

Unterrichtsgegenstände vorangehender Stunden

Definition von ‚Love‘ <i>Course's Favorite Love Songs - Charts</i>	answergarden.ch
gekürzte Version von <i>Rapping Shakespeare + Shakespearean sonnets</i>	https://digitallearninglab.de/unterrichtsbausteine/rapping-shakespeare

Möglicher tabellarischer Stundenverlauf

Unterrichtsphase	Unterrichtsgegenstand	Methode	Medium
vorbereitende HA (eine Woche vorher)	Die SuS lesen die Schlüsselszene zu Hause mit Hilfe des <i>scaffoldings</i> auf der angegebenen Website. Zwei SuS veröffentlichen zusätzlich einen <i>link</i> zu einer gelungenen Zusammenfassung des Stücks <i>Romeo and Juliet</i> im zumpad.zum.de . (Die SuS müssen sich eigenständig absprechen.)		<ul style="list-style-type: none"> - https://myshakespeare.com/romeo-and-juliet/act-3-scene-5 - zumpad.zum.de
Einstieg	L. zeigt die Anfangsszene von „ <i>Romeo + Juliet</i> “ (ggf. <i>Royal Opera House: Romeo and Juliet retold through hip-hop dance and roller skating</i>) und fasst das Stück <i>Romeo and Juliet</i> mit Hilfe der vorbereiteten SuS (s. HA) zusammen. Zusätzlich zu erwähnen: <ul style="list-style-type: none"> - <i>This is considered to be the ultimate love story</i> - <i>It's Shakespeare's most performed play</i> - <i>Although Romeo and Juliet are only 14 and 13 years old, this play includes their secret marriage, sex and suicide.</i> 	LV + UG	<ul style="list-style-type: none"> - https://www.youtube.com/watch?v=beV56hp4T3w - https://www.youtube.com/watch?v=cdxzqWRIqK8
Überleitung	<i>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.</i>	LV	
Erarbeitung I	L bittet die SuS, entweder ihre eigene Beziehung zu ihrem Vater oder eine Vater-Tochter-Beziehung in <i>pop culture</i> zu beschreiben.	EA	<ul style="list-style-type: none"> - 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. <i>Act I, Scene 2</i>) in nur drei Worten (<i>#, hashtags</i>).	UG	
Sicherung II	Sie notieren diese auf dem Smartboard/ digitale Projektionsfläche/...		
Erarbeitung III	Die SuS fassen die Szene zusammen. Sie schreiben gemeinsam eine <i>summary</i> .	GA	ggf. zumpad.zum.de

Sicherung III	Zwei ausgewählte Gruppen präsentieren ihre <i>summaries</i> . Die SuS geben <i>feedback</i> .	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 <i>analysis</i> . L. unterstreicht die Möglichkeit des <i>scaffoldings</i> : „Mrs. Cat Wright: How does Shakespeare present the feelings of Capulet in act 3 scene 5? AQA GCSE Shakespeare analysis“	GA	<i>scaffolding</i> : - <i>Speech Analysis</i> (vgl. <i>socio-historical background: Elizabeth I.</i>) - https://www.youtube.com/watch?v=7BP9IUSVDpQ
Sicherung IV	Zwei ausgewählte Gruppen präsentieren ihre <i>analysis</i> . Die SuS geben <i>feedback</i> .	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	

Unterrichtsphase	Unterrichtsgegenstand	Methode	Medium
Überleitung	L: „ <i>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.</i> “	LV	
Erarbeitung I	A: Die SuS schauen folgendes Video: „Old Spice I Questions“ und erarbeiten <i>notions of masculinity</i> . B: Die SuS schauen folgendes Video: „We Believe: The Best Men Can Be I Gillette (Short Film)“ und erarbeiten <i>notions of masculinity</i> .	arbeits- teilige GA	
Sicherung I	Die SuS schauen beide Videos. Die Gruppen stellen ihre Ergebnisse vor.	UG	
Erarbeitung II	Die SuS diskutieren <i>notions of masculinity</i> . Impuls: „ <i>Is the Latest Gillette Advert an Attack on Men? I Good Morning Britain</i> “ — eine Diskussion aus dem Jahre 2019.	UG	https://www.youtube.com/watch?v=vTyczkAkM2Y
Überleitung	L. stellt das Konzept „ <i>toxic masculinity</i> “ vor und bittet die SuS ggf. (persönliche) Erfahrungen mit <i>toxic masculinity</i> zu teilen.	LV + UG	

