

# ***Romeo and Juliet***

Pearson Edexcel International GCSE  
Activity Pack

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**POD  
7289**

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# Teacher's Introduction

Welcome to this GCSE Activity Pack for *Romeo and Juliet*!

This is a thrilling tale of love, passion – and swordfighting! It's a well-known story that people of all ages can relate to, and is packed with action, drama, and humour too.

I have loved exploring this play with teenagers over the years and have enjoyed seeing their engagement with the text blossom through close, guided contact with Shakespeare's characters, their predicament and their language.

For this pack I have specially created a large number of inspiring creative and analytical activities for students to do individually, in a pair or a small group, or with their whole class. Activities lead them to research, write, draw, design, act, read, think, speak, and they can be done in class and as homework. Through these fresh and vibrant activities I hope your students will come to love the play and feel confident in their response to it.

## Specification information

This activity pack supports Pearson Edexcel International GCSE in English Literature (4ET1) for Component 2: Modern Drama and Literary Heritage Texts Section B: Literary Heritage (examined)<sup>1</sup> and Component 3: Modern Drama and Literary Heritage Texts (coursework).

Component 2 is worth 40% of the total qualification. In this component candidates will study two texts, one Modern Drama text and one Literary Heritage text. Component 3 is available as an alternative to Component 2 and also assesses 40% of the total English Literature qualification through two coursework assignments, internally set and assessed, and externally set and assessed.

## Contents explained

This activity pack begins with the latest information from the exam board about the Assessment Objective requirements in this exam. Use this information to help your students navigate their way through the exam requirements and what the examiners will be looking for.

Next come introductory notes for teachers followed by activities:

### Pre-reading activities

These are activities your students can do to orientate themselves in the play, introduce the story and start thinking.

### During-reading activities

Activities are supplied scene-by-scene, together with two additional types of text:

- Fun Fact! boxes, giving interesting and pertinent facts
- Dig Deeper! boxes, challenging students to think, research or question further
- At the end of each act are several pages of activities rounding up each act, including practice essays

### Post-reading activities

These activities will help your students put the whole play into perspective, and further explore Shakespeare's language, techniques and context.

Answers and indicative content pages help both student and teacher by providing answers and suggested content to activity pages in the main part of this pack.

Enjoy!

May 2022



*A webpage containing all the links listed in this resource is conveniently provided on ZigZag Education's website at **zzed.uk/7289***

*You may find this helpful for accessing the websites rather than typing in each URL.*

<sup>1</sup> For Component 2, students must have the prescribed edition: OUP Oxford; September 2008, ISBN 9780198321668.



# Students' Introduction

## Pearson Edexcel iGCSE English Literature

### What the examiners are looking for

#### Assessment Objective 1:

*Demonstrate a close knowledge and understanding of texts, maintaining a critical and informed personal engagement.*

Examiners will be judging how you:

1. Write thoughtfully and clearly about the play, including discussing your personal response.
2. Refer to texts and passages in the play and pick out quotes.
3. Explain how these quotes show clearly the point you are making.

#### Assessment Objective 2

*Analyse the language, form and structure used by a writer to create meanings and effects.*

Examiners will be judging how you:

1. Are able to understand the points Shakespeare wanted to make through his language choices.
2. Express why Shakespeare's choice of words is effective.
3. Appreciate how the organisational structure and form of *Romeo and Juliet* was deliberately chosen to create particular meanings and effects.

#### Assessment Objective 4

*Show understanding of the relationships between texts and the contexts in which they were written.*

Examiners will be judging how you:

1. Show knowledge of Shakespeare's life.
2. Show understanding of what life was like at the time the play was written.
3. Show understanding of how the play compares with other literature of the time.
4. Appreciate what audiences might have thought about the play throughout its history.

#### Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

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# Teacher's Notes

Where time is limited for class and homework activities, activities are ranked:



= essential activity



= useful activity



activity

I = individual activity

P = pair activity

G = small group activity

C = class activity

## Pre-Reading Activities

The activities in this section of the pack are designed to introduce students to the themes of the play.

Page	Title	AO	Activity	
PRA 1 Introduction to the story	Watch the film	AO1	Watch 9 minute film	C: understanding I: picking out m feelings I: writing task
	Your impressions	AO1	Discuss first impressions	P: discussing and P: discussing and audience mem I: writing task
	Taking sides	AO1	Separating characters into family groups	P: analysing ch the story stems families P: understanding all three groups between I: writing task
PRA 2 Romeo and Juliet song	Listening to the songs	AO1 AO4	Listening to the pop song about Romeo and Juliet	C: seeing how t people today C: understanding for this story P: analysing nar P: analysing lyr I: writing task
	Comparing the songs	AO1 AO4	Comparing the songs	P: comparing ly P: linking songs I: writing task
	Your favourite lyrics	AO1 AO4	Assessing favourite lyrics	I: choosing and that are most i I: analysing par

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Page	Title	AO	Activity	
PRA3 Cover story	◆ Thinking about the covers	AO1	Analysis of book covers	G: analysis of what those features I: writing task I: personal response
	✦ Design your own cover	AO1	Design your own book cover	I: focus on impact I: how to represent I: personal interpretation I: writing/art task
PRA4 What is tragedy?	★ Structure of a tragedy	AO1 AO4	Understanding the structure of a tragedy	C: reading/understanding C: discussion of what within this structure I: mind-map task I: make analytical points
	◆ Tragedy in our world	AO1 AO4	Difference between tragedy, accident and sad event	P: analysis of what is tragic I: writing a tragedy
PRA5 Read all about it!	◆ Make your own newspaper headlines	AO1 AO4	Analysis of modern social issues in <i>Romeo and Juliet</i>	C: analysing modern issues C: seeing how they relate to <i>Romeo and Juliet</i> I: writing own newspaper headlines I: current now and then
	★ Forbidden love	AO1 AO4	Consideration of different types of love (ancient, modern, forbidden)	P: analysing different types of love I: writing list of forbidden love
PRA6 Shakespeare's life and times	◆ Brief biography	AO4	Brief biography	I: reading brief biography
	★ Dig deeper!	AO4	Research into context	G: research into Shakespeare's life I: turmoil I: compose arguments I: are explored in context
	◆ Website research	AO4	Research into Shakespeare's life from given list of websites	P: doing web research I: to find out about Shakespeare's life
	✦ Facebook profile	AO4	Writing Shakespeare's Facebook profile	G: reviewing internet research G: categorising G: writing task G: interpreting friends
PRA7 Inside a Tudor theatre	★ Web research	AO4	Find out about different aspects of Tudor theatre	G: split the class into groups I: presentation of findings
	★ Building Elizabethan playhouses	AO4	Find out about The Globe, etc.: How they look, how they were funded, how they were built, etc.	G: looking at what theatres G: design an Elizabethan theatre G: make a presentation G: writing and speaking

