**Unterrichtsgegenstände vorangehender Stunden**

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| Definition von ‚*Love‘*  *Course’s Favorite Love Songs - Charts* | [answergarden.ch](http://answergarden.ch) |
| gekürzte Version von *Rapping Shakespeare + Shakespearean sonnets* | <https://digitallearninglab.de/unterrichtsbausteine/rapping-shakespeare> |

**Möglicher tabellarischer Stundenverlauf**

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| --- | --- | --- | --- |
| **Unterrichtsphase** | **Unterrichtsgegenstand** | **Methode** | **Medium** |
| vorbereitende HA (eine Woche vorher) | Die SuS lesen die Schlüsselszene zu Hause mit Hilfe des *scaffoldings* auf der angegebenen Website.  Zwei SuS veröffentlichen zusätzlich einen *link* zu **einer** gelungenen Zusammenfassung des Stücks *Romeo and Juliet* im [zumpad.zum.de](http://zumpad.zum.de)*.* (Die SuS müssen sich eigenständig absprechen.) |  | * <https://myshakespeare.com/romeo-and-juliet/act-3-scene-5> * [zumpad.zum.de](http://zumpad.zum.de) |
| Einstieg | L. zeigt die Anfangsszene von „*Romeo + Juliet*“ (ggf. *Royal Opera House: Romeo and Juliet retold through hip-hop dance and roller skating*) und fasst das Stück *Romeo and Juliet* mit Hilfe der vorbereiteten SuS (s. HA) zusammen.  Zusätzlich zu erwähnen:   * *This is considered to be the ultimate love story* * *It’s Shakespeare’s most performed play* * *Although Romeo and Juliet are only 14 and 13 years old, this play includes their secret marriage, sex and suicide.* | LV + UG | * <https://www.youtube.com/watch?v=beV56hp4T3w> * <https://www.youtube.com/watch?v=cdxzqWRIqK8> |
| Überleitung | *Despite* Romeo and Juliet *being considered the ultimate love story, it is also a play about the relationship between parents and their children. Today we will take a closer look at the father-daughter relationship between Lord Capulet and Juliet.* | LV |  |
| Erarbeitung I | L bittet die SuS, entweder ihre eigene Beziehung zu ihrem Vater oder eine Vater-Tochter-Beziehung in *pop culture* zu beschreiben. | EA | * <https://telegra.ph/> * <https://www.teenvogue.com/gallery/best-fathers-pop-culture-dads> |
| Erarbeitung II | Die SuS beschreiben die anfängliche Vater-Tochter-Beziehung zwischen Lord Capulet und Juliet (vgl. *Act I, Scene 2*) in nur drei Worten (#, *hashtags*). | UG |  |
| Sicherung II | Sie notieren diese auf dem Smartboard/digitale Projektionsfläche/… |  |  |
| Erarbeitung III | Die SuS fassen die Szene zusammen. Sie schreiben gemeinsam eine *summary*. | GA | ggf. [zumpad.zum.de](http://zumpad.zum.de) |
| Sicherung III | Zwei ausgewählte Gruppen präsentieren ihre *summaries*. Die SuS geben *feedback*. | UG |  |
| Erarbeitung IV | Die SuS analysieren die Vater-Tochter-Beziehung zwischen Lord Capulet und Juliet und wie diese sprachlich repräsentiert ist. Die SuS erstellen gemeinsam eine Struktur einer *analysis*.  L. unterstreicht die Möglichkeit des *scaffoldings*: „Mrs. Cat Wright: How does Shakespeare present the feelings of Capulet in act 3 scene 5? AQA GCSE Shakespeare analysis" | GA | *scaffolding:*   * *Speech Analysis* (vgl. *socio-historical background: Elizabeth I.*) * <https://www.youtube.com/watch?v=7BP9lUSVDpQ> |
| Sicherung IV | Zwei ausgewählte Gruppen präsentieren ihre *analysis*. Die SuS geben *feedback*. | UG |  |
| Erarbeitung V | Die SuS schreiben Juliets Tagebucheintrag nach dem Streit mit ihrem Vater. Sie veröffentlichen diesen auf <https://telegra.ph>. | EA | * <https://telegra.ph> |
| HA | SuS schreiben die Analyse der Vater-Tochter-Beziehung. | EA |  |

