

TITLE OF LESSON

English 1 Unit 3 Lesson 10 – Attention All Players

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TIME ESTIMATE FOR THIS LESSON

One class period

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ALIGNMENT WITH STANDARDS

California – Eng 9-10: R1.0-3, 2.0, 3.0, 3.3-12, W1.0-2, 1.4, W/O1.0-3, L/S1.0-1, 1.7, 1.9, 1.11, 1.14, 2.0, 2.4a-d

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MATERIALS

*Romeo and Juliet*, II. ii.

**Romeo’s Speech** – Student Page

**Juliet’s Speech** – Student Page

Video of *Romeo and Juliet*, starring Leonardo DiCaprio (available at any local video store)

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LESSON OBJECTIVES

- To read *Romeo and Juliet*, II. ii.
  - To discuss the themes of fate and self-determination in the scene
  - To practice blocking the scene
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FOCUS AND MOTIVATE STUDENTS – WARM-UP ACTIVITY

- 1) Homework Check – Stamp/initial complete homework.
- 2) Review – Review key points from last night’s reading, Act 2 Scene 1.
- 3) **Daily Log** – Have students copy down their Daily Log entry below.

Date	Journal	Lecture Discussion	Activity	Readings	Homework
	2 – Are Romeo and Juliet players? Is Romeo a player or does he really love? Is Juliet a player or does she really love? What evidence from the play supports your opinion? (1 page)	Fate and self-determination	Blocking the Scene	<i>Romeo and Juliet</i> , II. ii.	1. Study vocabulary to date. 2. Write Journal 2.

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ACTIVITIES – INDIVIDUAL AND GROUP

1. Blocking The Balcony Scene – Pass out handouts of **Romeo’s Speech** and **Juliet’s Speech** (both found in the *Student Pages* section of this unit) from Scene 2. In groups, students will read them and give instructions on how to block the speeches directly on the handouts. Have them write their name at the top of the handout. They should cross out the lines they choose to omit. They should include blocking directions regarding how to say the lines, what feeling the characters should be expressing, and how loudly the lines should be delivered. They should also indicate stage directions (movement of each character).
2. Group Work – Have groups assemble. Assign group roles (see *Group Roles* below). Give groups 15 minutes to block the speeches. Remind them that everyone in the group should have the same blocking instructions. So they first need to figure out together what the speech means. Then they need to decide which lines, if any, should be cut. Then they should go through and assign emotion and movement, writing directly in the margins

for the lines they are referring to. Students writing instructions need to be clear so that others will be able to perform according to their directions.

3. Performing the Speeches – At the end of 15 minutes, call time. Randomly, call on a group to perform the speeches. Have each group present. When all groups have finished, collect the blocking instructions and give credit tonight.
4. Debriefing – Ask the students what worked and what didn't. Have the students [applaud/critique](#) each of the performances of the speeches. Remind them that each student must give one praise and one constructive criticism (define this term with students). Then ask the class what instructions are imperative for presenting a scene well. What was confusing about the blocking instructions? What was easy? What was hard? Ask students to identify the differences in the blocking instructions. Was there a group's performance that stands out and why? In essence, what you want them to think about and discuss here are the differences in interpretations and how those interpretations are played out in the way a scene is blocked. This will move students right into watching the way the director of the film version of *Romeo and Juliet* has blocked the speeches. Introduce the term, *promptbook*. Explain to students that a promptbook is exactly what it sounds like, the prompts or directions for the actors in book form. Just like they wrote stage directions, emotion, and which lines would be omitted directly on the speeches, a promptbook has all of the directions written out for the actors next to the lines. Tell students they will be creating their own promptbook for their final exit scene. So it is important that they take the opportunities they are given in class to practice together.
5. Video Clip – Show the balcony scene from the latest film version of *Romeo and Juliet*, starring Leonardo DiCaprio. Ask students to watch for the lines the director chose to omit, the stage directions, and the way he has the characters speaking their lines. If there is time, show the same clip from Zeffereilli's version of *Romeo and Juliet* so that students can see there are different ways to block a scene.
6. Film Debrief – After having watched the film, have the students [applaud/critique](#) the performance. Ask the class what worked well for this interpretation, what did not work based on their understanding of the play, and/or what they would change.
7. Identifying Key Points – After the viewing, ask the students to identify the key ideas from the scene. Write the key points from the scene on the front board. Remind students that if you are writing, so are they. Scene 2 is particularly relevant to the theme of fate vs. self-determination. Here, the star-crossed lovers meet, due to Romeo's determination. Yet, he attributes their meeting to an outside force, implying that he was fated to come to the orchard. Draw students' attention to the following exchange:

#### **JULIET**

How camest thou hither, tell me, and wherefore?  
The orchard walls are high and hard to climb,  
And the place death, considering who thou art,  
If any of my kinsmen find thee here.

#### **ROMEO**

With love's light wings did I o'er-perch these walls;  
For stony limits cannot hold love out,  
And what love can do, that dares love attempt;  
Therefore thy kinsmen are no stop to me.

8. Discussion – Have students take out a sheet of paper to take notes. Tell them that, for homework, they are going to write about Romeo and Juliet. They will decide if they are players, or really in love. They should take notes during the discussion and use the points discussed in class to write their homework journal tonight. Ask the students about this exchange, and the scene in general. Were Romeo and Juliet destined to meet? How do fate and self-determination figure into their growing attachment? Do Romeo or Juliet have a choice in what they do, say, think, and feel, or does fate supersede their will?

9. Review homework with students.

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**HOMEWORK**

- 1) Study vocabulary to date.
  - 2) **Journal 2** – Are Romeo and Juliet players? Is Romeo a player or does he really love Juliet? Is Juliet a player or does she really love Romeo? What evidence from the play supports your opinion? (1 page)
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**GROUP ROLES**

**Facilitator** – Your job is to keep the group focused on the task at hand. It is not your job to come up with the ideas. It is your job to encourage/help other group members to come up with the ideas.

**Notetaker** – Your job is to write any ideas the group needs to remember for blocking. It is not your job to generate all of the ideas. It is your job to help others to give you as many ideas as possible to write.

**Presenter** – Your job will be to share ideas during discussion with ways in which the group presented their scenes. It is not your job to conduct the entire presentation.

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**DOCUMENTATION FOR PORTFOLIO**

**Unit 1**

- Final Exam Unit 1
- Hero Myth
- Trickster Myth
- Monster Myth
- Creation Myth

**Unit 3**

None

**Unit 2**

- Final Project #1: Creating Your Own Autobiography Web Page
- Final Project #2: Book Project of all of their writings to date: 4 Autobiographical Incidents, 2 Evaluation Essays, and 4 Myths
- Final Exam Unit 2

**Unit 4**

None