Romeo & Juliet: an EMC Study Guide

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Romeo and Juliet – EMC Study Guide 5
Introduction and Notes

This publication draws on a range of active approaches to bring the play to life as a drama text and to encourage students to engage with Shakespeare’s language and themes. The resources are divided into the following sections:

• Before reading activities
• Ongoing activities
• Activities for before, during and after reading each act
• After reading activities (including ideas for end of unit assignments)
• Writing about the play at KS3 and KS4
• 30 Romeo and Juliet teaching ideas
• A4 versions of the images included in the material for use on a whiteboard.

This is not intended to be an exhaustive scene-by-scene guide. Instead it highlights interesting and important moments in the play.

Text extracts are from the Heinemann Shakespeare hardback edition ed. J. Seeley.

Resources on the Internet (checked November 2008)

No Fear Shakespeare
Shakespeare’s language side-by-side with a facing-page translation into modern English.
http://nfs.sparknotes.com/

Royal Shakespeare Company resources on Romeo and Juliet
http://www.rsc.org.uk/romeo/home/home.html

National Theatre Romeo and Juliet workpack
http://www.nationaltheatre.org.uk/40325/past-productions/download-a-free-resource.html

Shakespeare’s Globe resources on Romeo and Juliet
http://www.globelink.org/2008season/touring/romeoandjuliet/
http://www.globelink.org/resourcecentre/romeoandjuliet2004/

The Shakespeare Gallery – pictorial resources
http://smartmuseum.uchicago.edu/education/shakespeare/index.html

Answers to ‘Matchmaking – Different Romeos, Different Juliets’ (pages 30-32): 1+B; 2+A; 3+D; 4+C
Before Reading Activities

What You Already Know
Shakespeare and his plays have been so popular for so long that he turns up all over the place and in all sorts of ways. Everything in this montage has something to do with Romeo and Juliet.

- In small groups, look carefully at this montage. Talk about what you see, where it might come from and what connection it might have to Romeo and Juliet.

- In small groups, make a spidergram showing everything you already know or can guess about the play Romeo and Juliet.

- As a class, discuss what you think it is about the story of Romeo and Juliet that has made it so popular in so many different ways.
Cheering and Groaning Summary

You are going to look at the rise and fall of the two main families in the play (the Montagues and the Capulets) and of the two main characters – Romeo, who is a Montague, and Juliet, who is a Capulet.

- Divide the class into two halves: Montagues and Capulets. Each half is then going to divide again. The Montague side will have a group representing Romeo and a group representing the rest of his family. The Capulet side will have a group representing Juliet and a group representing the rest of her family.

- Now form pairs or threes within your large groups.

- In your pair or three, read through the plot summary. At each ‘PAUSE’ decide whether things seem to be getting better, worse, or staying the same for your family or character. You could make a note to remind you of your decision with (▼) for getting worse, (▲) for getting better and (↔) for staying the same.

- In your pair or three, make a banner with the name of the family or character you represent.

- The two halves of the class should now face each other. Your teacher will read the plot summary aloud, stopping at each ‘PAUSE’. When your teacher pauses, cheer for your family or character and wave your banner if things seem to be going well for them. If things seem to be getting worse, lower the banner sadly and groan or weep. If things are staying about the same, stay quiet.

- After the reading, discuss what you have noticed about the way the families’ and the characters’ fortunes rise and fall.

Plot summary

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>In a city called Verona live two families who hate each other and are constantly fighting. The families are called the Montagues and the Capulets. One day an argument between servants from the rival houses develops into a full-scale riot. The Prince is forced to step in. He gives Lord Montague and Lord Capulet a talking to for not controlling their families and threatens a sentence of death on anyone who fights in the streets of Verona.</td>
<td>PAUSE</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Romeo, the only son of Lord and Lady Montague, manages to miss the fighting, much to the relief of his parents.</td>
<td>PAUSE</td>
</tr>
</tbody>
</table>
### BEFORE READING

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3</strong></td>
<td>Romeo is too busy being miserable because the woman he loves, Rosaline, does not love him. Even his parents and his best friend, Benvolio, are worried about him.</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Meanwhile, a wealthy, important and well-liked potential husband has been found for Juliet, the only daughter of Lord and Lady Capulet. Juliet’s father promises to throw a fantastic party that evening so that the two can meet.</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>That evening, Romeo and his friends gate-crash the party given by the Capulets. Juliet’s cousin, Tybalt, recognises Romeo and threatens him.</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Fortunately the calming words of Lord Capulet prevent Tybalt from challenging Romeo to a fight and ruining the party.</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Romeo and Juliet meet, without anyone knowing. It is love at first sight.</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>The two young lovers are afraid to tell their parents that they love each other. Juliet says that her father will kill Romeo if they are found out.</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>They decide to marry in secret and the next day they are married by Friar Lawrence who believes that their relationship could help the two families come together and stop fighting.</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>On the way back from his wedding, Romeo meets his friends Benvolio and Mercutio. They have been arguing with Tybalt. Tybalt challenges Romeo to a sword fight.</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>Romeo holds back. Everyone is puzzled by Romeo’s behaviour, not knowing about the secret wedding which makes him part of Capulet family now, as well as a Montague.</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>Mercutio, Romeo’s friend and a relative of the Prince of Verona, takes up the challenge instead and he and Tybalt fight. Tybalt kills Mercutio by accident and flees.</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>Romeo, angry at the death of his friend, hunts down Tybalt and kills him.</td>
</tr>
</tbody>
</table>
### BEFORE READING

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>14</td>
<td>Lady Capulet calls for Romeo to be sentenced to death, as the Prince threatened.</td>
</tr>
<tr>
<td>15</td>
<td>The Prince is angry, but does not sentence Romeo to death. Instead, he tells him to leave Verona and never return.</td>
</tr>
<tr>
<td>16</td>
<td>Juliet is told that her lover has killed her cousin. She grieves for Tybalt but her love for Romeo is even stronger. What will she do when he has to leave?</td>
</tr>
<tr>
<td>17</td>
<td>Romeo goes to Friar Lawrence to hide. The Friar tells him that he is going to be banished from Verona. He feels like killing himself: he cannot imagine being parted from Juliet and is sorry to have caused her grief by killing her cousin.</td>
</tr>
<tr>
<td>18</td>
<td>Instead Romeo is persuaded to run away to Mantua and to wait for news of Juliet.</td>
</tr>
<tr>
<td>19</td>
<td>Juliet’s father decides she should be married to Paris in three days’ time. He does not know she is already married! Juliet says she will not marry Paris and this causes a terrible argument with her parents.</td>
</tr>
<tr>
<td>20</td>
<td>Before he leaves, Romeo spends one last night with Juliet. In the morning they can hardly bear to part, but know that Romeo will be killed if he does not leave Verona immediately.</td>
</tr>
<tr>
<td>21</td>
<td>Juliet goes to Friar Lawrence for help. He has a plan. Juliet is to drink something that will make her seem dead for two days. Then her family will lay her in the Capulet tomb. When she wakes, Romeo will be there and they will go away together.</td>
</tr>
<tr>
<td>22</td>
<td>Things go wrong. Romeo never gets the message explaining the plan so he thinks Juliet really is dead. He poisons himself. Juliet wakes up and finds Romeo dead beside her. She stabs herself with his dagger.</td>
</tr>
<tr>
<td>23</td>
<td>The two families are full of sorrow. They are ashamed that their children died because of the feud between the families. They make up the quarrel and become friends.</td>
</tr>
</tbody>
</table>
Before Reading

Film Versions

- Read the three lists of words below, each of which describes a different film version of Romeo and Juliet.

- In a pair discuss what impression of the play you get from each list.

- As a class talk about what impression of the play each one gives.

<table>
<thead>
<tr>
<th>List 1</th>
<th>List 2</th>
<th>List 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>famous</td>
<td>stunned</td>
<td>brilliant</td>
</tr>
<tr>
<td>old</td>
<td>gamble</td>
<td>wildly</td>
</tr>
<tr>
<td>narrow</td>
<td>winning</td>
<td>inventive</td>
</tr>
<tr>
<td>hot</td>
<td>insight</td>
<td>dazzling</td>
</tr>
<tr>
<td>lovers</td>
<td>durable</td>
<td>unforgettable</td>
</tr>
<tr>
<td>hatred</td>
<td>international</td>
<td>contemporary</td>
</tr>
<tr>
<td>young</td>
<td>classic</td>
<td>urban</td>
</tr>
<tr>
<td>brief</td>
<td>modern</td>
<td>beach</td>
</tr>
<tr>
<td>bright</td>
<td>vitality</td>
<td>youthful</td>
</tr>
<tr>
<td>laughter</td>
<td>stunning</td>
<td>futuristic</td>
</tr>
<tr>
<td>tears</td>
<td>unknowns</td>
<td>spellbinding</td>
</tr>
<tr>
<td>quarrels</td>
<td>nominations</td>
<td>unconventional</td>
</tr>
<tr>
<td>kisses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>fury</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tenderness</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Now read the publicity blurbs from the three films (below) and then, with your partner, discuss the questions that follow.

  - What does each blurb seem to emphasise about the play?
  - What similarities and differences do you notice between the blurbs?
  - What kind of audience do you think is being targeted by each film version?
  - From the reviews, which film version would you choose to watch? Why?

---

1. This is the most famous love story in the world. Set in old Verona, where streets were narrow, walls were high and the sun was hot, and young men, bright as wasps, wore swords for their stings, it tells of a pair of lovers destroyed by the hatred of their rival families. Although it is a tragedy, it is a play of almost as much laughter as tears; although it is a love story, it is a play of as many quarrels as kisses and as much fury as tenderness in its brief journey from the bedchamber to the tomb.

2. Italian director Franco Zeffirelli (Hamlet) stunned the screen world when he cast two young unknowns to portray the star-crossed lovers in Romeo and Juliet, but it was a gamble that resulted in one of the most popular motion pictures of our time, winning international acclaim and four Academy Award nominations. Shakespeare’s classic romance comes to stunning visual life in a modern, young person’s interpretation, bringing new vitality and a fresh insight to the most durable love story ever written.

3. This brilliant and contemporary retelling of the world’s most tragic love affair makes this wildly inventive Romeo and Juliet unforgettable. Baz Luhrmann’s dazzling and unconventional adaptation of William Shakespeare’s classic love story is spellbinding. Leonardo DiCaprio and Claire Danes portray Romeo and Juliet, the youthful star-crossed lovers of the past. But the setting has been moved from its Elizabethan origins to the futuristic urban backdrop of Verona Beach.
Ongoing Activities

Looking at Language
This activity is a bit like keeping a reading log, except it looks just at language.

- Copy this face chart, to keep track of different sorts of language in *Romeo and Juliet* that you notice. One per act is plenty.
Ongoing Activities

Images
Shakespeare is famous for the images he uses in his plays. To help bring meaning to life, he often uses a comparison or a word picture. For example:

I have night’s cloak to hide me from their eyes

*Romeo, Act 2, Scene 2*

What, wilt thou wash him from his grave with tears?

*Lady Capulet, Act 3, Scene 5*

- Collect your own examples as you work through the play. Work in groups of four. Each person should choose one of the groups of images to concentrate on.
  - **Beasts**: images referring to animals and birds.
  - **Bodies**: images referring to parts of the body.
  - **Bites**: images referring to food.
  - **Botany**: images referring to plants, trees and flowers.

- Copy the image charts to record up to five examples of each type of image. Some examples have been done for you.

- At the end of each act and at the end of the play, pool your findings and, in your group, see if you can spot any patterns in Shakespeare’s use of imagery. For example, are certain characters or ideas linked to certain images?

