. Through an examination of character motivations, in addition to the language and dramatic conventions Shakespeare uses to bring their stories to life on stage, students will experience theatre as a mirror that reflects their own struggles and desires back to them. The relationship between the audience's reaction to a play and the reader's interpretation of a literary work will be developed to emphasize the interactive nature of theatre –which has more to do with the reading process than students may think.

By the end of the unit, students will demonstrate mastery of genre, plot, literary elements and devices, dramatic conventions, and factors that influence the development of language over time. As they re-write a selection from Shakespeare's original text into contemporary English to reflect their understanding of a character's decisions, motivations and speech, students will put the knowledge and skills constructed throughout the unit to the test. The final performance will utilize strategies for oral and visual communication in order to fully engage the playwrights, actors and audience members in the creative process of interpreting and making meaning. When the curtain falls, students will have experienced drama in its most essential form –actors and audience engaged with a story that is universal.

**Unit: The Play Is a Mirror: Looking at Human Nature in Shakespeare’s *Romeo and Juliet***  
**Grade: 9**

**Stage 1: Desired Results**

**Understandings**

*Students will understand that...*

1. The effectiveness of drama as a genre depends on audience engagement.  
 (Sub-Understanding: Just as writers may use a variety of conventions, or techniques, to engage an audience with a story, audience members may use a variety of strategies to interpret what they see and hear.)
2. Literary and poetic devices are tools for enhancing verbal, oral and visual communication: they illuminate, sharpen and create new possible meanings beyond the literal text.
3. Culture influences human motivation, decisions, and speech.
4. Plays reflect the universal struggles and desires common to all humans.

**Essential Questions**

1. What makes drama unique compared to other genres, such as the novel, short story, poetry or essay?  
 (Sub-Question: How does an audience make sense out of what it sees and hears?)
2. Why does Shakespeare’s language matter?
3. What motivates the decisions characters make on stage?  
 (Sub-Question: How do I relate to the characters as I get to know them better?)
4. Why should I study and enjoy theatre?

**Knowledge** (\*Alabama COS Standards for English 9)

*Students will know...*

1. Genre, tone, and plot
2. Literary elements and devices  
 Figurative language, symbolism, foreshadowing, characterization, diction, and making inferences  
 Motifs, oxymoron, puns, and themes  
 Aside, foil, soliloquy, and monologue
3. Characteristics and structure of a dramatic tragedy
9. Factors that influence the development of language
16. Strategies for oral and visual communication  
 Projection, tone, inflection, tempo

**Skills** (\*Adapted from Hoover City Schools, English 9 Curriculum)

*Students will be able to...*

- Read, comprehend, and interpret Shakespearean drama.
- Use knowledge of cultural context to interpret a literary work.
- Describe the impact that culture has on a character’s decisions and motivations.
- Identify and describe how language changes over time.
- Identify conventions associated with drama as a genre.
- Analyze literary elements and poetic devices for purpose and effect.

**Stage 2: Assessment Evidence**

**Performance Task:**

1. Students will complete a character profile based on a character from *Romeo and Juliet* following the process professional actors use to “get into” their role before a performance. Use the graphic organizer provided.
2. Students will re-write the lines spoken by their character from step 1 in a monologue, dialogue, or short scene from *Romeo and Juliet* so that Shakespeare’s language becomes the students’ own words. Attached to the new script, a brief reflection will explain the reasons for the changes made (ex: the intended effect on the audience, or the way students interpreted the characters’ motivations at a particular moment in the play).
3. Students will perform the new version of the selection from the original play for their classmates and discuss how the changes to the original language affected different members of the audience. Also consider submitting written feedback to the performers after each selection, or at the end of the class. In preparation for the performance, students will consider how to use visual communication in designing sets, props, and costume pieces.