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Page	Title	AO	Activity	
	★ Performing in a Tudor theatre	AO4	Find out about what it was like to perform in a Tudor theatre	G: looking at sources G: make explanations G: writing and presenting
	★ Going to see a play	AO4	Finding out what it was like to be an audience member	G: looking at written sources G: describing an Elizabethan theatre G: writing and presenting
PRA8 Film night	What do you look for?	AO4	Appreciating that Shakespeare's plays were written for performance	I: writing task on what makes a good film at home
	◆ Time shift	AO4	Comparing our priorities with those of an Elizabethan audience member	C: discussion on good film night
	✿ Favourites	AO1 AO4	Group discussion of popular culture	G: discussion of G: appreciation of theatre play a h
	✿ Design a poster	AO4	Design an Elizabethan theatre poster	P: discussion in poster I: writing/illustrating
PRA9 Shakespeare's source	★ Looks familiar?	AO1 AO4	Reading excerpt from source for <i>Romeo and Juliet</i>	C: reading extra <i>Romeus and Juliet</i> C: analysis of source C: discussion of and changed of
	★ Exploring similarities	AO1 AO4	Answering comprehension questions about source excerpt	G: analysis of source G: group discussion questions I: writing answers
	◆ Dig deeper!	AO2	Comparing Brooke and Shakespeare	P: browsing websites P: considering Brooke's version
	◆ Reworking a story	AO1	Discussion of: source material	C: class discussion of source material C: discussion of source material C: discussion of contemporary

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## During-Reading Activities

### ACT I

Page	Title	AO	Activity	
DRA1 What happens when	★ Timeline	AO1 AO2	Make timeline and copy/study of scenes	C: write to C: annotate short scene C: evaluate
DRA2 Act I, Prologue	★ Watch film	AO1 AO2 AO4	Watch different film versions of Prologue	C: watch C: discuss audience
	★ Key questions	AO1 AO2	Interpret text of Prologue	P: read P P: read q P: write a
	✿ Make your own trailer	AO1 AO2	Act out a prologue in two minutes	G: choose G: rewrite G: perform
	◆ Dig deeper!	AO1 AO2 AO4	Keep running note of when Chorus speaks	C: unders C: observ C: keep n
DRA3 Shakespeare's sonnet	★ Prologue as sonnet	AO1 AO2 AO4	Analyse structure and language of sonnet	C: read a I: annota alliteration
	★ Dig deeper!	AO1	Analyse Shakespeare's language	P: trace u to pull au
	◆ Watch Prologue	AO1	Watch Prologue by Luhrmann	C: watch C: look fo
DRA4 Star-crossed lovers	★ Film and book lovers	AO1 AO4	Discussion of other star-crossed lovers in films and books	C: class d C: finding culture C: discuss
	◆ Story premise	AO1	Write own story premise	C: discuss I: prompt
	✿ Design your own	AO1	Make book jacket or DVD box	I: design I: reflect
DRA5 I, i: Introductions	★ Who says what	AO1 AO2	Match character and quote	P: read a P: read q P: locate P: match C: discuss
	★ Contrast	AO1 AO2	Look for theme contrasts	P: read th P: read fi P: write c P: write c
	✿ Read all about it!	AO1 AO2	Write contrasting newspaper articles	I: analysis I: consider I: write n I: choose I: write in

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Page	Title	AO	Activity	
	★ Language	AO1 AO2	Comparison of language styles	G: identify G: why e G: what e
	◆ Dig deeper!	AO1 AO2	Examining lower-class speech styles	C: identify prose spe
	◆ Dig deeper!	AO1 AO2	Examining blank verse	C: examine understan speech so
	★ Oxymorons	AO1 AO2	Consideration of Romeo's oxymorons	G: identify G: analyse G: what t
DRA6 I, ii: Party time!	★ Paris and Lord Capulet	AO1 AO2	Analyse Paris and Lord Capulet's conversation	P: find qu P: pick ou P: consid P: evaluat
	◆ Guests	AO1	Consideration of each key guest's private agenda	C: discuss C: analyse C: evaluat
	✿ Celebrity hot-seating; Hidden agenda	AO1 AO2	Hot-seating guests' public and hidden agenda	C: unders C: roleplay character
DRA7 I, iii: Juliet	★ Three women	AO1 AO4	Analyse quotes about Lady Capulet, Juliet and Nurse	C: discuss C: discuss society I: match a I: write se woman f
	★ Dig deeper!	AO1 AO2	Evaluating Juliet's character from her words	P: pick ou meek P: evaluat
	◆ Juliet's diary	AO1 AO4	Write Juliet's diary about her feelings in this scene	C: analyse scene I: write h
	★ Dig deeper!	AO1 AO2	Lady Capulet speaks in formal rhyming couplets	C: class d couplets and for in
DRA8 I, iv: Gatecrashing	★ Romeo's mood	AO1 AO2	Examining imagery in Romeo's mood	C: reading C: picking C: evaluat language I: analyt I: turning
	★ Dig deeper!	AO1 AO2	Benvolio's name and Mercutio's name	I: find ev behaviour
	★ Dreams	AO1 AO2	Highlight words showing foreboding	P: read R P: pick ou P: find w
	✿ Masked ball	AO1 AO2	Make masks	I: design I: reflect

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Page	Title	AO	Activity	
DRA9 I, v: Love, actually	◆ Party outcome	AO1 AO4	True or false quiz	P: mark the outcome
	★ Love poetry	AO1 AO2	Analysis of language of Romeo and Juliet's meeting	P: analyse P: compare P: draw inferences C: analyse opposites C: explore C: writing C: discuss C: locate I: rewrite
	✿ Elizabethan dance	AO4	Learn and perform masked Elizabethan dance	C: watch C: learn a
	◆ Statuses	AO1 AO2	Write Facebook statuses	I: Write statuses Romeo's
DRA10 I: Round-up	★ Story and characters	AO1 AO2	Gap-fill on characters, structure, themes, events of Act I	I: read sections I: refer to C: draw conclusions
	★ Language	AO2	Find examples of different kinds of language	P: understand P: find examples C: draw conclusions
	★ Themes	AO1 AO2	Link themes to characters and events	P: understand P: find a character theme
	◆ Tensions towards tragedy	AO1 AO2	Discussion of clues and presentation to class	P: identify P: present C: discuss
DRA11 I: Key passages	★ Examine key passages	AO1 AO2 AO4	Examine key passages and write commentary	C: class discussion I: write commentary and atmosphere
	◆ Performance	AO1 AO2 AO4	Choose and perform key passages to class	G: choose G: rewrite G: perform C: class discussion audience C: discuss
	✿ Reference	AO1	Watch relevant scenes from films	C: watch C: class discussion
	★ Practice questions	AO1 AO2	Two practice questions: extract-based and character	I: plan and