1. Beasts
2. Bodies

WHO? (and to whom?)

WHAT?

WHERE?

WHEN?
3. Bites

4. Botany
Act 1

The Prologue

Before Reading the Prologue – Group Activities (Stage 1)

You are going to do an activity on the Prologue, which is a kind of introduction to the tragedy. Although *Romeo and Juliet* is a play, most of it is written in blank verse, which has a regular rhythm but doesn’t rhyme. However, the Prologue is written as a type of poem called a sonnet.

- Form groups of three. Your teacher will tell you which of the following activities to do in your group: A, B or C.

- To do your activity, it will help you to know the rules of the sonnet form, listed below.
  - There are fourteen lines.
  - Each line has the same rhythm or beat.
  - Every other line rhymes (a b a b).
  - The last two lines rhyme with each other.

A. Line breaks

Here is the full Prologue. It is printed here in the right order but without any punctuation or capital letters and without the ends of lines shown. You are going to see if you can work out how it should be laid out.

- Show where the lines breaks should be by marking them with a //. The first one has been done for you.

  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-crossed lovers
  take their life whose misadventured piteous overthrows doth with their death
  bury their parents strife the fearful passage of their death-marked 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
B. Out of Order

Put the lines of the Prologue, below, in an order that makes sense to you.

From ancient grudge break to new mutiny,

Where civil blood makes civil hands unclean.

Whose misadventured piteous overthrows

Doth with their death bury their parents' strife.

Two households, both alike in dignity,

In fair Verona (where we lay our scene),

From forth the fatal loins of these two foes

A pair of star-crossed lovers take their life;

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend.

Which but their children's end nought could remove,

Is now the two hours' traffic of our stage;

The fearful passage of their death-marked love,

And the continuance of their parents' rage,
C. Today’s English

- Cut out this modern English version of the Prologue and the version from activity B ‘Out of Order’.

- Put them both in the right order next to each other.

Two equally rich and important families live in Verona, where our play is set.

They hate each other because of an old argument. Now the argument has begun again and people get hurt in the fighting.

The two families have two children who are cursed with bad luck. They fall in love with each other, and kill themselves.

The deaths of their children ends the fighting between the two sets of parents.

The tragic bad luck of the lovers, and the fighting between their parents,

(which only their children’s deaths could end), is now the subject of our play.

So if you listen carefully to our play, you will find out exactly what happened.

After Reading the Prologue – Group Activities (Stage 2)

- Form new groups of three with others who have done a different activity on the Prologue. Do you all agree on what it should look like? If not, check in your text.

- Now read the Prologue as it is printed in your copy of Romeo and Juliet. Make a list of key words and ideas that you think are going to be important in the play.

- Join with another group and plan a choral style performance of the Prologue. Think carefully about how you will deliver the lines and the actions you will use. How will you bring out the story, the key words and the key ideas?

- As a class, discuss why you think Shakespeare lets his audience know in advance what the play is going to be about.
Before Reading Act 1, Scene 1

To bite one’s thumb was a traditional Italian insult. A lot of insults fly around during this play and Act 1, Scene 1 opens with an argument between the Capulet and Montague serving men, ‘bred of an airy word’.

‘Do you bite your thumb at us sir?’ – Insults (Stage 1)

- Share out the insults listed below.

- People with even-numbered insults should go and stand on one side of the room and people with odd-numbered insults should stand on the other so that you form two lines facing each other. In turn, speak your line to the person opposite you. Move alternately down the line as you move through the insults.

1. Do you bite you thumb at us sir?
2. I do bite my thumb sir.
3. Do you bite your thumb at us sir?
4. No sir, I do not bite my thumb at you sir, but I do bite my thumb sir.
5. Do you quarrel sir?
7. But if you do sir, I am for you. I serve as good a man as you.
8. No better.
9. Yes, better sir.
10. You lie.

- Now repeat the activity but trying out different ways of speaking your insult, using the suggestions below or your own ideas.

  – Shout
  – Whisper
  – Between gritted teeth
  – With sarcasm

- Talk about the effectiveness of the different ways of saying the insult. Repeat the activity and this time add an action. What difference does this make?
After Reading Act 1, Scene 1

‘Do you bite your thumb at us sir?’ – Insults (Stage 2)

- Imagine you are the director of the play. Before you begin rehearsing you write brief notes to give the actors, advising them on how they should play their parts.

- On your own write ‘acting notes’ for the actors playing Sampson, Gregory or Abraham. You should:
  - use quotations from the scene to illustrate what you are saying
  - let the actor know the effect you want the insult to have on the audience with suggestions for how he should deliver the line
  - tell the actor whether or not he should use gestures when delivering the insult. If you think he should, then explain what he might do and why. If you decide the actor should not use gestures, explain your reasons and suggest how he might stand or move round the stage.

- Take it in turns to read out some of your ‘acting notes’.

- In pairs, talk about why you think Shakespeare chose to begin the play in this way. Share your ideas as a class.

Meeting Romeo

In Act 1, Scene 1 we meet young Romeo, having already heard something about him from his father and mother, Lord and Lady Capulet. Given the title of the play we might expect to meet a young man obsessed with a girl called Juliet, but instead he seems to be in love with someone called Rosaline!

- With a partner discuss your first impressions of Romeo, using the questions below to get you started.
  - What do other people say about him?
  - What does he say?
  - How does he speak? For example, what sorts of words does he use? Is his language plain or fancy?
  - What does he do and how does he behave?
‘O brawling love, O loving hate’ – Oxymorons

In pairs, read Romeo’s speech in Act 1, Scene 1, line 173 beginning ‘Here’s much
to do with hate, but more with love’ down to ‘This love feel I, that feel no love in
this.’ You can choose how you share out the reading, for example with one of you
reading and the other listening, or repeating words which strike you as important,
or swapping readers at each punctuation mark.

In your pair talk about your impression of Romeo’s mood in this speech. What
picture of love do you get from what he says? Look closely at the speech to find
evidence for your ideas.

One of the ways Shakespeare lets the audience know what Romeo’s mood is and
how he is feeling is through the use of oppositions.

In pairs (working on a photocopy of the text) or as a class (working on the
interactive whiteboard), use different coloured pens to highlight all the
oppositions in what Romeo says.

Draw up a class list of your oppositions in two columns.

Shakespeare uses the oppositions in this speech in a particular way, forcing together
contradictory ideas into a single image, for example ‘bittersweet’. This poetic
technique is called an oxymoron, a very fashionable poetic technique at the time
he was writing. The origin of the term is Greek – ‘oxus’ meaning ‘sharp’ and ‘moros’
meaning ‘dull’. As you can see, the word itself is also an oxymoron!

In pairs, choose one of the oxymorons and then choose one of the activities that
follow.

– Sketch a picture that captures the opposites in the image.
– Work out a tableau (a still image picture) to represent it.
– Design a mask, using one of the templates on pages 22 and 23, to
  represent one of Romeo’s oxymorons.

Take it in turns to show the sketch, tableau or mask of your oxymoron to the
class, explaining what you were trying to show.
**Baz Luhrmann’s Romeo and Juliet**

1. **Analysing the Opening Scene**

- Watch the first scene in the Baz Luhrmann version of the play (which is to say up to the end of the scene on the beach). Using the shots on page 25 to help you remember what you saw, write down anything that strikes you about the way the scene has been adapted.

- With a partner, read the statement below in which Baz Luhrmann (the director, co-writer, and producer of the film) sets out what he was trying to do with his opening scene.

- In your pair, pick out 10 key words from the statement that seem to sum up what he is saying and feed these back to the class.

> ‘I’ve always wanted to do Romeo and Juliet. Shakespeare’s plays touched everyone, from the street sweeper to the Queen of England. He was a rambunctious, sexy, violent, entertaining storyteller. We’re trying to make this movie rambunctious, sexy, violent, and entertaining the way Shakespeare might have if he had been a filmmaker. We have not shied away from clashing low comedy with high tragedy, which is the style of the play, for it’s the low comedy that allows you to embrace the very high emotions of the tragedy.’

- Watch the first scene again, bearing Luhrmann’s statement in mind.
Act 1

- Divide the class up into six groups. Watch the scene again. Each group should focus on one of the following questions and prepare notes to feed back to the whole class.

  **Group 1**  What do you notice about the way Luhrmann has used the original script?

  **Group 2**  How effectively does the film’s opening reflect Luhrmann’s aims?

  **Group 3**  How has Luhrmann helped the audience to differentiate between Montagues and Capulets in this opening scene? Why has he done this?

  **Group 4**  How has Luhrmann made use of the Prologue? What effect do you think this has on the audience?

  **Group 5**  What kinds of audience do you think this version is aimed at, and why?

  **Group 6**  What impression you get from the film of the characters of Tybalt, Benvolio, Lord Capulet, Lady Capulet and Romeo? Choose one of these characters to look at in more detail in your group. Look back at the scene in your scripts and see if you can find quotations to support the way Luhrmann has presented these characters.

- As a class, discuss how closely Luhrmann seems to be sticking to Shakespeare’s version of the play, and where he has added his own ideas. Has he been successful in achieving the aims he sets out in his statement?

2. Extension Work – Another Adaptation

- Watch the opening scene from another film version of the play, or if you have seen a stage production, remind yourself of the way they performed the opening scene.

- As a class, discuss how this director has presented the opening scene, what aspects of Shakespeare’s text they have emphasised and how it compares with the opening scene of the Luhrmann film.

**Act 1, Scene 5**

📚 Read... or watch up to the end of Act 1, Scene 5.
**Act 1**

**After Reading Act 1, Scene 5**

**Why do Romeo and Juliet Fall in Love so Suddenly?**

Which three of the statements below best answer this question? Find some quotes from the play to support the statements that you have chosen.

1. Romeo feels rejected by Rosaline and is looking for someone to replace her.
2. Juliet’s parents have put the idea of love into her mind.
3. They are both masked so they don’t know whom they are falling in love with.
4. Romeo’s friends have put him up to finding another girl.
5. Romeo and Juliet were destined for one another.

‘A tender kiss’ – Close Reading

1. Re-reading

   Read again what Romeo and Juliet say to each other as they share their first kiss.

   **ROMEO**  [To Juliet]
   If I profane with my unworthiest hand
   This holy shrine, the gentle sin is this,
   My lips, two blushing pilgrims, ready stand
   To smooth that rough touch with a tender kiss.

   **JULIET**
   Good pilgrim, you do wrong your hand too much,
   Which mannerly devotion shows in this;
   For saints have hands that pilgrims’ hands do touch,
   And palm to palm is holy palmers’ kiss.

   **ROMEO**
   Have not saints lips, and holy palmers too?

   **JULIET**
   Ay pilgrim lips that they must use in prayer.

   **ROMEO**
   O then dear saint, let lips do what hands do.
   They pray; grant thou, lest faith turn to despair.

   **JULIET**
   Saints do not move, though grant for prayers’ sake.

   **ROMEO**
   Then move not, while my prayer’s effect I take.
2. Bringing Your Own Knowledge to Shakespeare’s Imagery

In some times and cultures, people travel a long way to visit a place of worship. They might take a special gift. When they arrive at the place they might kiss or touch a statue or object and say a prayer. This is called a pilgrimage.

You are going to look more closely at the language used by the lovers. You will need a photocopy of the extract on page 27 to work on.

- In groups of three or four, share all the knowledge you have about the words in the list below.
  - Pilgrim
  - Profane
  - Shrine
  - Saint
  - Holy
  - Palmer

- Now look up the words you have less knowledge about.

- As a class, read through the passage again, noticing and discussing how each of the words above are used by the two characters.

