

Romeo and Juliet

Unit 2 Portfolio - Persuasive letter of 4-5 paragraphs



Assignment Description:

The Prince of Verona is reconsidering his decision to ban Romeo. Write a letter to the Prince. You are to pretend that you are a citizen of Verona and that you were on the street in Verona and saw the exchanges and eventual fight between Romeo/his friends and Tybalt/his friends, which resulted in the deaths of Mercutio and Tybalt. In your letter to the Prince, you are either going to encourage the Prince to uphold his decision to banish Romeo, or persuade the Prince to reverse his decision and let Romeo return home to Verona.

Your letter must be 1 1/2 pages long. Use the MLA heading and letter formatting

- Create a Character/Persona including name, age, profession (job), family background, reason for witnessing the fight
- Summarize the fight of A3, S1. Select two different pieces of evidence in the form of direct quotes to support your position
- Construct a Counterargument
- Use persuasive language appealing to logic and emotion
- Use transition words and phrases to point out your evidence and introduce your quotes

Assignment Description:

The Prince of Verona is reconsidering his decision to ban Romeo. Write a letter to the Prince. You are to pretend that you are a citizen of Verona and that you were on the street in Verona and saw the exchanges and eventual fight between Romeo/his friends and Tybalt/his friends, which resulted in the deaths of Mercutio and Tybalt. In your letter to the Prince, you are either going to encourage the Prince to uphold his decision to banish Romeo, or persuade the Prince to reverse his decision and let Romeo return home to Verona.

- For either position you take in your letter, you are trying to persuade the Prince. Effective persuasion is based on making ethical, logical and emotional points in your writing. A balance of these types of information is most effective. You must use specific details from the play to support your position.
- Assume the voice and persona of the character writing the letter. Create an appropriate tone, and explain your position. You can pretend that you are a store owner who saw the whole incident, a mother with young children who was on the street when the fight broke out, an off-duty fireman who saw the whole thing from your cart in the street, etc.

Use this to help get you started:

How to get started?

Choose a side: Graphic Organizer to help find specific details and quotes to support your position (this is not a required assignment)

Agree with Prince Escalus

Romeo should be banished

Why?

Why?

Why?

Disagree with Prince Escalus

Romeo should not be banished

Why?

Why?

Why?

Brainstorm and Get Started!

Paragraph #1

What character could you play? What might your life be like? Why are you a trustworthy person? Why should the Prince believe you?

Begin your letter here! Let the Prince know your name, age, job, family background, etc. Be detailed so he can determine whether or not you are a trustworthy citizen. Remember, this story is set in the 1300's... your description of yourself should match this time period!

Providing Background and Evidence

Paragraph #2

What might you have been doing the day of the fight? Why were you walking down that street?

Your next paragraph should connect your introduction of yourself to the fight. Let the Prince know why you were there and what you observed. Be specific and use details from the scene.

Quotes, quotes, and more quotes!

Paragraph #2 (continued)

This is where you rely on the quotes from the scene. You should directly reference what you “heard” the characters say, and use their words to persuade the Prince of their innocence or guilt.

Be sure to include examples from both sides

This paragraph should be the longest! You will want to have evidence to show and explain who is guilty and who is innocent.

Counter Argument

Paragraph #3

Anytime you are trying to persuade someone, you should always discuss what the opposing side would argue. You should clearly state at least one example of what someone who disagrees with your perspective would say, and then explain why you think they are wrong using evidence.

Example: “Somebody else might argue that Romeo is guilty because he said/did _____, but what really happened was...”

The Conclusion (Finalizing Your Point)

Paragraph #4

Bring your final argument to a close. This is the point in the letter you should directly and clearly state what you are trying to persuade the Prince to believe.

Be sure to thank him for his consideration as well as leave him with a closing thought that reveals the important effects of his final decision.

Get help writing each paragraph:

[Graphic Organizer and Grading Rubric Link](#)

MLA & Letter Format

First Name Last Name

Teacher Name

English 9B

8 February 2018

Unit 2 Portfolio

Your Character Name

Your Character's Address

Date the letter was written

Prince of Verona

The address for the Prince

Dear Prince,

Hello, my name is Trusty Karl. Thank you for taking time to read my letter. You are such a good ruler, who is very concerned about the people of Verona.

I am asking that you reconsider your decision to banish Romeo. Romeo is a kind young man. He is just quick to react and means no harm to the people of Verona.