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## ACT II

Page	Title	AO	Activity	
DRA12 II, i: Romeo and friends	◆ Upside down and inside out	AO1 AO2	Rewrite Romeo's feelings at the beginning of Act II	P: rew C: disc to sho
	★ Romeo and Mercutio	AO1 AO2	Comparing Mercutio and Romeo's statements about love	C: com about shared C: eval langua to love
	◆ Dig deeper!	AO1 AO2	Mercutio	I: eval about I: writ
	✿ Improvisation	AO1	Improvise scene with different endings	G: imp ending C: exp C: exp is step
	✿ Backstory	AO1	Write Mercutio's backstory – chip on shoulder about love	C: ana I: writ G: writ
	◆ Dig deeper!	AO1	Garrick's 1800s production	C: disc C: her produ
DRA13 II, ii: Balcony scene	◆ Texts	AO1 AO2	Summarise Romeo and Juliet's conversation as series of texts	P: read Juliet's P: sum
	★ Dig deeper!	AO1 AO2	Picking out optimistic quotes	P: pick Juliet's optim
	✿ Famous lines	AO1 AO2	Discussion of famous lines; improvise	G: loca G: imp conve
	◆ Dig deeper!	AO1 AO2	Analysing Shakespeare's stagecraft	C: app Shake series I: writ
	★ Figurative language	AO1 AO2	Analysing Romeo and Juliet's language	C: ana langua courtly P: find I: high I: eval
	★ Dig deeper!	AO1 AO2	Watch two short adaptations of this scene	C: wat C: eval I: writ presen
	★ Dig deeper!	AO1 AO2	Analysing punctuation and enjambement	P: ana enjam P: eva

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Page	Title	AO	Activity	
DRA14 II, iii: Friar Lawrence	◆ Set and props	AO1 AO4	Elizabethan staging	G: und G: ana G: exp produ
	◆ Dig deeper!	AO1 AO2	Analysis of first impressions of Friar Lawrence	C: disc of Friar about
	◆ Dig deeper!	AO4	Considering Shakespeare's use of three levels of staging	C: disc uses th C: how
	★ Character analysis	AO1 AO2	Analyse Romeo's words	P: ana our vie P: quo
	★ Impressions of love	AO1 AO2	Analysis of Friar Lawrence's speech	P: read speech I: synt and Ro
	★ Help	AO1 AO2	Why Friar Lawrence agrees to help Romeo	I: ansv Lawre
	◆ Clues to tragedy	AO1 AO2	Finding clues in this scene to unfolding tragedy	P: exp I: writ
DRA15 II, iv: Fight club	★ Mercutio's analysis	AO1 AO2	Evaluate what Mercutio thinks of Romeo and Tybalt	P: loca I: writ
	★ Nurse's feelings for Juliet	AO1 AO2	Pick out three points	P: read P: pick I: writ
			Translation of Nurse's words	G: read I: writ
	★ Help	AO1 AO2	Understand why Nurse agrees to help	P: deta P: com C: disc I: writ
DRA16 II, v: Marriage plans	✿ Mime	AO1 AO2	Mime scene between Nurse and Juliet; understand humour	C: read C: und C: und P: plan
	✿ Improvisation	AO1 AO2	Improvise from key line	P: imp P: dees
	★ Dig deeper!	AO1 AO2	Discuss use of humour to create suspense	C: disc suspens
	★ Dig deeper!	AO1 AO2 AO4	Analysis of 'thou' and 'you'	P: ana P: com mothe C: clas

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Page	Title	AO	Activity	
DRA17 II, vi: Wedding bells	★ Violent delights	AO1 AO2	Analytical commentary of Friar Lawrence's speech	C: read L: write I: focus I: language
	✿ Perfect wedding	AO1	Hot-seating breaking news of secret wedding	C: hot to secret
	★ Wedding cards	AO1 AO2	Make wedding cards to Romeo and Juliet on behalf of various characters	C: class I: choose I: understand I: write
DRA18 II: Round-up	★ Story and characters	AO1 AO2	Gap-fill on characters, structure, themes, events of Act II	I: read I: gap-fill I: refer C: draw
	★ Growing up	AO1 AO2	Examine ways Romeo and Juliet take responsibility for their own lives	I: analyse change I: list ex
	◆ Tensions towards tragedy	AO1 AO2	Discussion of clues and presentation to class	P: identify P: present C: discuss
	✿ Mime	A	Choose and perform mimes	G: perform C: class
DRA19 II: Key passages	★ Examine key passages	AO1 AO2 AO4	Examine key passages and write commentary	C: class I: write theme
	◆ Performance	AO1 AO2 AO4	Choose and perform key passages to class	G: choose G: rewrite G: perform C: class audience C: discuss lines
	✿ Reference	AO1	Watch relevant scenes from films	C: watch C: class
	★ Practice questions	AO1 AO2 AO4	Two practice questions extract-based and theme	I: write

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# ACT III

Page	Title	AO	Activity	
DRA20 III, i: Gangland killing	★ Order of events	AO1 AO2	Put events in this scene in the right order	P: r P: p
	★ Dig deeper!	AO1 AO2	Identifying standing pathetic	I: f I: c I: e
	★ Dig deeper!	AO1 AO2	Analyse quotes and their relevance	P: i P: v
	★ Language	AO1 AO2	Analysing rhyming couplets in two passages	I: g I: c I: w I: w I: r I: m I: w I: S
	◆ Motives	AO1 AO2	Examine motives, prepare and present statement	P: c P: v P: p
	✿ Storyboard	AO1	Make storyboard of complex scene	I: i I: r
DRA21 III, ii: Bad r	★ Juliet's speech	AO1 AO2	Text analysis of speech	P: a I: w
	◆ Roleplay	AO1 AO2	Roleplay Juliet and Nurse	P: r P: u P: a P: s
	★ Juliet's oxymorons	AO1 AO2	Appreciation of oxymorons	I: i I: c I: e
DRA22 III, iii: Banished	◆ Romeo's desperate predicament	AO1 AO2	Identifying Romeo's feelings	I: c I: a I: m
	★ Dig deeper!	AO1 AO2 AO4	Analysing Romeo's faith and feelings on banishment	I: f I: i I: e I: b
	★ Friar Lawrence's feelings	AO1 AO2	Analyse Friar Lawrence's feelings	I: c I: e I: p I: r I: k
	◆ The plan	AO1 AO2	Examine Friar Lawrence's plan	I: s I: e I: w
	◆ Dig deeper!	AO1 AO2	Analysis of Romeo's attitude to suicide etc.	C: a C: c