- In pairs, discuss why you think Shakespeare uses this kind of imagery, using the statements below to get your discussion started.
  - Romeo and Juliet could be trying to convince themselves that their feelings are as serious as religion.
  - The two characters might be showing that they are prepared to worship each other.
  - Romeo and Juliet might be convincing themselves and each other that what they are about to do is not a sin, even though they are going behind their families’ backs.
  - Shakespeare might be using religious imagery to show how pure and innocent the young lovers are in their desire for each other.

3. How Does Romeo and Juliet’s Sonnet Work?

Although this passage is spoken by two people as part of a play, it is written as a type of poem called a sonnet (see page 16 for an explanation of a sonnet). Sonnets often contain an argument or show a clever way of working through a problem.

- Talk about this sonnet in pairs or small groups using the suggestions below. Afterwards report back for a whole class feedback.
  - What problem is being worked out in the sonnet?
  - Can you tell what Romeo and Juliet are doing while speaking? Try reading
the sonnet through with actions.

A Pair of Star-Crossed Lovers

In the Prologue Romeo and Juliet are referred to as ‘star-crossed lovers’ who are fated to die. Imagine that you are responsible for writing horoscopes for The Verona Chronicle newspaper on the day of the Capulet Ball. This is what Tybalt’s might say:

**TAURUS**

Despite your best intentions you will find your temper gets the better of you today. An unwelcome guest will find himself sharing your space but you will be prevented from following the course of action that you truly desire. Be patient if you can. With Mars as your ruling planet it will not be long before you are able to make some changes and take some long overdue action.

Now try writing a horoscope for either Romeo or Juliet, looking back at what you have read of the play so far to get ideas.
After Reading Act 1

'A greater power than we can contradict'
There are many references to fate, the stars, and destiny throughout the play.

- Find three such examples in Act 1 and for each one write down the reference, who the speaker is and the situation in which they are speaking. You have been given an example.

<table>
<thead>
<tr>
<th>Reference</th>
<th>Speaker</th>
<th>Situation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 1, Scene 4 lines 106-13</td>
<td>Romeo</td>
<td>Romeo speaks of his sense of foreboding about what is to happen the night of the party. He talks about some consequence 'yet hanging in the stars.'</td>
</tr>
</tbody>
</table>

Matchmaking – Different Romesos, Different Juliets

- Look at the photographs from several different productions of Romeo and Juliet (see pages 31-32). Cut them out and try matching the ‘right’ Romeo with the ‘right’ Juliet. Paste them up and write the reasons behind your choices alongside each pair. Annotate each pair with some words to describe them (for example ‘too young’, or ‘very romantic’).

- What ideas do these pictures suggest to you about:
  - love
  - love at first sight
  - forbidden love?

- With a partner, discuss which pair best fits your sense of Romeo and Juliet so far. Present your choice to the whole class, explaining your reasons. Include an explanation of how your choice reflects your impression of the two characters as well as of the atmosphere of the play as a whole.

Answers on page 6.
Act 1

1. 

2. 

3. 

4.
Act 1

A

Lawrence Harvey, Film adaptation, 1954

B

Michael Maloney, RSC barbican, 1992

C

Joe Dixon, English Shakespeare Company, 1993

D

William Terriss, Lyceum, 1884
‘Young men’s love then lies
Not truly in their hearts but in their eyes’

- Work in small groups. Share out the statements about Romeo, below, so that each group has a different statement to consider.

- In your group, see what evidence you can find from what you have read so far to support or refute the statement that you have been given.

- Imagine there is a line going across the classroom, from strongly agree to strongly disagree. This is called a ‘continuum line’.

- Talk to your group about where along the continuum line you would place your statement.

- Choose one person from your group to go and stand at this point on the continuum line.

- Take it in turns to read out your statement and explain why your group decided to place your statement at this point on the continuum line.

1. Romeo is in love with the idea of being in love.
2. Romeo’s language reveals that he is confused about what love is.
3. Romeo has experienced love at first sight.
4. Romeo is fickle (likely to change his affections easily).
5. Romeo was never in love with Rosaline. He was only infatuated.
6. Romeo will forget about Juliet as quickly as he has Rosaline.
Act 2

📖 Read... or watch up to the end of Act 2, Scene 2.

Reading Act 2, Scene 2

Not ‘The Balcony Scene’

Act 2, Scene 2 of Romeo and Juliet contains one of the most famous love scenes ever written, the Balcony Scene. Shakespeare, however, never actually mentioned a balcony. All he wrote was: ‘Juliet appears aloft, as at a window’.

- In pairs, have a go at performing a section of this scene yourselves (choose around 50-100 lines). Play around with different ways of reading the lines, using the suggestions below if you wish.
  - With Juliet being very flirty.
  - With Romeo thinking his friends might be listening.
  - With both a little bit drunk and silly.
  - With Romeo much keener than Juliet.
  - With Juliet much keener than Romeo.
  - With both taking it all very seriously.

- As a class, listen to some of the different versions and decide which works best.

- With a partner, write a modern version of the scene. You could choose to update the language but stick closely to the original script, or imagine how modern teenagers might talk to each other in a similar situation.

- Watch some of the best scenes as a class. Discuss which elements of the original different pairs have kept, and what they have changed.

Why a Balcony at Night?

- Look at these pictures from different productions and screen versions of the play on pages 35-36. Talk about what they have in common with each other and what’s different. Think about some of the things listed below to help your discussion.
  - Gesture and body language
  - Set and props
  - Costume

📖 Read... or watch up to the end of Act 2.
Act 2

Irving Thalberg's film adaptation, 1936

Baz Luhrmann's film adaptation, 1996
West Side Story, 1961, a musical based on the story of Romeo and Juliet

Regent's Theatre, 1924, John Gielgud and Gwen Ffrangcon-Davies

Covent Garden 1753 stage production
After Reading Act 2

'These violent delights have violent ends'

In Scene 3 and Scene 6 of Act 2 Friar Lawrence is visited by Romeo and then by Romeo and Juliet together. The Friar has his doubts about their wish to be married but nevertheless agrees to marry them secretly and at once. Why do you think this is?

■ In pairs, look again at what is said in these two scenes, using the extracts on pages 38-39.

■ Discuss with your partner what is revealed of the Friar’s reasons for marrying Romeo in secret.

■ Imagine that Friar Lawrence and his friend discuss the secret wedding of Romeo and Juliet just before the end of Act 2.
  – His friend advises him to have nothing to do with the couple.
  – Friar Lawrence explains his reasons for agreeing to their wish.

■ Role play their conversation

■ Write a paragraph explaining Friar Lawrence’s decision to marry the couple, supporting what you say with quotations from the two scenes.
**Act 2**

**FRIAR LAWRENCE**

Holy Saint Francis, what a change is here!
Is Rosaline, whom thou didst love so dear,
So soon forsaken? Young men’s love then lies
Not truly in their hearts, but in their eyes.

*Jesu Maria*, what a deal of brine
Hath washed thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans yet ring in mine ancient ears;
Lo here upon thy cheek the stain doth sit
Of an old tear that is not washed off yet.

If e’er thou wast thyself, and these woes thine,
Thou and these woes were all for Rosaline.

And art thou changed? Pronounce this sentence then,
Women may fall, when there’s no strength in men.

**ROMEO**

Thou chid’st me oft for loving Rosaline.

**FRIAR LAWRENCE**

For doting, not for loving, pupil mine.

**ROMEO**

And bad’st me bury love.

**FRIAR LAWRENCE**

Not in a grave
To lay one in, another out to have.

*Cont. on page 39*
Act 2

ROMEO
I pray thee chide me not; her I love now
Doth grace for grace and love for love allow.
The other did not so.

FRIAR LAWRENCE
O she knew well
Thy love did read by rote, that could not spell.
But come young waverer, come go with me.
In one respect I’ll thy assistant be;
For this alliance may so happy prove
To turn your households’ rancour to pure love.

ROMEO
O let us hence, I stand on sudden haste.

FRIAR LAWRENCE
Wisely and slow, they stumble that run fast.
Act 3

After Reading Act 3, Scene 1

‘For now these hot days, is the mad blood stirring’

Act 3, Scene 1 is an intensely dramatic scene and acts as a turning point in the play. Significantly, this scene takes place within ‘the public haunt of men.’ The atmosphere is tense and the Prince’s threat of the death sentence hangs in the air. In groups of five or six you are going to re-create that atmosphere through the use of sound effects.

- Working in a small group, re-read the opening of the scene, as far as Romeo’s entrance (line 56). What clues does Shakespeare give us about the atmosphere at the opening of this important scene? You will have to find your clues from the language. Present your findings back to the class.

- Now, in your group, make a list of the type of sounds you might expect to hear within an open public space in the middle of the day.

- Choose five or six distinctively different sounds that you are going to use. You can include single words or phrases. Each person within the group will create one of these sounds.

- Build up the scene by starting with sound 1, then adding sound 2 and so on until all your sounds are added together. Remember to vary the volume and the rhythm of your sounds to create the most convincing effect.

- When you have rehearsed a couple of times, create your ‘scene’ for your class.

- Your teacher will now choose the best sound effects scene. The chosen group should make their sound effects while three people read the parts of Benvolio, Mercutio and Tybalt – they will need to make their sounds quietly enough for the characters to be heard!

- Write a couple of paragraphs describing the atmosphere as the scene opens, including quotations from the scene to support what you say. You could use the opening below to get you started if you wish.

  In Benvolio’s first speech he says ‘the day is hot’ and then two lines later, he again mentions ‘these hot days’. This gives the audience a sense of the kind of hot weather that can make people feel irritable and liable to fight and hints at the tense atmosphere in the city.
After Reading Act 3, Scene 2

‘Gallop apace’ – Close Reading (Stage 1)

Juliet’s ‘Gallop apace’ speech has been printed on page 42, divided up after each full stop and illustrated with images.

■ In pairs or threes read Juliet’s speech. Try out the three activities that follow, taking notes as you do so.

■ Afterwards, join with another pair or three and feed back what you have found out.

1. Matching the Language to the Image

■ Look at the pictures that surround the speech and talk about which go with which section. Draw connecting lines to show this.

2. Missing Images

■ Some images are missing. Which are they? Try drawing them yourself in a space on the page.

3. Not How You Saw It

■ Did you disagree with any of the artist’s interpretations of these images? Talk about which they are and why.

‘Gallop apace’ – Close Reading (Stage 2)

■ In your pair or three, help each other to write two to three paragraphs explaining how Juliet uses imagery in this speech, and how this could affect the audience. Include quotations from the speech to support your points. You could use the sentences below to get you started, if you wish.

Juliet wants night to come so that she can see Romeo. Instead of saying ‘sun, hurry up and set’ she says ‘Gallop apace, you fiery footed steeds’, instructing the horses that pull the chariot of the sun across the sky to go more quickly. For the audience this paints a picture of the galloping horses and really gives the feeling of Juliet’s impatience.
Gallop apace, you fiery-footed steeds,  
Towards Phoebus’ lodging; such a waggoner  
As Phaeton would whip you to the west,  
And bring in cloudy night immediately.

Spread thy close curtain, love-performing night,  
That runaway’s eyes may wink, and Romeo  
Leap to these arms, untalked of and unseen.  
Lovers can see to do their amorous rites  
By their own beauties, or if love be blind,  
It best agrees with night.

Come, civil Night,  
Thou sober-suited matron all in black,  
And learn me how to lose a winning match  
Played for a pair of stainless maidenhoods.

Hood my unmanned blood bating in my cheeks,  
With thy black mantle, till strange love grow bold,  
Think true love acted simple modesty.

Come, night, come Romeo, come thou day in night;  
For thou wilt lie upon the wings of night,  
Whiter than new snow upon a raven’s back.