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| **Unterrichtsphase** | **Unterrichtsgegenstand** | **Methode** | **Medium** |
| Überleitung | L: „*Last lesson we have seen how Juliet’s father, Lord Capulet is - to some extent - trapped in the male gender role of Elizabethan England. Under pressure he reverts to being; authoritarian, dominant, strict, unpredictable, rejecting Juliet, who is - in his eyes - disobedient.*  *Today we will focus on boys and men and what today’s society expects from them. “* | LV |  |
| Erarbeitung I | A: Die SuS schauen folgendes Video: „Old Spice | Questions“ und erarbeiten *notions of masculinity.*  B: Die SuS schauen folgendes Video: „We Believe: The Best Men Can Be | Gillette (Short Film)“ und erarbeiten *notions of masculinity.* | arbeits-  teilige GA |  |
| Sicherung I | Die SuS schauen beide Videos. Die Gruppen stellen ihre Ergebnisse vor. | UG |  |
| Erarbeitung II | Die SuS diskutieren *notions of masculinity*. Impuls: „*Is the Latest Gillette Advert an Attack on Men? | Good Morning Britain*“ — eine Diskussion aus dem Jahre 2019. | UG | <https://www.youtube.com/watch?v=vTyczkAkM2Y> |
| Überleitung | L. stellt das Konzept „*toxic masculinity*“ vor und bittet die SuS ggf. (persönliche) Erfahrungen mit *toxic masculinity* zu teilen. | LV + UG |  |
| Transfer | Die SuS diskutieren mögliche Ansätze, um gegen *toxic masculinity* vorzugehen und setzen diese online um. | UG |  |

***Preparatory homework***

*In preparation for next week's classes, please read this key scene from* Romeo and Juliet*, Act III, Scene 5:*

*<https://myshakespeare.com/romeo-and-juliet/act-3-scene-5> (<https://t1p.de/jc94>)*

***Scaffolding*:**

**Performances of Act III, Scene 5**

|  |  |  |
| --- | --- | --- |
| RSC Shakespeare Learning Zone: Act 3 Scene 5 | Romeo and Juliet | Royal Shakespeare Company | <https://www.youtube.com/watch?v=7vHjpUN7RDQ> | <https://t1p.de/6l22> |
| Lauren Hall: Romeo and Juliet (1996), Act 3: Scene 5 | <https://www.youtube.com/watch?v=DCODBnasan4> | <https://t1p.de/iswb> |
| RSC Shakespeare Learning Zone: Act 3 Scene 5 | Romeo and Juliet | 2018 | Royal Shakespeare Company | <https://www.youtube.com/watch?v=7rkAe_5I7to> | <https://t1p.de/2xj7> |
| RSC Shakespeare Learning Zone: Romeo and Juliet Act 3 Scene 5 | Key Scene | Royal Shakespeare Company | <https://www.youtube.com/watch?v=ujHlpptm-ko> | <https://t1p.de/iitk> |

***Romeo and Juliet, Prologue, Act i, Scene 1***

|  |  |
| --- | --- |
| 1  5  10 | 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. |
|  | <http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.1.0.html>, 8/8/2020. |

***Scaffolding***

|  |  |  |
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| Romeo + Juliet (film, Baz Luhrmann, 1996) prologue | <https://www.youtube.com/watch?v=beV56hp4T3w> | <https://t1p.de/cpe1> |
| CBBC: How to Rap Shakespeare - CBBC | <https://www.youtube.com/watch?v=JvvUv5oxGqE> | <https://t1p.de/wr08> |
| Royal Opera House: Romeo and Juliet retold through hip-hop dance and roller skating | <https://www.youtube.com/watch?v=cdxzqWRIqK8> | <https://t1p.de/nmfq> |

***Romeo and Juliet*, Act III, Scene 5 - father-daughter relationship**

***Tasks\_Pre-reading:***

1. *Personal: Describe your relationship to your father.*

*(This is personal. If you do want others to read your thoughts, use <https://telegra.ph/> to post them anonymously online.)*

*OR*

*Describe a father-daughter relationship in pop culture.*

*(These might give you inspiration:*

*<https://www.teenvogue.com/gallery/best-fathers-pop-culture-dads> [<https://t1p.de/o5at>])*

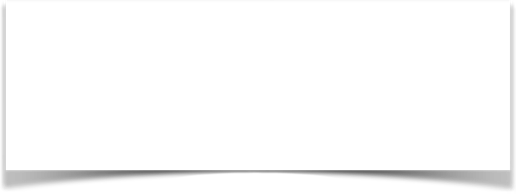
**vocabulary\_relationships**

+: loving, affectionate, respectful, accepting, protective, compassionate, encouraging,

attentive, caring, understanding, sympathetic, supportive, happy, warm, strong

-: authoritarian, critical, rejecting, strict, demanding, disinterested, overprotective, unpredictable, inconsistent, unfair, hierarchical

cf. <https://www.researchgate.net/figure/Adjective-Checklists-for-Describing-Relationship-with-Parents-and-Parents_tbl1_225690218>, 8/25/2020.