Sample Persuasive Argument w/ a Counterargument

Thesis statement: Euthanasia should be allowed.

(Euthanasia is when a person makes a conscious decision to die and asks for help to do so.)

Position: Ending a loved one's life in order to ease their pain should be allowed if the patient had consented.

Counter Argument: By allowing someone to murder another living human being is illegal. Even if the patient has consented for having their life ended, would this simply allow suicidal people to give consent for others to kill them? Where would the line be drawn?

Example of Persuasive Writing w/ a Counterargument

Is being an only child better?

I am 12 years old and I have no brothers or sisters. I do not think my parents will have any more children because they are over 40 years old. Some of my friends have one or two siblings and I wonder if it is better to have a brother or a sister. Usually, when I think about this, I decide it is better to be an only child.

A little story to start out

Opinion statement

One reason why I like being an only child is that I do not have to compete with a brother or sister for my parents' money. My parents are not rich, so if I had a sibling, I may get fewer chances to go to Ocean Park or movies. Also, my parents just gave me a new iPad. I think if I had a sibling, they would not have enough money to buy one for both of us, or maybe we would have to share it.

First reason

Supporting evidence and example

When I meet my friends who have siblings, I sometimes see them arguing. They fight about little things such as using the computer. When I see this, I'm glad I don't have a brother or sister.

Second reason plus support

It is true that having a sibling has some advantages. You can play together or talk with them. If they are older, they can protect you and if they are younger, you can protect them or teach them. However, if you are an only child, you can still make many friends and you can do all of these things with them.

Counterargument with supporting example

In conclusion, I am very happy being an only child.

Rebuttal that directly discusses the counterargument

Transition words can be used to point out a contradiction, a limitation or an opposing point of view:

Rather than	Although this may be true
At the same time	On the contrary
But	On the other hand
Rather	In contrast
Or	Despite
Yet	In reality
While	Then again
Albeit	Even though

We also use transitional words to show that something has a consequence or result:

Accordingly	Under these circumstances
In that/this case	Hence
As a result	Therefore
Thus	Henceforth
Consequently	In

We use them to make conclusions too:

Generally speaking	In short
All things considered	By and large
In the long run	All in all
As shown	Obviously
In a word	Definitely
As has been noted	Ultimately
Given that	After all

...and to define a time period

At the present time	Finally
Presently	Last
From time to time	Until
Sooner or later	Before
At the same time	Whenever
Simultaneously	Next
To begin with	Meanwhile

Sentence Starters for adding evidence from the text:

When _____ happened, it shows that (name character) _____ was trying to _____.

When the character says, “ _____”, it shows that.....

When the character says, “ _____”, it proves that...

The character's trait of _____ is demonstrated when he/she says, “ _____”.

The character _____ states that, “ _____”. This helps to _____.