Come gentle night, come, loving, black-browed night,  
Give me my Romeo, and when I shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night,  
And pay no worship to the garish sun.

O I have bought the mansion of a love,  
But not possessed it, and, though I am sold,  
Not yet enjoyed.

So tedious is this day,  
As is the night before some festival  
To an impatient child that hath new robes  
And may not wear them.
‘He’s dead, he’s dead, he’s dead’ – Reading Aloud

You are going to work in pairs on Act 3, Scene 2 lines 36-143 from where Juliet says ‘Ay me, what news? Why dost thou wring thy hands?’ down to Juliet’s exit.

- With a partner, think of as many reasons as you can for why the news that Romeo has killed Tybalt is terrible news for Juliet and the Nurse. Then discuss what emotions they are likely to be feeling as a result. Feed back as a class.

- In your pairs, go through the whole speech, making a note of all the points at which you think Juliet’s emotions change, on a photocopy of the text if possible. Choose and note down different ways of speaking the lines at each point.

- Practise reading the speech in a way that brings out the changing emotions. Take it in turns with your partner to play Juliet and to be the ‘acting coach’, helping your partner to bring out the emotions in the way they play the part. You can include movement and gestures if you wish.

- As a class, listen to some of the readings and talk about how the meaning changes depending on how the words are spoken.

- Choose two quotations from the speech that show Juliet expressing different emotions. Write two paragraphs, each explaining what one of the quotations shows about Juliet at this point, how the actor playing Juliet might perform the lines and how the audience might react to what she says.
After Reading Act 3, Scene 3

Snips and Rips – Role Play

Most directors of *Romeo and Juliet* cut some of the lines. Many cut a lot. In role as a director and the actor playing Friar Lawrence, you are going to look at the Friar’s speech, Act 3, Scene 3 lines 108-158, and decide how to cut it.

Work in fours, two A’s and two B’s. The A’s are going to be the directors of a production of *Romeo and Juliet* and the B’s are going to be the actors playing Friar Lawrence. Read the role cards below.

<table>
<thead>
<tr>
<th>A. The Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>You feel the play is too long and you happened to mention to some other actors that Friar Lawrence’s speech is often cut in productions. Privately, you also feel he is a boring character who doesn’t add much to the plot and shouldn’t take up too much time in the play. You have decided to cut the speech down to 20 lines.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. The Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>You overheard some of the other actors saying that this speech has been cut right down by the director. You are very upset because you have worked hard on that speech and think it is important to the play and to the audience’s understanding of the role of the Friar in the play. While you can accept cutting a little bit from this speech you feel strongly that the audience would miss a lot if too much was cut.</td>
</tr>
</tbody>
</table>

First the two directors and the two actors are going to work together. With your partner, work on a photocopy of the text printed on pages 46-47, underlining or highlighting what could be cut and why, and marking what should be kept and why. In reaching your decision, you need to think about the role you’ve been given and weigh up what you would want an audience to know about:

- the plot
- the Friar
- other characters
- the ideas or themes in the play
- how much of Shakespeare’s language you want to keep and why.

List your decisions in the chart on page 45.

Now move into pairs with one actor and one director. Imagine that the first night is only a few days away. Role play the conversation about the speech between the actor and the director during a break in the rehearsals.

As a class, listen to some of the role-play conversations, then discuss how important you think this speech is to the play.
<table>
<thead>
<tr>
<th>Cut and Why</th>
<th>Keep and Why</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Hold thy desperate hand!' needed for dramatic impact – grabs Romeo’s hand as he says it.</td>
<td></td>
</tr>
</tbody>
</table>
The Speech

[ROMEO offers to stab himself and NURSE snatches the dagger away]

FRIAR LAWRENCE

Hold thy desperate hand.

Art thou a man? Thy form cries out thou art.

Thy tears are womanish, thy wild acts denote

The unreasonable fury of a beast.

Unseemly woman in a seeming man,

And ill-beseeming beast in seeming both,

Thou hast amazed me. By my holy order,

I thought thy disposition better tempered.

Hast thou slain Tybalt? Wilt thou slay thyself,

And slay thy lady that in thy life lives,

By doing damned hate upon thyself?

Why rail’st thou on thy birth. The heaven, and earth,

Since birth, and heaven, and earth, all three do meet

In thee at once; which thou at once wouldst lose?

Fie, fie, thou shamest thy shape, thy love, thy wit,

Which like a usurer abound’st in all,

And usest none in that true use indeed

Which should bedeck thy shape, thy love, thy wit.

Thy noble shape is but a form of wax,

Digressing from the valour of a man;

Thy dear love sworn but hollow perjury,

Killing that love which thou hast vowed to cherish.

Thy wit, that ornament to shape and love,

Misshapen in the conduct of them both,

Like powder in a skilless soldier’s flask,

Is set afire by thine own ignorance,
And thou dismembered with thine own defence.
What, rouse thee, man, thy Juliet is alive,
For whose dear sake thou wast but lately dead.
There art thou happy. Tybalt would kill thee,
But thou slewest Tybalt; there art thou happy.
The law that threatened death becomes thy friend,
And turns it to exile; there thou art happy.
A pack of blessings light upon thy back,
Happiness courts thee in her best array,
But like a mishaved and sullen wench,
Thou pouts upon thy fortune and thy love.
Take heed, take heed, for such die miserable.
Go get thee to thy love as was decreed,
Ascend her chamber, hence and comfort her.
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua,
Where thou shalt live till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the Prince, and call thee back
With twenty hundred thousand times more joy
Than thou went'st forth in lamentation.
Go before Nurse, commend me to thy lady,
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto.
Romeo is coming.
After Reading Act 3, Scene 5

‘Wilt thou be gone?’ – What Happens? What’s the Mood?

- Decide which moment in the scene is being described by each of the headings below. Then number the headings to show the order in which they take place.

  - A refusal to help
  - An angry rage and a threat is made
  - A resolution
  - A reluctant parting
  - A refusal to obey
  - A decree is issued
  - A betrayal
  - A sense of foreboding

- Identify the different moods at different moments on the chart below using the adjectives suggested. The first has been done for you. What would you say is the dominant mood in the scene?

  - Fearful
  - Tense
  - Sad
  - Angry
  - Scornful

<table>
<thead>
<tr>
<th>Headings</th>
<th>Mood</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A reluctant parting</td>
<td></td>
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<tr>
<td>2.</td>
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<td>3.</td>
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<td>7.</td>
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<td>8.</td>
<td></td>
</tr>
</tbody>
</table>
Good Father? – Writing Stage Directions

Some playwrights include very detailed stage directions when they write a play telling actors exactly what to do. Stage directions could include any of the suggestions that follow.

– How to speak the line – shout it, whisper it, say it faltering, laughing etc.
– Facial expressions
– Gestures
– Movements and actions
– What they should be feeling
– Pauses and silences

Shakespeare’s plays have very few stage directions. What directions there are probably weren’t written down by Shakespeare at all. He never wrote and proofread a script for publication and none of his plays were actually published until seven years after his death. Instead the printed scripts were put together from pirated versions, what actors remembered, and working drafts, although this does mean that the stage directions may have been remembered from the way actors actually played their part in a particular production.

Imagine that you are directing a production of Romeo and Juliet. The opening night is only days away and you are particularly worried about the scene between Juliet and her father in Act 3, Scene 5.

In pairs or small groups read through the extract from the scene on pages 50-52 and talk through in detail how you think it should be spoken and performed. The extract is quite long so you may want to divide it up among groups.

Make notes on it for yourself in preparation for tomorrow’s rehearsal.

Afterwards, swap your notes with another group’s. Explain to the other pair or group why it is important that this scene is acted in the way you suggest in your director’s notes.

Perform the scene using the other group’s notes. Feed back to them how well their suggestions worked in performance. What did you like about their suggestions for performing the scene?

As a class, discuss some of the similarities and differences in the ways you thought the scene should be performed.
Act 3

CAPULET
How now, wife,
Have you delivered 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 blessed,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?

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, how, how how, chopt-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!

Lord Capulet and Juliet, RSC, 1992
Act 3

LADY CAPULET

Fie, fie, what, are you mad?

JULIET

Good father, I beseech you on my knees, [She kneels down]
Hear me with patience but to speak a word.

CAPULET

Hang thee young baggage, disobedient wretch!
I tell thee what, get thee to church a 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 blessed
That God had sent 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.
Act 3

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 matched; and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful and nobly liened,
Stuffed as they say with honourable parts,
Proportioned 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 and 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.
Thursday is near, lay hand on heart, advise:
And 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]

⚠️ Read... or watch up to the end of Act 4, Scene 3.
Act 4

After Reading Act 4, Scene 3

What is She Really Thinking?
At the beginning of Act 4, Scene 3, Juliet pretends to her mother that everything is fine and normal. In fact her words are full of double meaning. An extract from this scene is included on page 54.

Remind yourself of what has happened before this scene.

In pairs, take it in turns to read Juliet’s words aloud, slowly, pausing at each punctuation mark, while the other person explains what Juliet is really thinking. Swap roles and do this again.

In your pair, write what you think Juliet is really thinking alongside what Shakespeare scripted for her. Practise reading it in your pairs, with one of you speaking Shakespeare’s original script and the other speaking Juliet’s inner speech, as shown in the example started for you on page 54. Try experimenting with ways of reading this, using the suggestions that follow.

– Both of you at the same time.
– Both of you at the same time but with one reading in a whisper.
– Taking it in turns to speak, first the script, then the inner speech.

As a class, listen to a few of the presentations. Discuss how many different interpretations of Juliet you have come up with as a class and which you think works best.

Extension Work

You could develop this activity into one of the pieces of writing suggested below.

– Juliet’s secret journal written that night and discovered after the end of the play.
– A script for the conversation the Nurse and Lady Capulet might have that night after they leave Juliet.
Act 4

JULIET
Ay, those attires are best; but, gentle Nurse,
I pray thee leave me to myself tonight;
For I have need of many orisons,
To move the heavens to smile upon my state,
Which well thou knowest is cross and full of sin.

[Enter LADY CAPULET]

LADY CAPULET
What, are you busy, ho? Need you my help?

JULIET
No, madam, we have culled such necessaries
As are behoveful for our state tomorrow.
So please you, let me now be left alone,
And let the Nurse this night sit up with you,
For I am sure you have your hands full all,
In this so sudden business.

LADY CAPULET
Good night.
Get thee to bed and rest, for thou hast need.

[Exuent LADY CAPULET and NURSE]

JULIET
Farewell. God knows when we shall meet again.
'I have a faint cold fear'

After Lady Capulet and the Nurse leave, it is night and Juliet is alone and about to take the drug that will make her seem dead so that she will escape marriage to Paris. She knows her parents will give her a funeral and she will be laid to rest in the Capulets’ tomb where Tybalt’s body now lies among those of her ancestors.

Her long speech (lines 14 to 58) is a very vivid, nightmarish one, conveying her terror about what she is about to do. Remember she is only thirteen.

In threes, try out the three activities below. You will need a photocopy of the speech, reprinted on pages 56-57.

1. Writing in Role

Re-read the speech in your three. Discuss what you think Juliet might be thinking and feeling at this point, using the questions below to get you started.

– How is she feeling towards her parents?
– How is she feeling towards Romeo?
– How is she feeling towards the Nurse?
– What thoughts does she have about her own funeral?
– How is she feeling towards Paris?
– How is she feeling towards Friar Lawrence?
– What is she thinking about what the drug will do to her body?
– What are her thoughts about being entombed alive?
– What is she thinking about Tybalt’s body and the bodies of her ancestors?