**Other Evidence:**

Class discussions, reading comprehension quizzes after each act, storyboard depicting an act of the students’ choice, small-scale performances, exit slips, study guides, short responses, variety of before/during/after reading strategies

## Stage 3: Learning Activities

Day 1:

- Give students admission tickets, which will become exit slips, when they walk into the room. Ask: What does the word “drama” mean in your world? **Think-Pair-Share.**
- Watch short clips from various contemporary dramatic performances and comment on each afterwards. Consider the following questions: How would you describe that character? Why did you come to those conclusions about him/her? How did you feel/react to the monologue or short scene?
- Debrief by discussing the first essential question as a class: **[What makes drama unique?]**
- Transition by asking: What influences the way an audience will react to or interpret a play? Review the concept of *culture*. (Note: More explicit instruction may be needed if students have not yet studied this.)
- Introduce students to the culture of Elizabethan England by watching the first ten minutes of *Shakespeare in Love*. Afterwards, identify things about that society’s culture that students observed.
- **Exit Slip:** 1) Name a memorable character from a book, movie, or play you enjoy. 2) Name one thing we observed about Shakespeare’s culture that you will remember. 3) What do you want to know about Elizabethan England for our class tomorrow?

Day 2:

- Review cultural background information from the previous day and explore some aspects in greater depth.

Day 3: **[Why does Shakespeare’s language matter?]**

- Introduce the concept of *language evolution* with an illustration.
- Pass out tips for decoding and understanding Shakespeare’s language. Read together as a class, then model the strategies using the ELMO projector as you read aloud the prologue to the play. Make your thinking visible to students by underlining, paraphrasing, and writing questions in the margins.
- Write the first writer’s technique on the board (*emotion*) and maintain list throughout the unit. Discuss why Shakespeare surprisingly chooses to give away the ending in the prologue. Define *tragedy*.
- Listen to the audio recording of Act 1 Scene 1 as students follow along with the text. Pass out Post-It notes and encourage students to use one of the strategies, such as “trouble slips,” to help their comprehension. Check for understanding during and after reading using questions from the study guide.
- Pass out the study guide for Act 1. Begin working. Students will be expected to complete the study guides and re-read if necessary for homework throughout the unit.

Day 4:

- **Concept Attainment:** Ask students to identify what the words in the left column have in common with the right. Reveal each word one at a time and pause to see if students have determined the relationship. By the end of the exercise, students should understand the relationship between how readers decode/understand a text and audience members interpret/react to a play.
- Ask students to use a different strategy from the previous day’s list for the next scene. Read Act 1 Scene 2. (Continue using the audio recording to model the correct inflection, which affects the meaning the audience makes of the text.) Check for understanding. Debrief the strategy.
- Read Act 1 Scene 3. Focus on the character of the Nurse and Lady Capulet: Do these remind students of anyone in their lives? Why or why not? Add the next writer’s technique to the board –*realistic characters*.
- **Exit Slip:** What else do you need to be able to understand this play?

Day 5:

- Introduce the concept of *dramatic foil* by projecting the image of a well-known superhero or character from a popular movie. Ask students for the name of the person who exemplifies the opposite traits of this character. Then, define the dramatic convention in their study guides for Act 1. Make a brief cultural connection to foils in fencing, a recreational pastime of the period in which two opponents duel *opposite* each other.
- Read Act 1 Scene 4. Ask students to identify examples of dramatic foils in the scene. Check for understanding afterwards. Focus on Benvolio versus Mercutio. Use their speech and actions to make inferences about these opposite characters.
- Read Act 1 Scene 5. Check for understanding. Act out selections from this scene tomorrow.
- **Exit Slip:** If you could ask Shakespeare one question about Act 1, what would it be?

Day 6:

- Play music as students enter the room. If time allows, warm up by teaching students a simple Elizabethan dance, such as the *pavan*. Using props and a backdrop projected onto the wall, act out key moments from Act 1 Scene 5, which takes place during a party.
- Respond to some of the questions students raised in yesterday’s exit slips.

- Watch a video recording of professional actors performing Act 1.
- Debrief in small groups: I *used* to think (this) \_\_\_\_\_ about the play, but *now* I think (this) \_\_\_\_\_.

Day 7:

- Turn in study guides and take the **Act 1 Quiz**. Pick up the Act 2 study guide and begin when finished.
- Read the chorus lines at the beginning of Act 2. Discuss the purpose of the chorus, especially as cultural authorities commenting on the characters' decisions.
- Read Act 2 Scene 1. Ask for volunteers to act out the first part of the dialogue between Romeo and Juliet. Begin to focus on the language: What *motifs (patterns)* appear in this scene that we heard/saw in Act 1? Write this technique on the board.