Finding Evidence from the Text

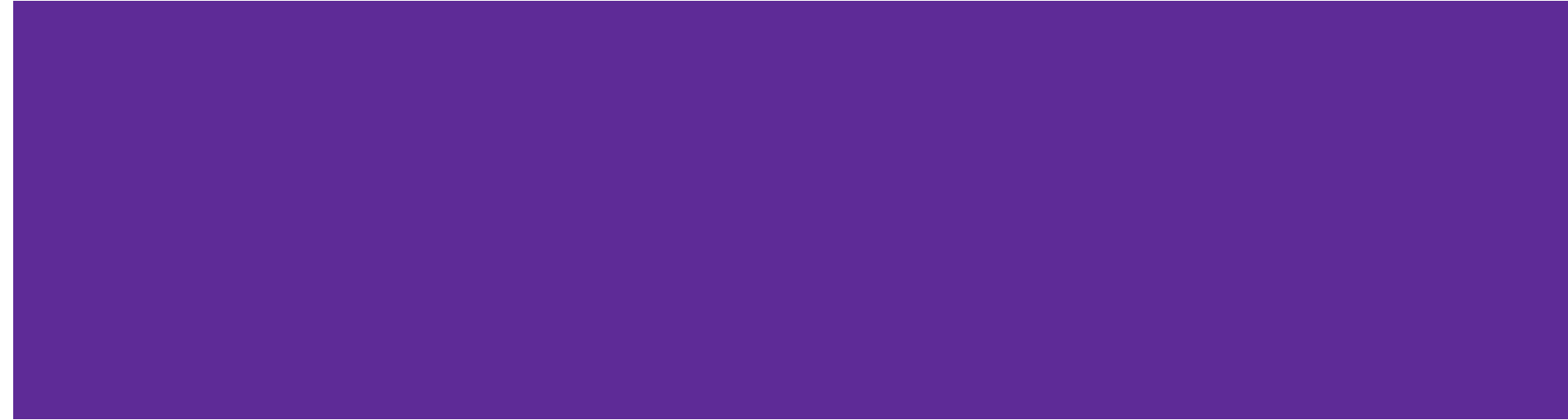
Act III, Scene I

Modern Text Act 3, Scene 1

No Fear Shakespeare: Romeo & Juliet

<https://www.sparknotes.com/nofear/shakespeare/romeojuliet/>

Screenshots of Key Passages:



Enter **MERCUTIO**, **BENVOLIO**, Mercutio's **PAGE**, and others

BENVOLIO

I pray thee, good Mercutio, let's retire.
The day is hot; the Capulets, abroad;
And if we meet we shall not 'scape a brawl,
For now, these hot days, is the mad blood
stirring.

MERCUTIO, his page, and **BENVOLIO** enter
with other men.

BENVOLIO

I'm begging you, good Mercutio, let's call it a
day. It's hot outside, and the Capulets are
wandering around. If we bump into them,
we'll certainly get into a fight. When it's hot
outside, people become angry and hot-
blooded.

1. What can you infer (learn) about Benvolio's personality from these lines?
2. Which part of this quote supports your answer the strongest?

TYBALT

Follow me close, for I will speak to them.

15 Gentlemen, good e'en. A word with one of you.

MERCUTIO

And but one word with one of us? Couple it with something. Make it a word and a blow.

TYBALT

You shall find me apt enough to that, sir, an you will give me occasion.

MERCUTIO

Could you not take some occasion without giving?

TYBALT

Mercutio, thou consort'st with Romeo.

TYBALT

(to PETRUCCIO and others) Follow me

closely. I'll talk to them. *(to the MONTAGUES)*

Good afternoon, gentlemen. I'd like to have a word with one of you.

MERCUTIO

You just want one word with one of us? Put it together with something else. Make it a word and a blow.

TYBALT

You'll find me ready enough to do that, sir, if you give me a reason.

MERCUTIO

Can't you find a reason without my giving you one?

TYBALT

Mercutio, you hang out with Romeo.

1. What does this conversation show us about Mercutio?
2. What does this conversation show us about Tybalt?
3. Can you use any of this to prove who started the confrontation?

TYBALT

Romeo, the love I bear thee can afford
No better term than this: thou art a villain.

ROMEO

Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
35 To such a greeting. Villain am I none.
Therefore, farewell. I see thou know'st me
not.

TYBALT

Boy, this shall not excuse the injuries
That thou hast done me. Therefore turn
and draw.

TYBALT

Romeo, there's only one thing I can call you.
You're a villain.

ROMEO

Tybalt, I have a reason to love you that lets
me put aside the rage I should feel and
excuse that insult. I am no villain. So,
goodbye. I can tell that you don't know who I
am.

TYBALT

Boy, your words can't excuse the harm
you've done to me. So now turn and draw
your sword.

Is there any evidence in
this conversation that
could be useful to your
argument?

ROMEO

I do protest I never injured thee,
40 But love thee better than thou canst
devise,
Till thou shalt know the reason of my love.
And so, good Capulet—which name I
tender
As dearly as my own—be satisfied.

MERCUTIO

O calm dishonourable, vile submission!
45 *Alla stoccata* carries it away. *(draws his
sword)*
Tybalt, you ratcatcher, will you walk?

ROMEO

I disagree. I've never done you harm. I love
you more than you can understand until you
know the reason why I love you. And so,
good Capulet—which is a name I love like
my own name—you should be satisfied with
what I say.

MERCUTIO

This calm submission is dishonorable and
vile. The thrust of a sword will end this
surrender. *(draws his sword)* Tybalt, you rat-
catcher, will you go fight me?

Is there any evidence in
this conversation that
could be useful to your
argument?

TYBALT

What wouldst thou have with me?

MERCUTIO

Good King of Cats, nothing but one of your nine lives, that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.