Transfer	Die SuS diskutieren mögliche Ansätze, um gegen <i>toxic masculinity</i> vorzugehen und setzen diese online um.	UG	
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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_5l7to	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	Two households, both alike in dignity, In fair Verona, where we lay our scene, From ancient <u>grudge</u> break to new <u>mutiny</u> , Where civil blood makes civil hands unclean.
5	From forth the fatal <u>loins</u> of these two <u>foes</u> 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,
10	And the continuance of their parents' rage, Which, but their children's end, <u>nought</u> 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 <u>mend</u> .
http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.1.0.html , 8/8/2020.	

Scaffolding

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=cdxzqWRlqK8	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 "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
5 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.
10 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,
15 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

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=7BP9IUSVDpQ	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](https://www.answergarden.ch))

Tasks

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

A:

1. Watch and describe the following advertisement: "Old Spice I Questions" <https://www.youtube.com/watch?v=uLTlowBF0kE> (<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":

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**

1	[...] LADY CAPULET [...] But now I'll tell thee joyful tidings, girl.
5	JULIET And joy comes well in such a needy time: What are they, I beseech your ladyship?
10	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.
15	JULIET Madam, in happy time, what day is that?
20	LADY CAPULET <u>Marry, my child, early next Thursday morn,</u> The gallant, young and noble gentleman, The County Paris, at Saint Peter's Church, Shall happily make thee there a joyful bride.
25	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,
30	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!
35	LADY CAPULET Here comes your father; tell him so yourself,

And see how he will take it at your hands.

40 (Enter CAPULET and Nurse)

CAPULET

When the sun sets, the air doth drizzle dew;

But for the sunset of my brother's son

45 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,

50 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!

55 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!

60

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,

65 **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:

70 **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?

75 **'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,

80 **Or I will drag thee on a hurdle thither.**

Out, you green-sickness carrion! out, you baggage!

You tallow-face!

LADY CAPULET

85 Fie, fie! what, are you mad?

JULIET

Good father, I beseech you on my knees,

Hear me with patience but to speak a word.

90

95 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;
100 But now I see this one is one too much,
And that we have a curse in having her:
Out on her, hilding!

Nurse
105 God in heaven bless her!
You are to blame, my lord, to rate her so.

CAPULET
110 And why, my lady wisdom? hold your tongue,
Good prudence; smatter with your gossips, go.

Nurse
I speak no treason.

115 CAPULET
O, God ye god-den.

Nurse
May not one speak?

120 CAPULET
Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl;
For here we need it not.

125 LADY CAPULET
You are too hot.

CAPULET
130 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,
135 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,
140 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.

145

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,**

150 **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)

155

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!
160 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

165 **Talk not to me, for I'll not speak a word:
Do as thou wilt, for I have done with thee.**

(Exit)

170 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

175 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.

180

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;

185 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,
190 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,
195 As living here and you no use of him.

JULIET

200 Speakest thou from thy heart?

Nurse
And from my soul too;
Or else beshrew them both.

205 JULIET
Amen!

210 Nurse
What?

JULIET
Well, thou hast comforted me marvellous much.
Go in: and tell my lady I am gone,
215 Having displeased my father, to Laurence' cell,
To make confession and to be absolved.

Nurse
Marry, I will; and this is wisely done.

220 (Exit)

JULIET
Ancient damnation! O most wicked fiend!
225 **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.
230 **I'll to the friar, to know his remedy:**
If all else fail, myself have power to die.

(Exit)

235