*2. Briefly examine Lord Capulet’s relationship to his daughter Juliet. Use three # only.*

*In Act I, Scene 2 Lord Capulet answers Paris’ request to marry Juliet:*

|  |  |
| --- | --- |
| 1  5  10  15 | “But saying o'er what I have said before.  My child is yet a stranger in the world.  She hath not seen the change of fourteen years.  Let two more summers wither in their pride  Ere we may think her ripe to be a bride. […]  And too soon marred are those so early made.  Earth hath swallowed all my hopes but she.  She’s the hopeful lady of my earth.  But woo her, gentle Paris, get her heart.  My will to her consent is but a part.  An she agreed within her scope of choice,  Lies my consent and fair according voice.  This night I hold an old accustomed feast,  Whereto I have invited many a guest  Such as I love. And you among the store,  One more, most welcome, makes my number more.  At my poor house look to behold this night  Earth-treading stars that make dark heaven light.“ |
|  | <http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.1.2.html>, 8/8/2020. |

***Tasks***

1. *Summarize the scene.*
2. *Analyze elements of (love and) power in Capulet’s and Juliet’s father-daughter relationship in this key scene. Focus on language.*
3. *Discuss whether the wedding tradition of fathers ‘giving away’ their daughters during the marriage ceremony is still in accordance with father-roles today.*

*OR*

*Creative writing: Write Juliet’s journal entry about the fight with her father and its possible consequences. (Publish it on <https://telegra.ph/>.)*

***Scaffolding: Analysis***

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| Mr Bruff: ’Romeo and Juliet' Act 3 Scene 5 **Translation** (37 of 50) | <https://www.youtube.com/watch?v=D9mUUgTf98I> | <https://t1p.de/b1pf> |
| Mrs. Cat Wright: How does Shakespeare present the feelings of Capulet in act 3 scene 5? AQA GCSE Shakespeare analysis | <https://www.youtube.com/watch?v=7BP9lUSVDpQ> | <https://t1p.de/yxng> |

***Romeo and Juliet, Act III, Scene 5 - Toxic masculinity***

***Task***

1. *State your first impressions of the Montague and Capulet boys upon seeing this movie clip of Baz Luhrmann’s film* Romeo + Juliet *(1996): “Here come the Capulets“ <https://www.youtube.com/watch?v=aFPBSvPhSHc>. (<https://t1p.de/8rrf>)*

*(Use [answergarden.ch](http://answergarden.ch))*

***Tasks***

*You will be put in two groups: A and B.*

*A:*

1. *Watch and describe the following advertisement: “Old Spice | Questions“ <https://www.youtube.com/watch?v=uLTIowBF0kE> (<https://t1p.de/jqpd>)*
2. *Examine notions of masculinity in this advertisement.*

*B:*

1. *Watch and describe the following advertisement: „We Believe: The Best Men Can Be | Gillette (Short Film)“ <https://www.youtube.com/watch?v=koPmuEyP3a0> (<https://t1p.de/5jh6>)*
2. *Examine notions of masculinity in this advertisement.*

*A + B*

*2a. Compare and contrast these two ads.*

*3. In response to the Gillette ad the show “Good Morning Britain“ asks “Is the Latest Gillette Advert an Attack on Men?“ (2019) Discuss.*

***Tasks***

1. *Visit soyouwanttotalkabout’s instagram account <https://www.instagram.com/p/CCYxzTCHTua/?hl=en> (<https://t1p.de/bupk>) and define “toxic masculinity“.*
2. *-*

*3. Discuss possible solutions to fight “toxic masculinity“ online.*

*3a. Scroll through your social media feeds, find examples of “toxic masculinity“ and act according to the solutions we have brought forward in class.*