Now, on your own, write a short piece in role as Juliet, explaining your thoughts and feelings at this point in the play. Read your pieces of writing aloud to each other in your threes.

2. Juliet’s Changing Feelings

Mark a photocopy of the speech with different colours to show Juliet’s changing feelings: Blue = being brave and determined. Green = reasoning out the possible consequences of taking the poison. Red = feeling uncontrollable terror.

3. Repetitions

On a photocopy of the speech, circle all the words and phrases to do with death and dying. Now one person should read the speech aloud, while the rest of you echo all the circled words. Make it as spooky as possible.

4. Your Own Writing

Write two or three paragraphs explaining what effect you think Juliet’s speech would have on the audience, for example the atmosphere it creates and what it shows about Juliet at this point in the play.
Act 4

[Exeunt LADY CAPULET and NURSE]

JULIET
Farewell. God knows when we shall meet again.
I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
I’ll call them back again to comfort me.
Nurse! What should she do here?
My dismal scene I needs must act alone.
Come vial.
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no, this shall forbid it; lie thou there.
[Lays down a dagger]
What if it be a poison which the friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonoured,
Because he married me before to Romeo?
I fear it is, and yet methinks it should not,
For he hath still been tried a holy man.
How if when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There’s a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or if I live, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place –
As in a vault, an ancient receptacle,
Where for this many hundred years the bones
Of all my buried ancestors are packed,
Where bloody Tybalt, yet but green in earth
Act 4

Lies fest’ring in his shroud, where, as they say,
At some hours in the night spirits resort –
Alack, alack, is it not like that I,
So early waking – what with loathsome smells,
And shrieks like mandrakes’ torn out of the earth,
That living mortals hearing them, run mad –
O if I wake, shall I not be distraught,
Environed with all these hideous fears,
And madly play with my forefathers’ joints,
And pluck the mangled Tybalt from his shroud,
And in this rage, with some great kinsman’s bone,
As with a club, dash out my desperate brains?
O look, methinks I see my cousin’s ghost
Seeking out Romeo that did spit his body
Upon a rapier’s point – stay, Tybalt, stay!
Romeo! Romeo! Romeo! I drink to thee.

Read... or watch up to the end of Act 4, Scene 5.
'O lamentable day’ – Photographs

At the opening of Act 4, Scene 5 the Nurse goes to wake Juliet. At first she thinks that she is soundly sleeping but she gradually realises that she is ‘dead’. In groups of five or six you are going to imagine that someone has taken a photograph of this moment and managed to capture the distress of the Nurse, Capulet, Lady Capulet, Friar Lawrence and Paris.

Create your photograph using one of the suggestions below to help you to organise yourselves.

– Act that part of the scene and then ‘Freeze’. You will need a ‘director’ who remains outside of the scene to shout ‘Freeze!’ at an appropriate moment.
– You could first discuss what you think the photograph would look like and then arrange yourselves accordingly.
– One at a time you could ‘place’ yourselves in the photograph, taking notice of what is already there as each new person ‘enters’ the scene.

As a class, look at four of the ‘photographs’, asking each of the groups to develop their freeze-frame further in one of the ways suggested below.

– Ask the group to ‘rewind’ to the moment before the photo was taken.
– Ask the group to ‘fast forward’ to the moment after the photo was taken.
– Ask a question of each person in the photograph which they can answer in role.
– Ask the director to explain their choices in putting together the photo.
– Take a digital photograph to screen on an interactive whiteboard for the group to annotate, explaining their decisions.
Act 4

‘All things that we ordained festival’

In Act 4, Scene 5 the Friar reminds the Capulets that they should be happy that Juliet is now in heaven. Capulet accepts the Friar’s words and says that their wedding plans will now be transformed into funeral plans.

Identify the pairings in the text that reveal how this will be done.

<table>
<thead>
<tr>
<th>instruments</th>
<th>to</th>
</tr>
</thead>
<tbody>
<tr>
<td>wedding cheer</td>
<td>to</td>
</tr>
<tr>
<td>solemn hymns</td>
<td>to</td>
</tr>
<tr>
<td>bridal flowers</td>
<td>to</td>
</tr>
</tbody>
</table>

Either on your own or with a partner, discuss what images you could use to go with a reading of this speech, for example you could show a bride throwing her bouquet behind her but, instead of the flowers being caught by someone (who in British tradition is supposed to be the next person to get married), they fall upon a grave.

Use the template on page 60 to create a storyboard of sketches showing the images you would use with the lines from the speech that they represent.
After Reading Act 4

What the Servants Saw

The minor characters are often in positions to have quite interesting views about what is happening on centre stage.

- Improvise and then write up the conversations between the following characters at the end of Act 4 about some of the events that have occurred in this act.

A. The Nurse and a Close Friend

- What must the Nurse feel (and fear?) about her part in Juliet’s ‘death?’ Remember she was like a mother to Juliet but she was also Juliet’s servant.

- Do you think she might suspect Juliet of having committed suicide?

- How do you think she now views her employers and the prospects for her future with the Capulets?

B. Two or three Capulet servants

- Look at the conversation between Peter and the musicians at the end of Act 4, Scene 5.

- What is their reaction to the news of Juliet’s death? What are their main concerns? Think about the kinds of rumours heard or scenes glimpsed that might have reached the servants of the events of Act 4.

- What do you imagine Juliet’s funeral will mean to them?
Friar Lawrence, fearful of discovery, wishes to leave the tomb, begging Juliet to go with him. She refuses. What should he do? To help you think about this question, you are going to use a drama technique called conscience alley, following the instructions below.

- Divide the class into two halves. One half of the class should argue that Friar Lawrence should leave the tomb. The other half should argue the opposite.

- First, in pairs, list all the arguments you can think of to support your position.

- Stand in two rows facing each other, with a space down the middle. Your teacher will play the part of Friar Lawrence and will walk down between the two rows. As he or she walks, you should take turns to speak your advice, alternating between voices on each side.

- Experiment with speaking your advice in different ways, to create a dramatic effect. Try some of the suggestions below, if you wish.
  - Whisper
  - Shout
  - Beg
  - Sound cynical
  - Sound upset or worried
  - Sound certain or uncertain

- As a class talk about the possible options facing the Friar and the consequences of these options.

- Use what you have learned in conscience alley and class discussion to write the Friar's diary entry in which he explains his difficult decision.
Act 5

After Reading Act 5, Scene 2

‘Who bare my letter then to Romeo?’

In Act 5, Scene 2 Friar John returns to Friar Lawrence with the letter he should have delivered to Romeo.

- In pairs, read through this scene. Discuss how an actor could convey the sense of panic both friars must feel?

- Try the following suggestion and then discuss with your partner what difference it makes to the scene.
  - If you are playing the role of Friar John, attempt some exercise. You could complete 30 star jumps or perhaps 30 step-ups.
  - Keep going until you feel out of breath.
  - As soon as you have completed your exercises, read the scene again (don’t take a rest!).

Read... or watch up to the end of Act 5.
Act 5

After Reading Act 5

A Bad Play?

’Romeo and Juliet is not a good, well-crafted play.’ writes one critic, ‘It relies far too heavily on coincidence, especially in the final act, and in that act the audience suddenly has to contend with an unexpected handful of new characters, all of which detracts from the central dramatic tragedy.’

■ In your pair, make a list of all the coincidences in Act 5. Make another list of all the new characters introduced.

■ With your partner, write a reply to the critic, explaining how far you agree and why.

What If...

■ In small groups discuss what would have happened if:
  – Lord Capulet had interrupted the balcony scene
  – Romeo had wounded, but not killed, Tybalt
  – the message sent to Mantua had reached Romeo
  – Juliet had woken up a few minutes earlier in the vault?

Discuss these situations with a partner. Can you think of any others? How would they have changed the outcome of the play?

■ Try writing or improvising a short scene which would show one of these ‘What ifs’ in action.

■ As a class, watch some of the alternative scenes. After each one, discuss whether you prefer Shakespeare’s version, or the alternative scene, and explain why.

Final Tableau

■ In a group of at least 10, with one person acting as director, prepare a tableau showing exactly how everyone, including the dead bodies, is positioned on stage at the very close of the play.

■ Show your tableau to the rest of the class who should be able to identify everyone.
**The Film Ending**

- Watch the ending of the Baz Luhrmann film and then discuss the questions that follow in small groups.
  - Who or what do we see more of – the dead lovers, the grief of the parents, the Prince, or the community? How do we see people, for example what sorts of shots and camera angles?
  - What’s been left out of the text? What’s been added? Why do you think the director has ‘written’ the ending in this way?
  - Whose voice speaks the final words? Why do you think this choice was made?

- As a class, discuss why you think Luhrmann chose to film the ending in this way and how closely it fits with your own ideas about the final scene of the play.

- As a class, look at Baz Luhrmann’s statement about the way he decided to film the opening of the play on page 24.

- On your own, in role as Luhrmann, write a similar statement about the ending. What were you trying to do? What aspects of the play did you want to emphasise?

**Extension Work – Another Adaptation**

- Watch the final scene from another film version of the play, or if you have seen a stage production, remind yourself of the way they performed the scene.

- As a class, discuss how this director or producer has presented the ending, what aspects of Shakespeare’s text they have emphasised and how it compares with the ending of the Luhrmann film.
After Reading Activities

More Than One Meaning

*Romeo and Juliet* is often interpreted by modern British society as a play about Fate or the blindness of young love. But is this how Shakespeare saw his play? Is it how you see it?

In small groups, talk through these statements about the play deciding which you think best sums up the play. If you prefer, you could come up with your own one sentence summary.

1. Young love is blind.
2. Parents often put young people under intolerable pressures.
3. The quarrels and feuds of the older generation prejudice the outlook of the young.
4. If children obeyed their parents they would be better off.
5. The older generation should respect the young.
6. Fathers have too much power.
7. Daughters should obey their fathers.
8. Greed and the desire for wealth is the root of all evil.
9. We have no control over our lives. Everything is in the hands of fate or the gods.
10. Young love is the most passionate.
11. Gang rivalry can end in tragedy.
After Reading

The Fathers – What do They Really Care About?

At the end of the play Capulet’s only daughter has committed suicide, Montague’s only son has also killed himself, and Montague’s wife has died of grief. The two men shake hands. Capulet says he will accept just a handshake from Montague instead of the customary sum of money that a bridegroom’s father gives to the bride’s family and then they both agree to build gold statues to the children’s memories.

This is what one theatre director, Michael Bogdanov, says about the two fathers:

The only way they can measure the value of the children is by financial sacrifice. But they died because Capulet wanted more wealth and was prepared to disinherit Juliet if she refused to marry Paris, a relative of Prince Escalus, and thus move her family closer to the seat of power. Juliet is treated like a chattel by her father, a pawn in a game of power whose feelings are of minimal interest to him.

Director’s Notes, English Shakespeare Company

□ In groups of four, discuss what you think Bogdanov is saying and whether you agree with him.

□ Divide your group of four into two pairs. One pair should read through Romeo’s conversation with the Apothecary at the end of Act 5, Scene 1 when he buys the poison. The other pair should read the two fathers’ last words, which end the play. Both extracts are reprinted on pages 68 and 69. As you read, circle and then list any words or phrases to do with the following:

- money
- wealth
- exchange of goods.

□ Share your lists with the other pair and discuss the ending of the play, using the questions below to get you started.

- Do your lists provide evidence for Bogdanov’s view that the key to the whole play lies in the destructive power of money?
- Have your feelings about Romeo, the Apothecary and the two fathers changed? If so, in what ways?
- Can you tell what Shakespeare intended the play to mean?
Act 5, Scene 1: Romeo and the Apothecary

APOTHECARY
Who calls so loud?