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Page	Title	AO	Activity	
DRA23 III, iv, v: Love and adieu	★ Dig deeper!	AO1 AO2	Analysis of Capulet's stalling	C: a C: e C: d
	◆ Tension	AO1 AO2	At central point of play, students examine how Shakespeare sustains tension	L: re L: an sus aud
	★ Clues	AO1 AO2	Finding foreshadowing quotes	P: f for
	★ Night or morning?	AO1 AO2	Quote hunt	P: a and and
	★ Falling out with mother	AO1 AO2 AO4	Quote hunt to support emotions; rewrite speech	P: a P: a
	★ Falling out with father	AO1 AO2	Identify and sort quotes	P: f P: a P: p
	★ Dig deeper!	AO1 AO2	Analyse Capulet's speech	P: a P: v
DRA24 III: Round-up	★ Story and characters	AO1 AO2	Gap-fill on characters, structure, themes, events of Act III	L: re L: g L: re C: d
	★ Road to tragedy	AO1 AO2	Analysis of key plot points	L: re L: id L: g
	◆ Parents and children	AO1	Explore major theme of play	G: e G: r G: p
	✿ Mime	AO1	Choose and perform mimes	G: e C: d per
DRA25 III: Key passages	★ Examine key passages	AO1 AO2 AO4	Examine key passages and write commentary	C: d L: w the
	◆ Performance	AO1 AO2 AO4	Choose and perform key passages to class	G: e G: r G: p C: d aud C: d
	✿ Reference	AO1	Watch relevant scenes from films	C: v C: d
	★ Practice questions	AO1 AO2 AO4	Practice extract-based and essay questions	L: w on

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# ACT IV

Page	Title	AO	Activity	
DRA26 IV, i: Friar Lawrence's plan	✿ Recap	AO1 AO2	Write and enact 'previously on <i>Romeo and Juliet</i> ' for Friar Lawrence	G: u acts G: p start C: cl
	✿ Dig deeper!	AO1 AO2	Identify what Paris and the Capulets need to know	I: ide need I: wr
	★ Paris and Juliet – a good match?	AO1 AO2	Consider whether Juliet and Paris are a good match	P: an P: co else P: in P: ac C: cl
	★ The great plan	AO1 AO2	Find quotes to illustrate Friar Lawrence's plan	I: un I: ide I: wr
DRA27 IV, ii, iii: Juliet's dilemma	★ Wedding invitations	AO1 AO2	Evaluate how different characters feel about wedding of Paris and Juliet	P: lo P: ev I: wr
	★ Dig deeper!	AO1 AO2	Trace Juliet's change from obedient to self-willed to cool	G: fi char G: ex C: cl
	✿ Video diary	AO1 AO2	Difference between Juliet's public and private selves	G: id G: id G: w quote G: p
	◆ The potion	AO1 AO2	Find quotes in Juliet's potion speech to reflect her complex feelings	P: us quote I: wr sum
DRA28 IV, iv, v: Juliet's fake death	★ Mayhem	AO1 AO2	Analyse characters' responses to 'death' of Juliet	C: cl C: di com I: wr uses dram I: an punc
	★ Dig deeper!	AO1 AO2 AO4	Exploring pretence and Shakespeare's intentions and effectiveness	I: an audi I: an

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Page	Title	AO	Activity	
	✿ Shock horror!	AO1 AO2	TV news report about Juliet's death on wedding day	G: p repor G: ch
	◆ Masks and pretence	AO1 AO2 AO4	1. Make a mindmap about masks and pretence	G: d and G: res I: ma I: qu I: ev I: lin
DRA29 IV: Round-up	★ Story and characters	AO1 AO2	Gap-fill on characters, structure, themes, events of Act IV	I: rea I: ref C: dr
	★ Dynamic characters	AO1 AO2	Discussion of shifts in characters and relationships	C: cl C: an C: ev
	★ The tragic knot tightens	AO1 AO2	Analyse structure, plot, characters, themes and involvement with tragic outcome	G: id G: an G: ev I: ind
	✿ Mime	AO1	Choose and perform mime	G: p C: w
DRA30 IV: Key passages	★ Watch key passages	AO1 AO2 AO4	Examine key passages and write commentary	C: cl I: wr ther
	◆ Performance	AO1 AO2 AO4	Choose and perform key passages to class	G: cl G: re G: p C: cl audi C: di word
	✿ Reference	AO1	Watch relevant scenes from films	C: w C: cl
	★ Practice questions	AO1 AO2 AO4	Practice extract-based and theme questions	I: wr ques

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Page	Title	AO	Activity	
DRA31 V, i, ii: Communications	★ Mantua	AO1 AO2 AO4	Shifting location	C: co C: ef I: ex isola
	★ Dreams	AO1 AO2	Analysis of Romeo's and Balthasar's lines	P: an lines P: hi P: hi Balt I: wr
	◆ Word picture	AO1 AO2 AO4	Apothecary's shop	C: ex word C: co apot
	◆ Letters	AO1 AO2 AO4	Write Friar Lawrence's letter, email or Facebook message to Romeo	C: cl relat C: un mes I: wr com I: wr
DRA32 V, iii: The awful tragedy	★ Paris and Romeo	AO1 AO2	Focus on Paris and Romeo's attitudes and emotions	C: cf C: ev I: pic
	★ Dig deeper!	AO1 AO2	Evaluate how each man loves Juliet	I: fin supp
	★ Tragic conclusion	AO1 AO2	Analysis of how Shakespeare crafts this scene	C: an craft and C: cre cath
	★ Themes	AO1 AO2	Visual presentation of themes	C: dis I: qu I: ide
	★ Catharsis	AO1 AO2	Evaluate ending of play	C: re C: ef I: ran thos I: wr
	★ Tableaux	AO1 AO2	Create tableaux of two key scenes: I, i and V, iii	G: sp G: cr G: p G: a