Day 8:

- Check-In: How did you feel about the quiz? What do you need to do better on the next one? Invite students to ask questions and check answers together.
- Read Act 2 Scene 2. Discuss Friar Lawrence's character. Make a list of lines that provide clues for uncovering his personality and motivations in the play. Begin making inferences as a class.
- **Motifs Scavenger Hunt:** Ask students to look around the room and find one piece of butcher paper that names a motif that has appeared in the play so far. Not all motifs will be in the play, so they must choose thoughtfully. Each group will return to its table with one motif and begin looking for examples of that motif in the play. Each group member must contribute at least one example, writing these quotes on separate Post-It notes to attach to the butcher paper. The group that finds the most textual examples of its motif, including line numbers, by the end of the period wins the scavenger hunt.

Day 9:

- **Comedy Club:** Give a few examples of *puns* and then define the term in their Act 2 study guides. Write the fourth technique on the board –*humor*. Ask students to write three puns with a partner; give assistance to students as needed. Then, invite students to share their favorite pun with the class. Set up the room with a fake microphone and spotlight if possible.
- Read Act 2 Scene 3. Students will listen for examples of puns as they read. After checking for understanding of the plot using Numbered Heads, record one example of a pun together in their study guides and ask them to find another on their own.

Day 10:

- Warm-Up: In small groups, give students 1 minute to make a list of movies that are comedies. For another minute, make a list of movies that are tragedies. For the final minute, make a list of movies that are both funny AND sad. (Remind students of the Greek definition of comedy and tragedy if studied previously.) Discuss why a director or screenwriter would use humor in a serious movie, and then relate back to how Shakespeare wrote to engage his audience. Optional: Show the scene from *Shakespeare in Love* when the players perform a low-brow comedy act for the Queen after a weepy soliloquy that puts her to sleep (the “serious” performance fails to engage her!).
- Read Act 2 Scenes 4 and 5. Check for understanding between each. Discuss plot development.
- **Exit Slip:** 1) What do you think will happen next? 2) How will you prepare for the quiz tomorrow?

Day 11:

- Turn in Act 2 study guides and take **Act 2 Quiz**. Pick up the Act 3 study guide and begin when finished.
- Write the next writer's technique on the board –*action*. This scene is the turning point of the play. Ask students to underline with pencil the stage directions that indicate the characters' actions as they read Act 3 Scene 1.
- Act out this scene using props and a backdrop projected onto the board. Make sure they follow the stage directions, and invite students to be “extras on the set” if they do not wish to speak any lines.
- Work on study guides till the end of the period.

Day 12: **[What motivates the decisions characters make on stage?]**

- Warm-Up: Write about a time you were really looking forward to something, and it didn't work out the way you hoped. If a student gets stuck, write about a time he/she was disappointed.
- Read Act 3 Scene 2. Check for understanding using Think-Pair-Share for the questions that follow. How does Juliet's attitude change in the scene? Why?
- Define the term *oxymoron* in their study guides. Discuss how Juliet is torn between two loyalties. How would you resolve the conflict she faces?
- Read Act 3 Scene 3. Ask questions from the study guide. Discuss the Friar's motivations in this scene.

Day 13:

- Read Act 3 Scene 4. Discuss the purpose of this short scene.
- Pass out a selection from the graphic novel version of Act 3 Scene 5. Read together and ask: What do you

notice about the pictures? Why do you think the artist used shading in that way?

- Read Act 3 Scene 5 from Shakespeare's text now. Ask students to lightly underline in pencil words and phrases that appeal to the senses. What do these tell us about the *tone and mood*?
- Pass out **storyboards**. By the end of the play, students will complete a storyboard on one act of their choice. Review requirements together. Encourage them to use the graphic novel selections as an example.

Day 14: **[Why should I study and enjoy theatre?]**

- Listen to the song "Innocent" by Fuel. Discuss what about this song reminds students of the play. Focus on themes, motifs, and diction. End with this question: How much control do people have over their own lives? In the end, is it possible to make decisions that go against society's conventions?
- Add **universal themes** to the list of writer's techniques on the board.
- Turn in study guides and take **Act 3 Quiz**. Pick up study guide for Acts 4-5 when finished and begin reading independently until the end of the period.

Day 15:

- **Block Party**: Give each student a card with a line from Acts 4-5 and ask them to mingle to the music as they read what's on their card to each other. Stop after a few minutes and ask students to return to their seats. Based on what they heard, what do they think will happen in the last part of the play?
- Read Act 4 Scenes 1-2. **Say Something** at the end of each scene.
- Debrief: Now that they've begun Act 4, has their prediction changed? Why or why not?