ROMEO
Come hither man. I see that thou art poor.
Hold, there is forty ducats, let me have
A dram of poison, such soon-speeding gear
As will disperse itself through all the veins,
That the life-weary taker may fall dead,
And that the trunk may be discharged of breath
As violently as hasty powder fired
Doth hurry from the fatal cannon’s womb.

APOTHECARY
Such mortal drugs I have, but Mantua’s law
Is death to any he that utters them.

ROMEO
Art thou so bare and full of wretchedness,
And fearest to die? Famine is in thy cheeks,
Need and oppression starveth in thy eyes,
Contempt and beggary hangs upon thy back.
The world is not thy friend, nor the world’s law,
The world affords no law to make thee rich;
Then be not poor, but break it and take this.

APOTHECARY
My poverty, but not my will consents.

ROMEO
I pay thy poverty and not thy will.

APOTHECARY
Put this in any liquid thing you will
And drink it off, and if you had the strength
Of twenty men, it would dispatch you straight.

ROMEO
There is thy gold, worse poison to men’s souls,
Doing more murder in this loathsome world,
Than these poor compounds that thou mayst not sell.
I sell thee poison, thou hast sold me none.
Farewell, buy food, and get thyself in flesh.

**Act 5, Scene 3: Lord Capulet and Lord Montague**

**CAPULET**
O brother Montague, give me thy hand.  
This is my daughter's jointure*, for no more  
Can I demand.

**MONTAGUE**
But I can give thee more.  
For I will raise her statue in pure gold,  
That whiles Verona by that name is known,  
There shall no figure at such rate be set  
As that of true and faithful Juliet.

**CAPULET**
As rich shall Romeo by his lady's lie,  
Poor sacrifices of our enmity.

*jointure - money given to the bride's father by the bridegroom's father in payment for the bride.
Short Versions

1. 555
   - Divide yourselves into five groups and allocate one act to each group.
   - Your task is to devise a five-minute version of your act. This could be mimed, acted out with a few words, or as a series of still pictures. Agree in advance to speak in contemporary prose, or to select key words or lines from the play itself.
   - As a class, perform your acts in the right order to create a twenty-five minute version of Romeo and Juliet.
   - If other classes are studying the play, you could perform your short versions for each other.

2. Getting Shorter
   - In a pair, try cutting the whole play to 60 key lines.
   - Now try reducing your 60 lines to just six.
   - Now try six words.
   - As a class, share your shortened versions.

3. One by One
   - Go through sections of the play – whole scenes or long speeches, choosing what you consider to be the most important word in each line.
   - Write all these single words down and you will find that you have an excellent trigger for remembering the whole speech or scene.

Time Span
The plot of Romeo and Juliet spans only five days, as set out on page 71.
   - With a partner, look at the day-by-day summary of what happens and talk about the effect such a short time span has on the play.
   - Discuss how the play might have been different if Shakespeare had stretched the story out over a few weeks.
   - Feed back as a class.
Day 1: Sunday
Street brawl – morning.
Invitations sent out – afternoon.
Romeo and Juliet meet at the ball - evening.
Balcony scene – Sunday night.

Day 2: Monday
Friar Lawrence up at dawn.
Romeo visits him.
Juliet sends message to Romeo for 9 o’clock.
Marriage in afternoon.
Romeo kills Tybalt one hour after his marriage.
Romeo spends night with Juliet.

Day 3: Tuesday
Romeo leaves Juliet and Verona at dawn.
Juliet told she’s to marry Paris.
She goes to Friar Lawrence’s cell.
Wedding to Paris put forward by one day.
Juliet takes Friar’s potion at bedtime.

Day 4: Wednesday
Juliet discovered ‘dead’ at dawn.
Romeo hears of this.
Juliet’s funeral.
Romeo returns to Verona, buys poison.
Romeo kills Paris and himself.

Day 5: Thursday
Early morning – Juliet wakes and kills herself.
Two feuding families are united.
Characters

1. Metaphors and Similes

- Look at this picture of Juliet, showing some of the things she is compared to by other people in the play. An A4 version of this picture is included on page 73.

- Working in a pair, find out who compared Juliet to what, and when. On an A4 photocopy (from page 73), colour in the images and label each one clearly with the information you have. Try drawing a similar picture of Romeo and give it to someone else to decipher and label.

2. Class Collage

One way of sorting out your thoughts about a character is to make a collage representing all the various aspects of that character.

- Divide the main characters up among the class so that there will be several versions of each. Use images from magazines, newspapers, textiles, bits of language from Romeo and Juliet, or words cut from elsewhere (newspapers, advertisements etc.).

- Annotate your collage and write a commentary explaining what you’ve done and the reasons behind your decisions.

3. Summing Up

- In groups of four or five, discuss and try to agree, for each of the main characters in the play, the following:
  - one image
  - one phrase
  - one line
  - one word which for you (all!!) sums up that character.
Different Productions – Same Play?

The pictures on pages 75-77 all show the final scene from different productions of *Romeo and Juliet*.

- In groups, try to work out exactly which moment is being represented in the picture. Choose a short quotation from the final scene to act as a caption.

- How many different messages about the play do you get from the different pictures of each scene? What ideas or issues in the play do you think each is putting forward?

- Take each picture in turn and think about the effects of the following:
  - style and period of costume
  - facial expressions
  - gestures
  - touch
  - body language
  - props and set.

- Compare the findings of other groups in the class. Discuss any areas of difference or disagreement. What ‘messages’ about the play is the director putting forward? What themes or issues are suggested in different pictures? Do members of the class have strong opinions about the way they think each scene should look or be produced?

- In groups, compose a still image of one of these scenes. How much variation in interpretation and style is there? If you have access to a digital camera you could print a picture of your scene to add to the display.
After Reading
Young Children’s Version – a Media Simulation

Read the producer’s memo, below. Work individually or in a group of three to five to plan your programme, using the prompts on page 79 to help you.

We have been asked to produce a five-minute version of Romeo and Juliet for a slot in the Playstory series. As you know, Playstory is a 15-minute day-time programme for primary-school infant classes, which goes out at 11.00 am. Its aim is to introduce little ones to the great stories of the world in a simple but exciting way.

Your job is to devise ideas and write an outline for a five-minute Romeo and Juliet which will both thrill and be understood by children aged six to nine. In planning your programme you should consider the points overleaf.

You will need to produce a detailed outline of your plans for the slot, including:

– a draft or script of your adaptation, with instructions showing what will actually be seen and heard on camera. A storyboard would be ideal, but a detailed script would be fine.

– suggestions for casting, if you decide to use actors.

– suggestions for voiceovers if you decide to use a narrator or animation.

– your ideas for music, artwork, titles, and any other instructions for the director.

– a brief report explaining your ideas and choices. If you have any reservations about the choice of play, or worries about how children might react to it, you should write about them as well.
Planning Your Programme

Here are some of the key themes of the play. Which do you think six to nine year old children would understand?

- Young love
- Fighting
- Fate
- Family quarrels
- Disobeying parents
- Secrets
- Wealth
- Power
- Gang warfare

How will you condense the play into a five-minute slot?

How will you tell the story in a way which the very young can relate to?

Are there any parts that are unsuitable or disturbing for children of this age, and if so, how will you get around this?

What techniques will you use to tell the story? The Playstory series uses any of the following:

- a narrator reading aloud – it could be one of the show’s regular presenters, or a well-known children’s TV personality
- a narrator reading with voiceover only, with drawings, paintings or photographs to illustrate parts of the story
- a cartoon animated story with narrated or music soundtrack
- specially commissioned dramatised extracts from the original play
- video extracts from existing versions of the story.
In the Wings

This activity will give you a chance to show how well you know the characters in the play.

There are many gaps in Shakespeare’s plays. He leaves a lot of unanswered questions. Much happens off stage.

With a partner, choose two of the gaps listed below. Flick back through the play to remind yourself of what happens onstage, then try improvising a few lines to show what characters might say ‘in the wings’ (in other words before or after what happens onstage).

- The final conversation between Romeo and Rosaline in Act 1, Scene 1 just before the beginning of the play that caused him such grief. Remember that Rosaline is a Capulet.
- Romeo being ‘importuned’ by his father (Act 1, Scene 1, line 143).
- What are Lord Capulet and Paris talking about as they arrive in Act 1, Scene 2?
- The whispered message to Lord Capulet during the ball in Act 1, Scene 5, line 121.
- The Nurse’s activities in Act 2, Scenes 4 and 5. What on earth has she been up to between the hours of nine and twelve?
- What do Lord and Lady Capulet say to each other when they have left after the big row in Act 3, Scene 5?
- What might the details of the conversation between Juliet and the Nurse have been as they enter in Act 4, Scene 3?

As a class, watch some of the extra scenes. After watching each scene, discuss the questions below.

- How did the pair performing the extra scene show what they know about the characters and the play to create their conversation?
- Why do you think Shakespeare left this gap in his play? For example, for comedy, for realism, to create mystery, because the conversation does not add much to the play?
Researching Shakespeare’s Stage

In groups of three, read the following information about Shakespeare’s stage aloud. As you read, check that you understand it all and make a note of anything that you think is interesting or which gives you a better understanding of something about Romeo and Juliet.

Agree six points that you find interesting or relevant to feed back to the class.

Join another three to make a six and share what you have found out.

As a class, compare what different groups found interesting or relevant.

Shakespeare’s Stage

Theatres – Built or Borrowed?

Plays in Shakespeare’s time were performed in several different sorts of places, not just theatres. These included town halls, inn yards, private houses and the King’s or Queen’s court. During Shakespeare’s time the building of theatres as we know them began. The kind of audience would vary according to the venue. By the end of the 16th century there were 11 specially built theatres some of which could seat 2,000 people. Since London’s population was only about 200,000 people, that gives some idea how popular watching a play was. Today, only about 5% of the UK population attend the theatre.

Theatre Design

The design of these theatres such as The Globe was basically a platform with standing room for spectators or ‘groundlings’ on three sides. These people paid a penny to get in. Above them were three floors of enclosed seats with a gallery which cost tuppence. The actors’ dressing rooms formed the back wall of the platform or stage and rose up several floors. Curtains and painted hangings would be attached to this wall – coloured for comedies and black for tragedies. There was no scenery used on the stage but there were props such as a throne, a bed, a hedge or whatever.

Above the level of the stage were specialised playing spaces that looked like windows or galleries and were referred to in Shakespeare’s few stage directions such as ‘Juliet appears aloft’. Below these windows, to the left and right, were the doors for major exits and entrances. Above the windows were the places for the musicians who would play music and provide sound effects at particular moments throughout the play. Most of the stage was covered by a projecting roof and the underside was painted with the signs of the zodiac.
Performances
Public performances took place between 2 o’clock and 5 o’clock in the afternoon because although they had torches there would not have been enough light to stage a play after sundown. The back wall was crowned with a small hut or turret where a flag would fly and a trumpeter would play to announce the day’s performance.

Actors
Actors appeared in the most flamboyant and up-to-date fashions of their day, adding certain exotic or historical touches according to the character they were playing and the play being performed.

Theatres had been officially frowned upon as immoral forms of entertainment and also developed a reputation for unruly behaviour in some of their audiences. For this reason, public theatres were built outside the city of London walls, in districts which also held cock-fighting arenas, bear-baiting pits and brothels. Women were forbidden to appear on the stage because it was considered to be a corrupting influence. Young women characters were played by boys whose voices hadn’t broken.