TYBALT

I am for you. *(draws his sword)*

ROMEO

50 Gentle Mercutio, put thy rapier up.

MERCUTIO

Come, sir, your *passado*.

MERCUTIO and TYBALT fight

ROMEO

(draws his sword) Draw, Benvolio. Beat down their weapons.

Gentlemen, for shame! Forbear this outrage.

Tybalt, Mercutio! The Prince expressly hath

55 Forbidden bandying in Verona streets.

Hold, Tybalt! Good Mercutio!

TYBALT

What do you want from me?

MERCUTIO

Good King of Cats, I want to take one of your nine lives. I'll take one, and, depending on how you treat me after that, I might beat the other eight out of you too. Will you pull your sword out of its sheath? Hurry up, or I'll smack you on the ears with my sword before you have yours drawn.

TYBALT

I'll fight you. *(he draws his sword)*

ROMEO

Noble Mercutio, put your sword away.

MERCUTIO

(to TYBALT) Come on, sir, perform your forward thrust, your *passado*.

MERCUTIO and TYBALT fight

(drawing his sword) Draw your sword,

Benvolio. Let's beat down their weapons.

Gentlemen, stop this disgraceful fight.

Tybalt, Mercutio, the Prince has banned fighting in the streets of Verona. Stop, Tybalt.

Stop, good Mercutio.

Is there any evidence in this conversation that could be useful to your argument?

ROMEO

This gentleman, the Prince's near ally,
My very friend, hath got his mortal hurt
In my behalf. My reputation stained
With Tybalt's slander.—Tybalt, that an hour
75 Hath been my kinsman! O sweet Juliet,
Thy beauty hath made me effeminate
And in my temper softened valor's steel!

Enter BENVOLIO

BENVOLIO

O Romeo, Romeo, brave Mercutio is dead!
That gallant spirit hath aspired the clouds,
80 Which too untimely here did scorn the
earth.

ROMEO

This gentleman Mercutio, a close relative of
the Prince and my dear friend, was killed
while defending me from Tybalt's slander—
Tybalt, who had been my cousin for a whole
hour! Oh, sweet Juliet, your beauty has made
me weak like a woman, and you have
softened my bravery, which before was as
hard as steel.

BENVOLIO enters.

BENVOLIO

Oh Romeo, Romeo, brave Mercutio is dead!
His brave spirit has floated up to heaven, but
it was too early for him to leave life on earth.

Is there any evidence in this conversation that could be useful to your argument?

Enter *TYBALT*

BENVOLIO

Here comes the furious Tybalt back again.

ROMEO

Alive in triumph—and Mercutio slain!

85 Away to heaven, respective lenity,

And fire-eyed fury be my conduct now.

Now, Tybalt, take the "villain" back again

That late thou gavest me, for Mercutio's
soul

Is but a little way above our heads,

90 Staying for thine to keep him company.

Either thou or I, or both, must go with him.

TYBALT enters.

BENVOLIO

Here comes the furious Tybalt back again.

ROMEO

He's alive and victorious, and Mercutio's

dead? Enough with mercy and

consideration. It's time for rage to guide my

actions. Now, Tybalt, you can call me "villain"

the way you did before. Mercutio's soul is

floating right above our heads. He's waiting

for you to keep him company on the way up

to heaven. Either you, or I, or both of us have

to go with him.

Is there any evidence in this conversation that could be useful to your argument?

TYBALT

Thou, wretched boy, that didst consort him here
Shalt with him hence.

ROMEO

This shall determine that.

They fight. TYBALT falls

BENVOLIO

Romeo, away, be gone!

15 The citizens are up, and Tybalt slain.
Stand not amazed. The Prince will doom thee death
If thou art taken. Hence, be gone, away!

ROMEO

Oh, I am fortune's fool!

BENVOLIO

Why dost thou stay?

Exit ROMEO

TYBALT

Wretched boy, you hung out with him here,
and you're going to go to heaven with him.

ROMEO

This fight will decide who dies.

They fight. TYBALT falls and dies

BENVOLIO

Romeo, get out of here. The citizens are around, and Tybalt is dead. Don't stand there shocked. The Prince will give you the death penalty if you get caught. So get out of here!

ROMEO

Oh, I have awful luck.

BENVOLIO

Why are you waiting?

ROMEO exits.

Is there any evidence in this conversation that could be useful to your argument?