Day 16:

- Project the page from the graphic novel that illustrates Juliet's thought process as she contemplates the advice given to her by Friar Lawrence. Define *soliloquy* in their study guides. Note each point of her reasoning during this "think-aloud," and ask students to detect how Juliet's voice changes during the same scene they are about to hear in the original language.
- Read Act 4 Scene 3. Discuss Juliet's shift in tone. When does the shift occur?
- Watch the same scene on video recording. How does Shakespeare engage his audience in this scene? What did you notice this time that you missed during the reading?
- Read Act 4 Scenes 4-5. **Say Something** at the end of each scene.
- Exit Slips: Is reading the play getting easier or harder? Why do you say that?

Day 17:

- Warm-Up: In two minutes, write about a dream you had recently that you still remember. If you haven't dreamed anything recently, write about a daydream or dream that you remember from childhood. Share with the members of your small group.
- Read Act 5 Scene 1. Ask students to paraphrase the first part when Romeo describes a dream that he had.
- Discuss Romeo's motivations in this scene. Complete the following questions from the study guide in small groups and then share with the class: 1) What is Romeo's intention? 2) Why are he and the apothecary willing to take such a risk? 3) What does Romeo say is like gold, and why does he use this metaphor at the end of this scene? Can you come up with a better metaphor?
- Read Act 5 Scene 2. Discuss what went wrong with Friar Lawrence's plan. Why is the letter such a big deal? Consider the time period and communication technology available.
- If time allows, **"Poll the audience"** using clickers. Ask questions like: Is Friar Lawrence doing the right thing? If you were Romeo, what would you do?

Day 18:

- Finish the play today! As students enter, play ominous music to set the mood. Read Act 5 Scene 3. As the audio recording plays and students follow along, project pages from the graphic novel to provide visual support. Ask students to mark "mini-scenes" within this long scene using Post-It notes (Hint: observe when characters enter and exit).
- Stop to mark significant entrances and exits at first. Then, play straight through to the end, helping individual students as needed.
- End class by issuing each small group the following challenge: *If you were writing the soundtrack for a movie version of this play, what song would you play during the credits and why?* Guide students toward a **discussion** of tone. How is the audience's attitude toward the ending maybe different from Shakespeare's attitude in the closing words? What does this say about culture, which shapes our perspective according to our background and beliefs? Lastly, which of the universal themes connect to cultural issues today? How?

Day 19:

- Warm-Up: Make a list of the top three moments in this play that you will remember. Ask for volunteers to share one with the class, and observe any patterns in students' responses. What techniques that Shakespeare used engaged us the most as a class? What does that say about our cultural lens?

- Turn in study guides and take the **Acts 4-5 Quiz**. Work on storyboard when finished (due Day 20).
- Pass out the directions and rubric for the performance assessment. Discuss and ask students to choose a character from the list of possible scenes for the performance.
- While students take turns signing up for parts, get them started on the character profile to help them “get into their role.” Model this first with a minor character, like Balthasar. Students will be expected to work on the character profile at home after today, since class time will be spent on re-writing the script into contemporary English and rehearsing.

Days 20-21: **Work Days**

- Students will re-write the monologue, dialogue, or short scene they have chosen into contemporary English. Some will work independently, while others will work with a partner or small group, depending on the number of characters in the scene. Encourage them to be creative as they change the names, setting, and technology to reflect current times.
- Upon completion of the script, students must write a fully developed paragraph reflecting on the reasons for the changes they made to Shakespeare’s text and the intended effect of these changes on the audience.
- If students finish early, they may begin memorizing their lines or constructing a set design, including props, costumes, backdrops, and/or music as appropriate.

Day 22:

- Hold an **acting workshop** for students: Give tips on oral communication using short, fun exercises to practice inflection, projection, tone and tempo.
- Allow students time to rehearse their lines or work on their sets.

Day 23:

- Show students how to block a scene. Remind them to insert stage directions into their script if they haven’t already done so.
- Continue preparing for performances that begin tomorrow!