What Lies Behind the Printed Texts?
Shakespeare himself was not concerned to immortalise his work by having it published in the way that other playwrights, for example Ben Jonson, were. In those days, plays were the property of the company producing them, which would have commissioned and bought them for about £10. So long as the play was popular on stage, it would not have been in the company’s interests to have them published. A collected volume of Shakespeare’s plays did not appear until 7 years after his death.

‘Foul’ Copies and ‘Fair’ Copies
When a play was produced, the actors would not have had the whole play written out in front of them – printing was still a very costly and difficult process and it would have been too expensive to hire a scribe to copy the play out several times. There would have been one ‘foul’ copy – the original draft that the playwright had given the producer or theatre manager. Each actor would have had just his speaking parts written out for him, or been shown them or told to memorise them on the spot. Sometimes copies of Shakespeare’s plays would have been pirated by a minor actor wanting to sell it to another company or an unscrupulous printer. Then it would have been reconstructed from memory and would have been a very different version from the original.

After a writer had completed his working draft or ‘foul papers’ which would have been covered in ink blots, grease spots and crossings-out, either he prepared a ‘fair copy’ (think how long it would take to write out Romeo and Juliet neatly) or he or the acting company would hire a professional scribe to make a clean transcript. This might not always be read through for mistakes. It is clear that Shakespeare’s drafts presented considerable difficulties for scribes and the resulting texts were often confused and full of mistakes. Shakespeare himself was not concerned about the publication or proof-reading of his plays. This was partly because once a dramatist had finished and sold a play he no longer had any rights over it. When Shakespeare published his poetry, however, he took great pains to oversee the printing process and made sure it was carefully checked for mistakes. As far as his plays were concerned his interests were more with putting on performances and the box office takings than preserving his works for the future.
From Script to Stage

Once in the acting company’s hands, the manuscript would be annotated with speeches to cut and stage directions inserted. Two hours was considered the right length for a play and Shakespeare’s manuscripts often had to be cut quite a lot to keep them from over-running. Shakespeare included very few stage or scene directions in his plays and the theatres had no curtains or blackout to indicate the end of a scene or act. He wouldn’t necessarily have indicated the ends of scenes either. The written division of his plays into scenes and acts was done later. Shakespeare would indicate them himself through the conventions of the day, such as by ending a speech with a terminal rhyme:

‘For never was a story of more woe
Than this of Juliet and her Romeo.’

Shakespeare would also have made sure that a character who ended a scene didn’t appear at the start of a new scene otherwise the audience might not realise the scene had changed.

The Printing of Shakespeare’s Plays

In 1623 the printer and publisher William Jaggard and his son Isaac published the first collected edition of Shakespeare’s plays with the advice and help of his theatre company, The King’s Men. From 1623 to the present day, Shakespeare’s plays were reprinted and progressively modernised in punctuation, spelling, vocabulary and syntax. Shakespeare hardly used any punctuation. The punctuation of your editions has been put in to fit in with modern writing rules, so that the language of the plays we know today is often very distanced from that of Shakespeare’s originally performed text.

Romeo and Juliet

Romeo and Juliet was written in 1595 or 1596. It was about his 19th play and he also wrote six other plays around the same time: King John, Richard II, A Midsummer Night’s Dream, The Merchant of Venice and Henry IV Part I.

Romeo and Juliet was a bit of an experiment because for the first time Shakespeare was not using a story drawn from ancient classical history. He decided to use fiction instead and it was very unusual to use young aristocrats rather than royals as the main characters. He got the idea from reading a long narrative poem called The Tragical History of Romeus and Juliet by someone called Arthur Brooke who published it in 1562. It had over 3,000 verses. Shakespeare probably wrote Romeo and Juliet with a copy of this popular but rather boring moral tale at his feet. He usually wrote particular parts with certain actors in mind. So for example, the parts of Mercutio and the Nurse were expanded and developed from the original story with the theatre audiences in mind who would have enjoyed their puns and dirty jokes.
**Question and Answer**

- Cut out the series of questions and answers below, and deal one out to each member of the class.

- Your task is to find your other half by moving around the group. No-one must say anything except the words they have been given.

- When you have all got together in your pairs of question and answer, try to identify who you both are and the circumstances in which the lines were delivered in the play.

- When you have done this, reassemble with your partner into a large circle and deliver your questions and answers in turn, for the whole group to identify.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you bite your thumb at us, sir?</td>
<td>I do bite my thumb, sir.</td>
</tr>
<tr>
<td>Why call you for a sword?</td>
<td>Old Montague is come, and flourishes his blade</td>
</tr>
<tr>
<td>My noble uncle, do you know the cause?</td>
<td>I neither know it nor can I learn of him.</td>
</tr>
<tr>
<td>In love?</td>
<td>Out –</td>
</tr>
<tr>
<td>Dost thou not laugh?</td>
<td>No, coz, I rather weep.</td>
</tr>
<tr>
<td>Why, Romeo, art thou mad?</td>
<td>Not mad, but bound more than a madman is.</td>
</tr>
<tr>
<td>Speak briefly, can you like of Paris’ love?</td>
<td>I’ll look to like, if looking liking move.</td>
</tr>
<tr>
<td>Well, what was yours?</td>
<td>That dreamers often lie.</td>
</tr>
</tbody>
</table>
### After Reading

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>What lady’s that which doth enrich the hand of yonder knight?</td>
<td>I know not, sir.</td>
</tr>
<tr>
<td>Why, how now, kinsman, wherefore storm you so?</td>
<td>Uncle, this is a Montague, our foe.</td>
</tr>
<tr>
<td>What is her mother?</td>
<td>Her mother is the lady of the house.</td>
</tr>
<tr>
<td>Marry, batchelor Art thou not Romeo, and a Montague?</td>
<td>Neither fair maid, if either thee dislike.</td>
</tr>
<tr>
<td>What shall I swear by?</td>
<td>Do not swear at all.</td>
</tr>
<tr>
<td>That’s my good son, but where hast thou been then?</td>
<td>I’ll tell thee ere thou ask it me again: I have been feasting with mine enemy.</td>
</tr>
<tr>
<td>I pray you, sir, what saucy merchant was this that was so full of his ropery?</td>
<td>A gentleman, Nurse, that loves to hear himself talk.</td>
</tr>
<tr>
<td>What, art thou hurt?</td>
<td>Ay, ay, a scratch, a scratch, marry, ’tis enough.</td>
</tr>
<tr>
<td>Where are the vile beginners of this fray?</td>
<td>O noble Prince, I can discover all The unlucky manage of this fatal brawl.</td>
</tr>
<tr>
<td>Can heaven be so envious?</td>
<td>Romeo can, though Heaven cannot.</td>
</tr>
<tr>
<td>Where’s my lady’s lord? Where’s Romeo?</td>
<td>There on the ground with his own tears made drunk.</td>
</tr>
<tr>
<td>Act</td>
<td>Romeo and Juliet – EMC Study Guide</td>
</tr>
<tr>
<td>-----</td>
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</tr>
<tr>
<td>86</td>
<td>© English and Media Centre, 2008</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>After Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>O think’st thou we shall ever meet again?</strong></td>
</tr>
<tr>
<td><strong>For sweet discourse in our times to come.</strong></td>
</tr>
<tr>
<td><strong>What villain, madam?</strong></td>
</tr>
<tr>
<td><strong>How now, wife, Have you delivered to her our decree?</strong></td>
</tr>
<tr>
<td><strong>Fie, fie, what, are you mad?</strong></td>
</tr>
<tr>
<td><strong>Hear me with patience but to speak a word.</strong></td>
</tr>
<tr>
<td><strong>May not one speak?</strong></td>
</tr>
<tr>
<td><strong>Speak’st thou from thy heart?</strong></td>
</tr>
<tr>
<td><strong>Come, is the bride ready to go to church?</strong></td>
</tr>
<tr>
<td><strong>What further woe conspires against mine age?</strong></td>
</tr>
</tbody>
</table>
Teaser Trailer

To do this activity you will need a copy of the storyboard template on page 60. Imagine there is to be a new television adaptation of Romeo and Juliet. You have been asked to produce a 30-second ‘teaser trailer’ for the new adaptation.

- Together, talk about what you want your trailer to suggest about the adaptation. Think about what would tempt the television audience into watching it.

- List between 12 and 15 different shots you might want to use in your teaser trailer, for example:
  - Juliet about to drink the potion
  - the masked ball
  - the stabbing of Mercutio.

Write these on separate post-it notes or pieces of paper.

- Experiment with different ways of sequencing your shots by moving your notes around.

- When you are happy with your sequence, fill in the storyboard template, using stick figures to represent the different characters.

- Use the boxes below the images to add your ideas for:
  - music
  - special effects
  - text on screen
  - whether you will cut between shots or use a fade, mix or dissolve.

- Write a voiceover – remember your aim is to persuade people to watch the adaptation.

- Join up with another pair and take it in turns to present and talk about your teaser-trailer.
Different Ways of Reading

The following activities were developed by actors and directors working at Shakespeare’s Globe in London.

Choose a short passage between two characters, for example:

- Act 1, Scene 1 line 158 (‘Good morrow cousin’) to line 202 (‘...I do love a woman’)
- Act 1, Scene 5 line 92 (‘If I profane with my unworthiest hand’) to line 109 (‘You kiss by th’book’)
- Act 2, Scene 5 line 20 (‘Now good sweet Nurse...’) to the end of the scene
- Act 3, Scene 2 line 34 (‘Now Nurse, what news?’) to line 72 (‘It did, it did, alas the day, it did!’).

1. Word Before
   - Before reading your line, say a word that jumps out at you from the lines the last person has just said.

2. Interrupting
   - Start your line five words before the other person finishes theirs.

3. Thinking Time
   - Start your line five seconds after the other person. In the gap, show your character’s reaction.

4. Hooking, Prodding, Deflecting
   - As you read your lines, think about whether your character is hooking, prodding or deflecting. Use a gesture to show this.

   **Hooking**
   Trying to draw the other character in. For example, when Romeo says to Juliet, ‘Have not saints lips, and holy palmers too?’ in Act 1, Scene 5 he is trying to get her to kiss him.

   **Prodding**
   Trying to get information out of the other character. For example, when Benvolio asks Romeo, ‘What sadness lengthens Romeo’s hours’ in Act 1, Scene 1 he is trying to find out what is wrong with Romeo.

   **Deflecting**
   When one character is trying to avoid giving another the information of reaction they want. For example, when the Nurse says, ‘Lord how my head aches!’ in Act 2, Scene 5 she is teasing Juliet by not answering her questions about Romeo.
Fun With Speeches

Select one of the ‘big’ speeches from the play, for example:

- Act 2, Scene 5 Juliet: ‘The clock struck nine’
- Act 3, Scene 2 Juliet: ‘Gallop apace’
- Act 3, Scene 3 Friar Lawrence: ‘Hold thy desperate hand’
- Act 5, Scene 3 Romeo dying: ’In faith I will. Let me peruse this face’.

1. Memorising and Prompting

- In pairs give yourselves a time limit (fifteen minutes is ample) to memorise as much of the speech as possible.

One good way of memorising is to take one sentence at a time and practise saying it to other people in the room in different ways, for example as if you were speaking to a young child, to someone a little hard of hearing, addressing a meeting etc.

- Then return to your pair and take it in turns to prompt each other through the speech. It is the process of prompting and being prompted here that is useful, not whether or not you memorise it perfectly.

2. Line-up

- Share out the lines of any of the long speeches among as many of you as possible.
- Sit in a circle and say your lines in order, then move so that the lines are now repeated, but jumbled up.
- Then move back to your original position and say the lines again.
- Have you come across any speeches where it actually makes little difference what order the lines are said in?