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Page	Title	AO	Activity	
DRA34 V: Round-up	★ Story and characters	AO1 AO2	Gap-fill on characters, structure, themes, events of Act V	I: read I: read C: discuss
	✦ The feud	AO1 AO2	Write and present backstory of feud	P: discuss P: present P: write
	✦ Fate	AO1 AO2	Discuss what caused tragedy	C: discuss C: fact C: opinion
	✦ Who suffers?	AO1	Spider diagram of who suffers	C: class I: individual I: make
	✦ Mime	AO1	Choose and perform mimes	G: perform C: write
DRA35 V: Key passages	★ Examine key passages	AO1 AO2 AO4	Examine key passages and write commentary	C: class I: write I: theme
	◆ Performance	AO1 AO2 AO4	Choose and perform key passages to class	G: class G: read G: perform C: class C: audio C: discuss C: word
	✦ Reference	AO1	Watch relevant scenes from films	C: write C: class
	★ Practice questions	AO1 AO2 AO4	Practice extract-based and essay questions	I: Write I: or the

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## Post-Reading Activities

### Post-Reading Activities 1 and 2: Watch: Spin-off films

The following video can also be used in the above activity, however, please check beforehand to judge its suitability for your class. (Some scenes are quite raunchy)

- Hungarian musical, *Romeo & Julia*, a rock musical version of *Romeo and Juliet*, is explosive and very cool: <https://www.youtube.com/watch?v=ikESnkpC>, enable English subtitles.

For more exam-targeted practice, please see Revision section for photocopyable templates that may also be used as valuable post-reading activities.

Page	Title	AO	Activity	
PoRA1 Watch	◆ Full-length films	AO1 AO2	Watch different types of film, made for different audiences; class discussion	C: co C: ev C: ev Gnom
	◆ Spin-off films	AO1 AO2 AO4	Watch other, spin-off films; class discussion	C: dis on st I or G
	★ Short films	AO1 AO2 AO4	View short films summarising the story, study guides, and dramatic versions of key aspects	G: w summ G: m play, excel I: lea C: cla
PoRA2 Listen	◆ Listen	AO1 AO2 AO4	Listen to the play and to scholarly discussions about the play	C: lis I, P o for c G: lis and v G: lis Restl
PoRA3 Plot the intensity	★ Plot the intensity	AO1	Make a graph to plot the structure of the play	I: ma I: plo I: ana
PoRA4 The characters	✿ Dream cast	AO1 AO4	Make presentation of own version of play, with actors chosen	P: de West P: wr and a
	★ Bunting	AO1	Express different kinds of love and make bunting to show	C: co (cour G: m G: w
	✿ Family tree	AO1	Make family tree; show two sides and dead characters	I: ma I: unc Mon I: wr chara I: sho

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Page	Title	AO	Activity	
PoRA5 Words, words, words	★ Horoscopes	AO1 AO4	Writing horoscopes for key characters	C: cla I: wr chara
	◆ Insults	AO1 AO2	Generate and make personal insults	C: loc I: wr P: ro anot
	◆ Obituaries	AO1	Writing obituaries for deceased characters	I: wr chara chara C: cla
PoR6 Telling the story	◆ Cover	AO1	Design cover for play	I: des what
	★ Narration	AO1 AO2	Write and perform voice-over to short film of story	G: w G: use G: ch G: ch C: cla
	◆ Storytelling	AO1	Retell story through eyes of different characters	C: wh I: sun chara
PoR7 Lights, camera, action!	★ Staging	AO1 AO2	Analysing staging	C: un C: an locat C: un show G: de G: m
	◆ Trailer	AO1 AO2	Watch film trailers and storyboard own	C: wa G: st G: ch G: w
PoR8 Story and themes	★ Summarise the whole story	AO1 AO2	Students in five groups; summaries of each act; presentations of summaries	G: w G: pr carto word
	★ Theme boards	AO1 AO2	Make presentations of how themes are expressed	P: ch P: an P: an P: ch P: m
	◆ Act trailers and trailers	AO1	Make storyboard or act trailers of each act, as if for TV series episodes	G: al G: su G: se mom G: m

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Page	Title	AO	Activity	
PoRA9 Pivotal moments	★ Avoidable or unavoidable?	AO1	Consider key moments of play and consider balance between fate (unavoidable tragedy) and individual decisions (avoidable tragedy)	C: re mon C: co this C: do trage
	★ The roads not taken	AO1	Make document to explore how decisions characters took influenced tragic outcome	P: co P: m pos C: co
	◆ Freeze-frame	AO1 AO2	Create drama, freezing at decision points to replay other possible outcomes	G: co G: a G: v dec G: p G: co mak
PoRA10 Key terms	★ Match the term	AO1 AO2	Match the term with its definition, quoted examples and effect on audience	C: un term I: fil I: ide
PoRA11 Shakespeare's life and times	★ Shakespeare's life and times	AO1 AO2 AO4	Extensive notes on context and how to link to theme and quotes	G: co con P: fin each

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# Pre-Reading Activities

## Pre-Reading Activity 1

### Introduction to the story

On YouTube, watch this nine-minute animated film of *Romeo and Juliet* from Spain.

- <https://www.youtube.com/watch?v=RrvQ1vZxcg>

#### 1. Watch the film

As you watch the film with your class, add at least three points under each of the following headings:

- Important characters
- Important events
- Important feelings

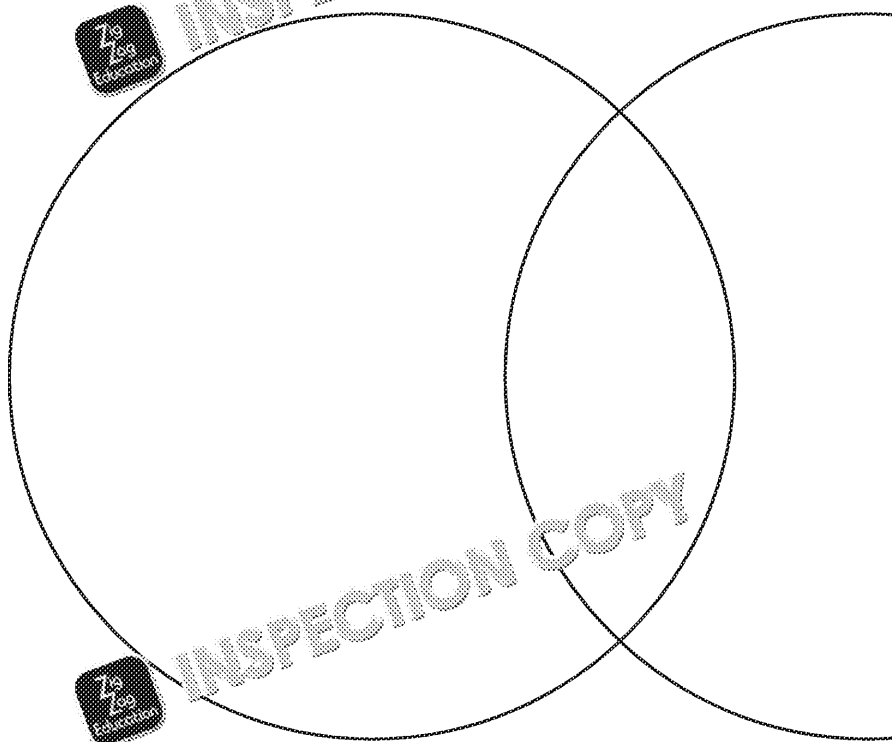
#### 2. Your impressions

After you have watched the film, discuss your points with your partner and

- Who do you think the most interesting characters are going to be?
- Where do you think the tensions and drama are going to be?
- What feelings does the story stir up in you?

#### 3. Taking sides

In pairs, fill in the following diagram with the characters' names: Capulets on the left, Montagues on the right. In the middle, where the two circles intersect, write the names of the characters who are friends of both families. How far do you think it is going to be possible for these piggies-in-the-middle to stay neutral? Discuss this with your partner.



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## Pre-Reading Activity 2

### Romeo and Juliet songs

Watch on YouTube the music videos of the songs 'Romeo and Juliet' by Dire Straits and 'Love Story' by Taylor Swift.

#### 1. Listening to the songs

Then, in pairs, fill in the table below.

Questions	Dire Straits	
From which point of view is the song written?		
How important is this character's view?		
What parts of the <i>Romeo and Juliet</i> story does it focus on?		
What places, people, images and themes do they include?		

#### 2. Comparing the songs

Now compare the two songs and answer the following questions:

1. How are the songs different?

Which parts of the *Romeo and Juliet* story do they both contain?

How do they end?

Based on the songs, can you predict the themes of the story?

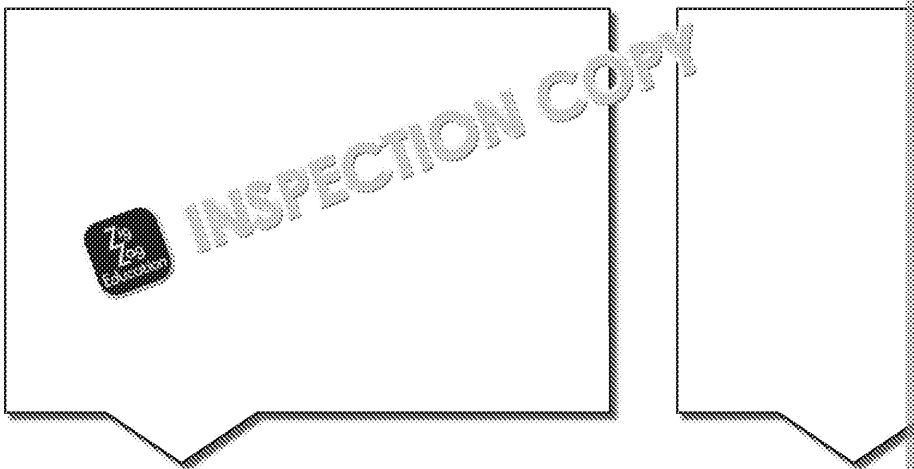
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3. **Your favourite lyrics**

Write in the speech bubbles the lyrics you think are most important or interesting. Comment on the importance of the quote or select a particular word from it and explain what it has upon you, its audience.



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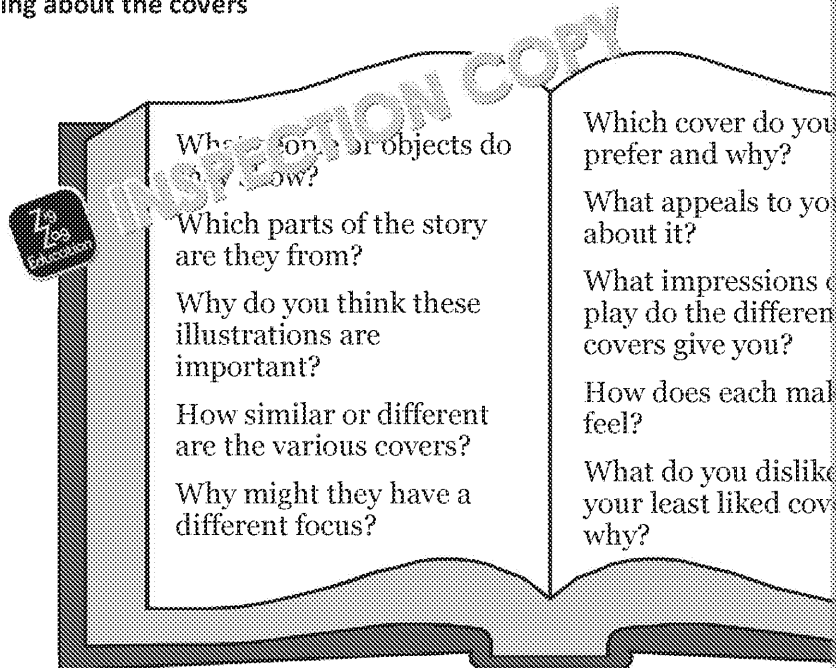