***Voluntary, additional further research options on “toxic masculinity“:***

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| --- | --- | --- |
| **content/title** | **link** | **short link** |
| TED talk “Why I'm done trying to be "man enough" | Justin Baldoni: | <https://www.youtube.com/watch?v=Cetg4gu0oQQ> | <https://t1p.de/9xjy> |
| What is a man? A response to Gillette | <https://www.youtube.com/watch?v=x_HL0wiK4Zc> | <https://t1p.de/bmuv> |
| Is the Latest Gillette Advert an Attack on Men? | Good Morning Britain | <https://www.youtube.com/watch?v=vTyczkAkM2Y> | <https://t1p.de/bwva> |
| APA issues first-ever guidelines for practice with men and boys | <https://www.apa.org/monitor/2019/01/ce-corner> | <https://t1p.de/sn1z> |
| Boys won’t be boys. Boys will be what we teach them to be. | Ben Hurst | TEDxLondonWomen | <https://www.youtube.com/watch?time_continue=5&v=3dp08bAUwi8&feature=emb_logo> | <https://t1p.de/yq4o> |
| Good Lad Initiative | <https://www.goodladinitiative.com/> | <https://t1p.de/75no> |

*Summary of* ***Romeo and Juliet, Act III, Scene 5****:*

*Romeo has to leave Juliet at the break of dawn.*

*Her mother arrives to tell her of the plan to marry Juliet to Paris in a few days. At Juliet’s refusal, her father threatens to disown her. After her parents have left, Juliet’s nurse advises her to abandon Romeo and marry Paris instead. Appalled by her nurse’s disloyalty, Juliet is determined to flee with Romeo.*

***Romeo and Juliet, Act III, Scene 5***

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| 1  5  10  15  20  25  30  35 | […] LADY CAPULET  […]  But now I'll tell thee joyful tidings, girl.  JULIET  And joy comes well in such a needy time:  What are they, I beseech your ladyship?  LADY CAPULET  Well, well, thou hast a careful father, child;  One who, to put thee from thy heaviness,  Hath sorted out a sudden day of joy,  That thou expect'st not nor I look'd not for.  JULIET  Madam, in happy time, what day is that?  LADY CAPULET  Marry, my child, early next Thursday morn,  The gallant, young and noble gentleman,  The County Paris, at Saint Peter's Church,  Shall happily make thee there a joyful bride.  JULIET  Now, by Saint Peter's Church and Peter too,  He shall not make me there a joyful bride.  I wonder at this haste; that I must wed  Ere he, that should be husband, comes to woo.  I pray you, tell my lord and father, madam,  I will not marry yet; and, when I do, I swear,  It shall be Romeo, whom you know I hate,  Rather than Paris. These are news indeed!  LADY CAPULET  Here comes your father; tell him so yourself, |

|  |  |
| --- | --- |
| 40  45  50  55  60  65  70  75  80  85  90 | And see how he will take it at your hands.  (Enter CAPULET and Nurse)  CAPULET  When the sun sets, the air doth drizzle dew;  But for the sunset of my brother's son  It rains downright.  How now! a conduit, girl? what, still in tears?  Evermore showering? In one little body  Thou counterfeit'st a bark, a sea, a wind;  For still thy eyes, which I may call the sea,  Do ebb and flow with tears; the bark thy body is,  Sailing in this salt flood; the winds, thy sighs;  Who, raging with thy tears, and they with them,  Without a sudden calm, will overset  Thy tempest-tossed body. How now, wife!  Have you deliver'd to her our decree?  LADY CAPULET  Ay, sir; but she will none, she gives you thanks.  I would the fool were married to her grave!  CAPULET  **Soft! take me with you, take me with you, wife.**  **How! will she none? doth she not give us thanks?**  **Is she not proud? doth she not count her blest,**  **Unworthy as she is, that we have wrought**  **So worthy a gentleman to be her bridegroom?**  JULIET  **Not proud, you have; but thankful, that you have:**  **Proud can I never be of what I hate;**  **But thankful even for hate, that is meant love.**  CAPULET  **How now, how now, chop-logic! What is this?**  **'Proud,' and 'I thank you,' and 'I thank you not;'**  **And yet 'not proud,' mistress minion, you,**  **Thank me no thankings, nor, proud me no prouds,**  **But fettle your fine joints 'gainst Thursday next,**  **To go with Paris to Saint Peter's Church,**  **Or I will drag thee on a hurdle thither.**  **Out, you green-sickness carrion! out, you baggage!**  **You tallow-face!**  LADY CAPULET  Fie, fie! what, are you mad?  JULIET  Good father, I beseech you on my knees,  Hear me with patience but to speak a word. |