3. Sorry, What?

- Divide yourselves into groups of between six and twelve and stand in opposite corners of a room – the larger the better.
- Make sure everyone has a copy of the relevant speech.
- Appoint someone (this could be your teacher) to stand in the middle of the room.
- Each group takes it in turns to read aloud together a bit of the speech, say up to each full stop.
After Reading

- The person in the middle will constantly interrupt with a ‘sorry, what?’ type of question, forcing the group to demonstrate physically and or shout the word requested.

- Only when the person in the middle is satisfied may the group, or another group, continue. For example:

  Part of the group slowly reads: ‘The clock struck nine...’
  Person in middle interrupts: ‘Sorry, struck what??’
  The group repeats ‘Struck nine!’
  Person in the middle: ‘Struck what??’
  The group mimes and shouts: ‘STRUCK NINE!!! dong, dong, dong etc.’
Visual Summary

- Romeo and Juliet meet, fall in love
- Web of lies creates a trap
- Fate sexuallythumbnail
- Family troops hit
- Nurse and Friar look at the grave
- Juliet tells Friar of her love
- Friar tells Romeo of his bride
- Romeo and Juliet die in the cathedral
- Friar holds a cross
- Romeo, on one hand, and Paris, on the other
- Juliet wakes up
- Friar warns Romeo
- Romeo and Paris
- Romeo speaks
- Romeo and Paris
- Friar speaks
- Romeo speaks
- The end
- Romeo and Juliet die
- Friar holds a cross
- Friar speaks
- Romeo and Paris
- Romeo speaks
- Romeo and Paris
- Friar speaks
- Romeo speaks
- The end
Writing About the Play

Tasks for 11-14

1. Choose one key speech, scene or even the play as a whole and make a visual representation or montage to express your own interpretation of it. Accompany this with a written commentary or a prepared oral presentation in which you explain and expand on your ideas. One person’s visual representation of the whole play is given on page 91.

2. Some American High Schools declared that Juliet’s ‘Gallop apace’ speech, Act 3, Scene 2 line 1-31 was unsuitable for study by young people and should be cut from all school editions of Romeo and Juliet. What do you think might be the reasons behind such a decision and what would the students lose if that speech were absent from their knowledge of the play? Write your answer in the form of a letter from yourself to the principal of one of these schools.

Most relevant activities: After Reading Act 3, Scene 2, activities on pages 41-42.

3. Write about the way one film director decided to represent the opening of the play on screen. Choose a very short section to analyse in detail. When you write you should think about the questions that follow.

The opening credits
   – What do you notice about the font used for the opening credits and any images or sound used? What clues do they give you about the target audience and the style of the film?

The original script
   – What has been kept, changed or cut from Shakespeare’s original script? Why do you think these decisions have been made?

Shots
   – What types of shot have been used and why? For example, an aerial shot of the city to establish the location.
   – What do you notice about the length and the number of shots used?
   – What is the pace of the editing – lots of quick shots? Shots held for a long time? What is the effect of this? For example, fast paced editing builds excitement or tension.

Colour, light and sound
   – How has the director used colour and light to create atmosphere? Has anything been brought to the audience’s attention through the use of colour and light?
   – What sounds have been used? For example music, voiceover, dialogue. How do these add to the mood and atmosphere of the film?
**Writing About the Play**

**Costume and setting**
– Where and when is the film set? What is the effect of this?
– How does costume add to the audience’s impression of characters, mood or atmosphere?

**Actors**
– Who has been cast in the main roles? How well known were they at the time the film was made? Why do you think these actors were chosen, for example what is the film emphasising about a particular character?
– What impression do you get of the main characters from the film? How do you get this impression?

*Most relevant activities: Film Versions page 11; Baz Luhrmann’s Romeo and Juliet pages 24-26.*

**Assignments for 14-16**

1. Re-read Act 1, Scene 1. Romeo is one of the most important characters in the play and this is his first appearance. Explain in detail what you learn about Romeo in this scene, and how you learn it. Before you begin to write you should think about the questions below.
   – What is the mood and atmosphere of this scene before Romeo makes his entrance?
   – What do people say about Romeo before he appears?
   – How does Shakespeare use Benvolio to bring out aspects of Romeo’s character?
   – What does Romeo do and say, and what kind of language does he use? What impression does all this give the audience?
   – What is the dramatic impact of introducing Romeo in this way?

*Most relevant activities: After Reading Act 1, Scene 1 pages 20-21.*

2. Act 4, Scene 3 is a very emotional scene for Juliet. At first she has to pretend to her mother that all is well, then she is left alone to reflect on what she is about to do, which is to take the drug that will make her seem dead. Write about the effects you think Shakespeare wanted this scene to have on the audience. Before you begin to write you should think about the questions below.
   – In the first part of the scene, how does Juliet’s language reveal what she is really thinking, even though she manages to convince her mother that all is well? What might this make the audience think and feel?
   – Once Juliet is alone, how does Shakespeare present her changing thoughts and feelings as she considers what she is about to do?
   – What is the dramatic impact of this scene on the audience?

*Most relevant activities: After reading Act 4, Scene 3 pages 53-57.*
3. Explore the dramatic effectiveness of Act 3, Scene 1.
   You should comment on:
   – the way Shakespeare uses language and dramatic devices to build up tension
   – how the audience might react at this point in the play
   – how this scene fits with the play as a whole.

   Most relevant activities: After reading Act 3, Scene 1 page 40.

4. ‘Romeo and Juliet is not a good, well-crafted play. It relies far too heavily on coincidence, especially in the final act, and in that act the audience suddenly has to contend with an unexpected handful of new characters, all of which detracts from the central dramatic tragedy.’

   – How far do you agree that Act 5 detracts from the central tragedy? You will need to consider:
     • Shakespeare’s use of language and dramatic devices
     • the use of character
     • the use of coincidence as a plot device.

   Most relevant activities: After reading Act 5 pages 64-65.
30 Teaching Ideas

30 Romeo & Juliet Teaching Ideas

1. **Explore the cast list before reading**
   Speculate about characters, relationships, status, context in which such characters might be found.

2. **First sight**
   Give pairs/groups a line or two with notes/glossary. From this line they predict what might happen in the scene. All feed back to build up class predictions about the scene.

3. **5W+H questions**
   Give students a short extract from a key moment in the scene. They should annotate it with as many who, what, where, when, why, how questions as they can. After reading consider which questions have been answered and which remain unanswered.

4. **Sequencing**
   Break down the plot of the scene into a series of statements. Students have to put them into the right order to revise what happens.

5. **Mapping changes and turning points**
   Map changes in mood or turning points in the scene on a line graph for example moments of tension.

6. **Opinion statements**
   Give students a series of statements about a scene or a character. They can then find evidence to support or refute each. They could also prepare statements of their own for another group/pair for this activity.

7. **Three-minute scene**
   Groups create a three-minute version of a scene, using only words and phrases from the scene.

8. **Group appreciation**
   Paired groups prepare questions for each other on an extract from two key scenes. When they have answered each other’s questions, they join up to brainstorm similarities and differences between the extracts.

9. **Choral reading**
   Groups prepare a choral reading of a speech, discussing how to bring out key ideas in the performance.

10. **Modern English**
    Give students a modern English translation of a key speech but with the lines out of order. Students match the lines to the original. You can then build on this activity by supporting students in exploring the difference it makes to the meaning/effect to the read the original.

11. **Key speech**
    Give students a key speech with lines cut up. Students reconstruct the speech.

12. **Episodes**
    Split a scene into short episodes and give each title. Could be ‘tabloid’ style headlines or marginal annotations highlighting the key idea/event etc. in the particular episode.
13. **Storyboard**
   Storyboard a short section of a scene for a moving-image version. Add director’s notes to discuss facial expression, gestures, tone etc.

14. **Thought-tracking**
   Pupils write in thought bubbles for characters at key moments in an extract. Alternatively, pupils can ‘thought-track’ orally: the pupil playing the character sits on a chair with the person articulating the thoughts standing behind. Whenever the latter wants to speak the character’s thoughts, they place their hands on the character’s shoulders to pause their speech.

15. **Hotseating**
   Hotseating/monologues at the end of a scene or act.

16. **Forum theatre**
   Perform some of a scene then stop the action. Put Shakespeare in the scene, for example whose shoulder is he looking over (whose point of view is shown), who is he close to (who does he have sympathy for) etc.?

17. **Venn diagram**
   Use a Venn diagram to explore how a character changes between two key scenes. Write points/adjectives/quotes about the character on post-its. Stick these on to the diagram to show which apply to the character at each key moment.

18. **Role-play in advance**
   Role play the situation from a scene before reading it, for example Juliet before deciding to take the potion.

19. **Line-by-line**

20. **Role-on-the-wall**
   Put a large character outline on the wall. Inside the outline go adjectives to describe the hidden self, outside go adjectives to describe the characters’ appearance to others.

21. **Openings**
   With the cast list and a small amount of the opening context, groups of pupils improvise a short scene. Use the ideas developed in these scenes as a way into exploring Shakespeare’s opening of the play and to speculate about possible developments.

22. **Cast meeting**
   In role as actors or director pupils discuss possible ways of playing a scene, perhaps focusing on one or two key characters.

23. **Colour-coded**
   Use different coloured pens to trace key words through a scene or speech. The same strategy is useful for analysing the tone or mood of a scene, particularly where there is a distinct shift.
24. **Before reading**
   Use film stills and quotations to speculate about the play (comedy/tragedy/history, possible events, relationships etc).

25. **Reading a soliloquy/speech**
   - Give each person a line (more than one person can be given each line).
   - 1st round: say one word that strikes you from your line.
   - 2nd round: make a gesture which sums up the feeling/atmosphere of the line.
   - 3rd round: say your key word, then read the whole line with your gesture.

26. **Collapsed speech**
   Collapse a speech or short piece of conversation. Give pupils the context and the list of words. Ask them to write their own speech using the words they have been given. You can differentiate this activity by stipulating the number of words pupils have to use (for example 10) and allowing them to add in words of their own. You could add in the requirement that particular words must be used.

   **How to collapse a speech**
   1. Highlight the text and keep it highlighted throughout.
   2. Go to the ‘Edit’ menu and choose ‘Replace’.
   3. Type a space in the top box.
   4. Type a ^p in the lower box.
   5. Choose ‘Replace all’.
   6. Choose ‘No’.
   7. Choose ‘Close’.
   8. Go to the ‘Table’ menu.
   9. Choose ‘Sort AZ’ (or on an Apple, choose ‘Sort’ and ‘Sort by Field 1’).
   10. Choose ‘OK’.

27. **Silent movie**
   Create a silent film version of a scene.

28. **Read to the punctuation**
   Ask students to read to a punctuation mark, then swap reader. This is a good activity for helping to unpick meaning.

29. **Predictive reading**
   Before reading the whole text/scene, give groups different short extracts from key moments. Read the extracts, then improvise either the scene, the scene they think took place immediately before or immediately after. Discuss alternatives and predictions, then compare predictions with Shakespeare’s choices.

30. **Agree/disagree/don’t know**
   Label corners of the room ‘agree’, ‘disagree’, ‘don’t know’. Give students contentious statements about the play and ask them to ‘go to their corners’ to show their opinion. Example statement: ‘Romeo and Juliet is supposed to be a romantic play but it is actually more about gang warfare’.
Images

Different Romeos, Different Juliets (pages 30-32)
Why a Balcony at Night? (pages 34-36)
Irving Thalberg’s film adaptation, 1936
West Side Story, 1961, a musical based on the story of Romeo and Juliet.
Different Productions – Same Play? (pages 74-77)

[Image: Victoria Bolt (Juliet) and Tommy Mullins (Romeo), Perth Theatre. Picture by Graeme Hart, © Perthshire Picture Agency]