Day 24: **Performances**

- Play overture music as students enter the room. Collect all character profiles, scripts, and reflections. Ask for volunteers to begin. After that, draw students randomly from the pile of papers.
- Give students the opportunity to introduce their scene if they wish. While they are performing, ask the audience to complete a feedback form with their thoughts on the adaptation and how it affected them. Each student will complete two forms per day and submit them before passing them on to the performer(s).

Day 25:

- Finish performances. As an alternative to the feedback forms, consider having small group discussions afterwards, just like people talk about what they saw after going to the theatre.
- Applaud a job well-done! Invite students who delivered exceptional performances to travel to another English teacher’s classroom during “Are You Shakespearienced?” Week for an encore presentation.

## *Romeo and Juliet: Performance Assessment*

*Congratulations! You have auditioned and been selected to perform with the Royal Shakespeare Company during their 2009-2010 tour of the United States! This year the company wants to translate Shakespeare's Romeo and Juliet into contemporary English, and based on your qualifications, the prestigious job has been awarded to you. By the end of an intensive week-long workshop, you will be ready to act the roles you have written for a live audience.*

Step 1: Choose a character from the play and complete a **profile** on his/her personality, background, speech, decisions and motivations. Due: \_\_\_\_\_

Step 2: Find a **monologue, dialogue, or short scene** in which your character plays a role. You may choose from the lines on the back of this page, or you may choose your own favorite lines. Consider the following:

- 1) If you wish to work independently on this project and do not mind performing on stage alone, choose a soliloquy or monologue.
- 2) If you wish to work cooperatively with a partner or small group, choose a dialogue or short scene with more than one character.

Due: \_\_\_\_\_

Step 3: Write a **script** that puts Shakespeare's original language in your own words. *You are responsible for writing a minimum of 20 lines for the character you have chosen to study and act on stage.* Please follow the guidelines on the rubric for this step. Be creative! Keep the original plot, but you may change the characters' names, setting, technology, and other elements to reflect the culture of an audience today. Due: \_\_\_\_\_

Step 4: Write a one-paragraph **reflection** that includes the following:

- 1) the reasons for the changes you made to Shakespeare's original text
- 2) the effect you hope the new script will have on a contemporary audience
- 3) the techniques used in order to achieve that effect

Step 5: Design a **set, costumes, and props** for the scene featuring your character. Optional: Create a soundtrack that expresses the mood of the scene.

Step 6: Perform the scene featuring your character for a live audience! Please follow the guidelines on the rubric for a successful **performance**.

Due (Steps 4-6): \_\_\_\_\_





Name \_\_\_\_\_

Scene(s) \_\_\_\_\_

## *Monologues, Dialogues, and Short Scenes*

**Directions: Please circle the lines and role you would like to perform.**

- |             |  |
|-------------|--|
| 1.4.53-94   | Mercutio / "Queen Mab"   |
| 1.5.41-92   | Romeo, Tybalt, Capulet / "Party"   |
| 2.2.1-51    | Romeo, Juliet / "Balcony"  |
| 2.3.1-30    | Friar Laurence / "Contemplating Nature"  |
| 2.6.1-37    | Friar Laurence, Romeo, (Juliet) / "Marriage"   |
| 3.1.54-117  | Mercutio, Tybalt, Romeo, (Benvolio) / "Duel"   |
| 3.2.1-31    | Juliet / "Waiting for Romeo"   |
| 3.2.64-143  | Juliet, Nurse / "Bad News"   |
| 3.3.1-70    | Romeo, Friar / "Banishment"  |
| 3.3.108-145 | Friar / "Counsel"  |
| 3.5.1-64    | Romeo, Juliet, (Nurse) / "Morning Goodbye"   |
| 3.5.127-244 | Capulet, Juliet, Nurse, (Lady Capulet) / "Confrontation"                                     |
| 4.1.44-126  | Juliet, Friar Laurence / "Giving the Potion"   |
| 4.3.14-58   | Juliet / "Taking the Potion"   |
| 4.5.33-95   | Friar Laurence, Capulet, Nurse, Lady Capulet, Paris / "Discovery"                            |
| 5.1.1-33    | Romeo, Balthasar / "Dream versus Reality"  |
| 5.1.34-86   | Romeo, Apothecary / "Poison"   |
| 5.3.22-73   | Romeo, Paris, (Balthasar) / "Capulet Monument"   |
| 5.3.74-120  | Romeo / "Last Words"   |
| 5.3.190-310 | Capulet, Lady Capulet, Prince, Montague, Watchman/Balthasar/Boy, Friar Laurence<br>"The End" |