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| 95  100  105  110  115  120  125  130  135  140  145 | CAPULET  **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;**  **My fingers itch. Wife, we scarce thought us blest**  **That God had lent us but this only child;**  **But now I see this one is one too much,**  **And that we have a curse in having her:**  **Out on her, hilding!**  Nurse  **God in heaven bless her!**  **You are to blame, my lord, to rate her so.**  CAPULET  And why, my lady wisdom? hold your tongue,  Good prudence; smatter with your gossips, go.  Nurse  I speak no treason.  CAPULET  O, God ye god-den.  Nurse  May not one speak?  CAPULET  **Peace, you mumbling fool!**  **Utter your gravity o'er a gossip's bowl;**  **For here we need it not.**  LADY CAPULET  **You are too hot.**  CAPULET  **God's bread! it makes me mad:**  **Day, night, hour, tide, time, work, play,**  **Alone, in company, still my care hath been**  **To have her match'd: and having now provided**  **A gentleman of noble parentage,**  **Of fair demesnes, youthful, and nobly train'd,**  **Stuff'd, as they say, with honourable parts,**  **Proportion'd as one's thought would wish a man;**  **And then to have a wretched puling fool,**  **A whining mammet, in her fortune's tender,**  **To answer 'I'll not wed; I cannot love,**  **I am too young; I pray you, pardon me.'**  **But, as you will not wed, I'll pardon you:**  **Graze where you will you shall not house with me:**  **Look to't, think on't, I do not use to jest.** |

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| 150  155  160  165  170  175  180  185  190  195 | Thursday is near; lay hand on heart, advise:  **An you be mine, I'll give you to my friend;**  **And you be not, hang, beg, starve, die in**  **the streets,**  **For, by my soul, I'll ne'er acknowledge thee,**  **Nor what is mine shall never do thee good:**  **Trust to't, bethink you; I'll not be forsworn.**  (Exit)  JULIET  Is there no pity sitting in the clouds,  That sees into the bottom of my grief?  O, sweet my mother, cast me not away!  Delay this marriage for a month, a week;  Or, if you do not, make the bridal bed  In that dim monument where Tybalt lies.  LADY CAPULET  **Talk not to me, for I'll not speak a word:**  **Do as thou wilt, for I have done with thee.**  (Exit)  JULIET  O God!—O nurse, how shall this be prevented?  My husband is on earth, my faith in heaven;  How shall that faith return again to earth,  Unless that husband send it me from heaven  By leaving earth? comfort me, counsel me.  Alack, alack, that heaven should practise stratagems  Upon so soft a subject as myself!  What say'st thou? hast thou not a word of joy?  Some comfort, nurse.  Nurse  Faith, here it is.  Romeo is banish'd; and all the world to nothing,  That he dares ne'er come back to challenge you;  Or, if he do, it needs must be by stealth.  Then, since the case so stands as now it doth,  I think it best you married with the county.  O, he's a lovely gentleman!  Romeo's a dishclout to him: an eagle, madam,  Hath not so green, so quick, so fair an eye  As Paris hath. Beshrew my very heart,  I think you are happy in this second match,  For it excels your first: or if it did not,  Your first is dead; or 'twere as good he were,  As living here and you no use of him.  JULIET |

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| 200  205  210  215  220  225  230  235 | Speakest thou from thy heart?  Nurse  And from my soul too;  Or else beshrew them both.  JULIET  Amen!  Nurse  What?  JULIET  Well, thou hast comforted me marvellous much.  Go in: and tell my lady I am gone,  Having displeased my father, to Laurence' cell,  To make confession and to be absolved.  Nurse  Marry, I will; and this is wisely done.  (Exit)  JULIET  **Ancient damnation! O most wicked fiend!**  **Is it more sin to wish me thus forsworn,**  **Or to dispraise my lord with that same tongue**  **Which she hath praised him with above compare**  **So many thousand times? Go, counsellor;**  **Thou and my bosom henceforth shall be twain.**  **I'll to the friar, to know his remedy:**  **If all else fail, myself have power to die.**  (Exit) |