## Pre-Reading Activity 3

### Cover story

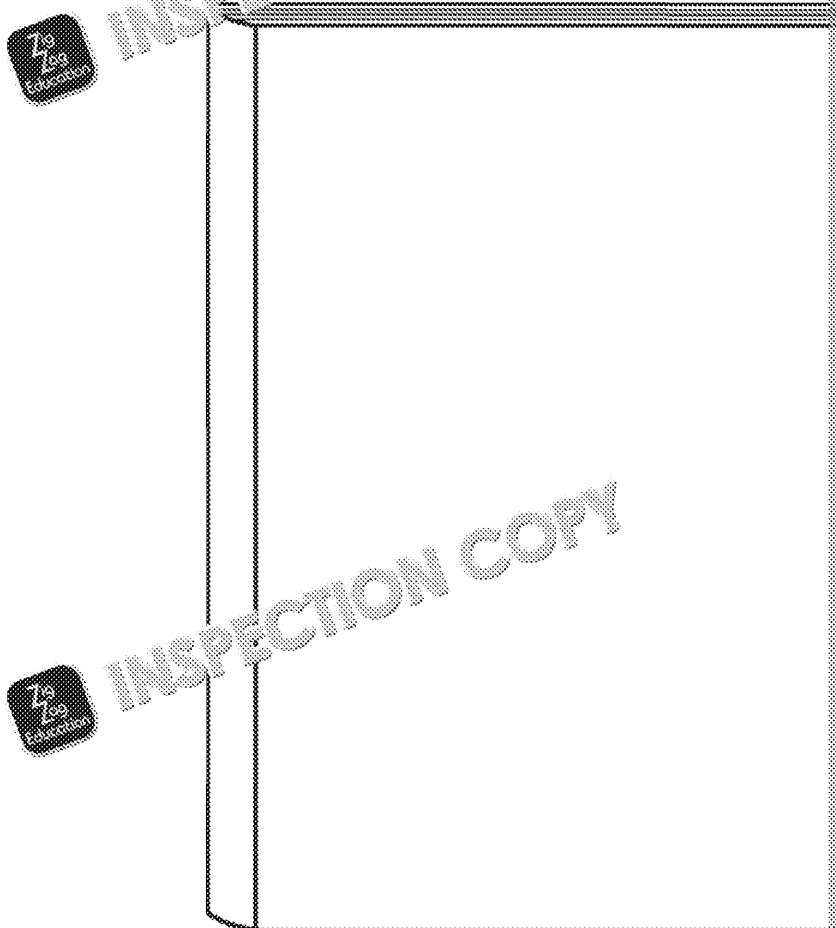
Look at the covers of your copy of the play and of this activity guide as well as any

#### 1. Thinking about the covers



#### 2. Design your own book cover for *Romeo and Juliet*

You can include images of the main characters, pictorial representations of places or objects in the story. Then, in a few paragraphs, explain your choice of cover for the play.



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## Pre-Reading Activity 4

### What is tragedy?

Tragedy as the structure for a drama was invented by the ancient Greeks. In their plays, the protagonists were usually rich and important people whose lives went downhill in a set way as the story proceeded.

This basic structure was used by Shakespeare in his tragedies, and is still being used to write sad stories today. In *Romeo and Juliet* and Anakin in the *Star Wars* prequels.

#### 1. Structure of a tragedy

Make a map of books, TV series and films which you consider to be tragedies. Then, make a table comparing them and the elements of a tragedy below, and see which are the most common elements.

- Everything is under control; the protagonist is happy and successful.
- He makes a mistake or shows a weakness in his character.
- The characters and/or audience are warned that his actions will end in disaster.
- He ignores these warnings until it is much too late, or he tries and fails.
- He suffers a great fall and his life is turned upside down; the ultimate is inevitable.
- A sense of doom overlays the story and the protagonist struggles to escape it.
- In the climax, all his mistakes come together to result in his downfall.
- The audience feels 'catharsis'; a kind of release of tension, and comes to realise how bad things get, things could always be worse.

#### 2. Tragedy in our world

- What is the difference between something sad and something tragic?
- Is a preventable death more tragic than an inevitable one?
- Is a death more tragic if there is someone to blame, or if no one was?
- Consider these questions in a class discussion.

Teen suicide  
tragedy

Mother's  
preventable  
death shock

Girl, 15, dies of  
illness

Boy, 5, killed in  
terror attack

Bus crash

Teen shock drug  
overdose

Rank these headings in order of how tragic you think they are. Then write an even remaining thought bubble; add a reason why you think yours is the most tragic.

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## Pre-Reading Activity 5

### Read all about it!

These current social issues are major aspects of the *Romeo and Juliet* story. Which from your knowledge of the story? How do you think they might link to the play?

GANG STREET  
WARFARE

TEEN GIRL,  
MISSING

UNLAWFUL AND  
DISORDERLY

KILLER FLU  
OUTBREAK

Inept  
to take

*Techno blackout  
shuts down telecoms*

CELEBS'  
SUMMER PARTY

FORBIDDEN  
LOVE AGONY

MURDERER  
THE LOO

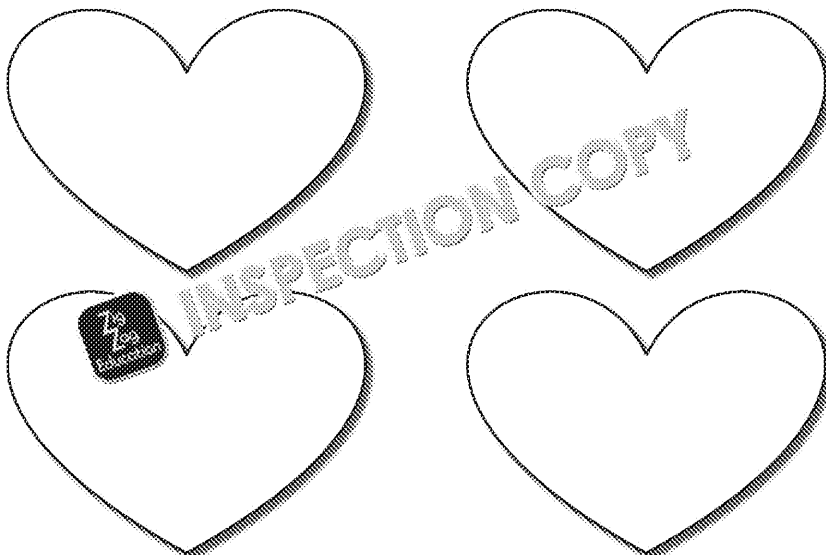
### 1. Make your own newspaper headlines

Make up two more modern newspaper headlines based on events in the story.



### 2. Forbidden love

Romeo and Juliet are not allowed to love one another, because their families are from different generations. In pairs, consider other ways in which love can be forbidden by



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## Pre-Reading Activity 6

### Shakespeare's life and times

William Shakespeare lived between 1564 and 1616, at a very exciting time in British history. Elizabeth I, one of the most popular and influential monarchs the country ever had, was on the throne between 1558 and 1603, followed by her cousin's son James I, who ruled between 1603 and 1625. Shakespeare spent most of his life in Stratford-upon-Avon, but disappears from history for a while, turning up in London in the 1590s.

He is best known and loved through his plays. From 1594 he started producing a lot of plays and we think *Romeo and Juliet* was first performed in that year, although we are not sure. His plays were not published until 1623, well after his death. His plays existed only as separate parts given to individual actors; none of them had been written down.