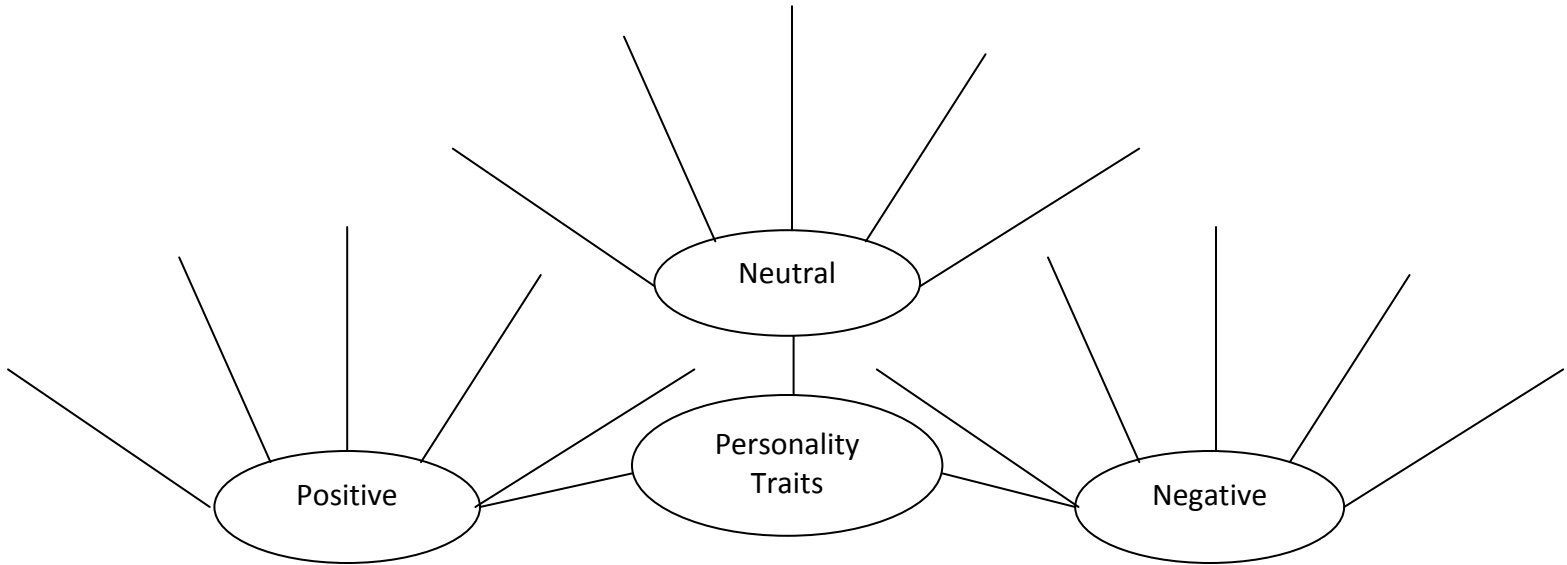
\_\_\_\_\_ Choose your own lines! Record the characters and scene here:  
\_\_\_\_\_

## *Performance Assessment Rubric*

Step	Task/ Points	1	2	3	4
1	<b>Character Profile</b> 20	Develops few to no aspects of the character; does not complete profile	Develops some aspects of the character; makes few inferences	Develops all aspects of the character; makes some inferences	Develops all aspects in depth; demonstrates originality when making inferences
2	<b>Original Lines (Shakespeare)</b> 4	Does not indicate script's basis on the original play			Indicates the lines from the original play
3	<b>Length of Script</b> 12	Includes fewer than 15 lines for the character	Includes 15-20 original lines for the student's character	Includes 20 original lines for the student's character	Includes more than 20 lines for the student's character
3	<b>Content (Paraphrasing)</b> 12	Does not match the plot or ideas in the original text	Paraphrases with some accuracy; includes most plot elements	Accurately paraphrases the original text; includes all plot elements	Paraphrases based on insight into the character; shows accuracy and creativity
3	<b>Grammar and Mechanics</b> 12	Lacks clarity overall; keeps audience from understanding	Makes some errors; gets in the way of understanding at times	Makes some errors; can still be mostly understood	Makes few to no errors; can be easily understood; shows great control of the English language
3	<b>Cultural Changes</b> 8	Makes few if any connections between cultures; makes no changes	Connects cultures in some ways; makes 1-2 changes	Connects Shakespeare's culture to today's; makes 3-4 changes	Connects cultures with originality; makes 5 or more changes
3	<b>Writer's Techniques</b> 12	Uses no techniques; shows little evidence of attempting to engage the audience	Uses 1-2 techniques; shows some evidence of attempting to engage the audience	Uses 3-4 techniques in clear and consistent ways; mostly engages the audience	Uses 5 or more techniques in clear, clever, and effective ways
4	<b>Reflection</b> 20 <i>*See directions for more details</i>	Does not explain the reasons, effect, or techniques; 3 or fewer sentences	Explains one of the following: reasons, effect, or techniques; 3-5 sentences	Explains at least 2 of the following: reasons, effect, techniques; 5-8 complete sentences	Fully explains the reasons, effect, and techniques; 8 or more thoughtful sentences
5	<b>Visual Communication (Set, Props, Costumes)</b> 20	Uses few to no visual elements; does not fit the scene clearly; creates distraction	Uses some visual elements; may not always fit the scene; sometimes distracts the audience	Uses visual elements professionally; fits the scene	Uses visual elements creatively and professionally; enhances scene
6	<b>Oral Communication (Performance)</b> 20	Consistently demonstrates one of the following: projection, tone, inflection, tempo	Consistently demonstrates 2 of the following: projection, tone, inflection, tempo	Projects and uses tone, inflection, and tempo most of the time	Projects and uses tone, inflection, and tempo to enhance meaning and effect

# Character Profile: Romeo and Juliet

Name of Character: \_\_\_\_\_ Name of Actor: \_\_\_\_\_



History		
Past	Present	Future
Birthplace: _____ Favorite childhood memory: _____ _____ Something s/he wants to forget: _____ _____ Education: _____ Hobbies: _____	Living Situation: _____ _____ Family: _____ _____ Something that bothers him/her _____ Favorite Food: _____ Occupation: _____ Hobbies: _____	Ideal Home: _____ _____ Family (How will it change?): _____ _____ Life Achievement: _____ _____ Career Goal: _____ Hobbies: _____

**Scenarios:**  
 Choose 2, underline below and complete.

- ✓ Going to the mall
- ✓ Going out of town
- ✓ Trying out for a team
- ✓ Playing an instrument
- ✓ Getting in trouble at home

<i>When</i>	<i>Where</i>	<i>With Whom</i>	<i>How</i>	<i>Why</i>
Scenario 1				
Scenario 2				

# *The Play Is a Mirror: Looking at Human Nature in Romeo and Juliet*

## **Materials List (In order of use)**

- Video clips from contemporary plays featuring distinct characters
- *Shakespeare In Love* –selected clips
- PowerPoint presentation and guided notes on Elizabethan England
- List of strategies for reading Shakespeare
- Post-It notes
- Study guides –Acts 1, 2, 3, 4&5
- Audio recording of *Romeo and Juliet*
- Concept attainment PowerPoint slide
- PowerPoint slides with superheroes or well-known characters from popular movies
- Quizzes –Acts 1, 2, 3, 4&5
- Butcher paper with motifs (8 pieces minimum, depending on the number of small groups)
- PowerPoint slides with backdrops for selected scenes
- PowerPoint presentation on puns for the comedy club
- Basic props and costume pieces for selected scenes
- *No Fear Shakespeare: Romeo and Juliet* (graphic novel)
- Storyboard template
- Recording of the song “Innocent” by Fuel
- Cards or slips of paper with quotes from Acts 4-5 for Block Party protocol (one per student)
- Clickers or online program to “poll the audience”
- Performance assessment directions and rubric
- Character profile graphic organizer
- PowerPoint presentation for the acting workshop

## **Techniques Playwrights Use to Engage the Audience (In order of instruction)**

1. Emotion (tragedy- audience identifies with flaw) –Act 1
2. Realistic Characters (foils- create tension) –Act 1
3. Patterns (motifs- mostly visual) –Act 2
4. Humor (puns) –Act 2
5. Action (plot with a conflict) –Act 3
6. Universal Themes