He died in 1616 and is buried in Holy Trinity Church in Stratford-upon-Avon.

Find out more about Shakespeare and his life. Use the following website as a starting point.

- <http://www.rsc.org.uk/explore/shakespeare/life-times.aspx>

#### Dig deeper!

Listen to this 45-minute programme about Shakespeare's life from the radio series, *In Our Time*: <http://www.bbc.co.uk/programmes/p0000000> and write a biography of Shakespeare, particularly with relevance to his life in Stratford-upon-Avon. He is considered to have written *Romeo and Juliet*.

#### Dig deeper!

Elizabeth I, a Protestant monarch, had a troubled reign. Assuming the throne in the wake of her ultra-Catholic sister, 'Bloody' Mary, Elizabeth turned the tide again and persecuted Catholics. She had an ongoing political feud with France and the Scots, and Mary's followers, who developed various plots to oust Elizabeth. Elizabeth executed Mary Queen of Scots in 1587. Find out about the religious turmoil at this time and compose an argument about how this affected the themes and story of *Romeo and Juliet*.

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# 1. Shakespeare's Facebook profile

What would Shakespeare write about himself on Facebook? Write his profile

- general statement about himself
- education
- places he has lived
- family and relationships
- major life events
- work achievements

**Fakebook**



Wall


**Info**

Photos


Discussions


Video

**Information**



**Friends**



Search 

Username:

**About**

**Education**

**Places where I have lived**

**Relationships and family**

**Life events**

**Work achievements**

Find or invent photos of his Facebook friends

## Fun facts

- Shakespeare's name is spelt in more than 80 different ways, but not the way we do today!
- As well as being a playwright, Shakespeare acted in his plays. We know from Hamlet!
- In his will, Shakespeare left his second best bed to his wife. Because the first had been reserved for guests, he was really leaving her the bed they slept in!

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## Pre-Reading Activity 7

### Inside a Tudor theatre

In Tudor times, and especially under the reign of Elizabeth I, plays became a very popular form of entertainment. At first, they were performed in the yards of taverns, but from the 1570s onwards real theatres were built and by the end of the century London theatres were pulling in 15,000 people a week.

In groups, find out about one of the following three topics about Tudor theatres. Here are some examples, choose the ones that look most interesting and add to your own. You will also find more via your search engine. Then, prepare a short multimedia presentation for the rest of your class.

Have a think about the topics you're not preparing for and be ready to ask questions about them.

#### 1. Building Elizabethan playhouses

Find out about The Globe theatre and other playhouses, in which many of Shakespeare's plays were performed.

- <https://www.shakespearesglobe.com/discover/about-us>
- <https://www.theatrefolk.com/spotlights/elizabethan-theatre-par>
- <http://www.elizabethan-era.org.uk/elizabethan-theatres.htm>

Design an Elizabethan playhouse and give a presentation to your 'sponsors' how it will be built.

#### 2. Performing in a Tudor theatre

Find out about what it was like to perform in a Tudor theatre.

- <http://www.romeoandjuliet.co.uk/explore/shakespeare/performing.aspx>
- <http://www.british-history.org.uk/british/bellinger001.html>
- <http://www.shakespearean.org.uk/elizthea1.htm>

Imagine that you are briefing an actor about what it will be like to perform in a Tudor theatre.

#### 3. Going to see a play

What do you think it was like to be an audience member in a Tudor theatre?

- <http://www.shakespeare-online.com/essays/shakespeareaudience>
- <http://www.wwnorton.com/college/english/nael/16century/topi>
- <http://www.shakespeare-online.com/plays/simonforman.html>

Prepare and deliver a speech to your class, describing your experiences as an audience member in a Tudor theatre.

#### Fun facts!

- Groundlings paid the price of a pint of beer for standing room in the yard, and were often rowdy!
- Rich people bought seats in the galleries and on the balconies so that even they could see the play.

#### Dig deeper

Read Susan Cooper's *King of Shadows* or Jan Mark's *Stratford Boys*, to find out more about people about being an actor with Shakespeare.



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## Pre-Reading Activity 8

### Film night

What do you look forward to when you are planning a trip out to the cinema or theatre, or when watching a film at home?

#### 1. What do you look for?

Cross through the opinions that do not apply to you, and add others in the space provided. Then rank them in order of priority.

Value for money	Suspense	
Comfortable seats	Satisfying story arc	C
Refreshing plots	Character development	C
Company of friends	Births and deaths	M
Chance to show off your clothes	Attractive people	B
Special effects	Gorgeous costumes	F
Relatable characters	Glitzy locations	M
Tension	Great dialogue	H
Laughter	Fight scene	F
Tears	Love scene	R

#### 2. Time shift

Which of your priorities would also have been a priority for an Elizabethan theatregoer, do you think? How has the experience of watching plays and films changed, and how has it remained the same?

#### 3. Favourites

In a group, discuss your favourite play or film; who else has seen it and think the same? How do you feel when others dislike it? In Elizabethan times, as now, the film or stage performances people saw played a huge part in their lives.

#### 4. Design a poster

A theatre trip was only one of the popular Elizabethan days out. If you did have plenty of theatres to choose from; so how could a theatre pull in the crowds?

Design a poster for an Elizabethan theatre, advertising itself and its current play there rather than anywhere else. What makes it more attractive than a beach or a ball?

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## Pre-Reading Activity 9

### Shakespeare's source

The story of *Romeo and Juliet* is an old and well-loved one that has been told since the thirteenth century. It became very popular in the fifteenth century and was printed as *The Tragical History of Romeo and Juliet* by Arthur Brooke.

#### 1. Looks familiar?

Have a look at the following excerpt from Brooke's story. What is familiar from Shakespeare's *Romeo and Juliet*? How much has Shakespeare lifted? And what has he changed?

The Arden text is at the start of the play, summarising the plot.

Love had inflaméd twain by sudden sight,  
And both do grant the thing that both desire  
They wed in shrift by counsel of a friar.  
Young Romeus climbs fair Juliet's bower by night.  
Three months he doth enjoy his chief delight.  
By Tybalt's rage provokéd unto ire,  
He payeth death to Tybalt for his hire.  
A banished man he 'scapes by secret flight.  
New marriage is offered to his wife.  
She drinks a drink that seems to reave her breath:  
They bury her that sleeping yet hath life.  
Her husband hears the tidings of her death.  
He drinks his bane. And she with Romeus' knife,  
When she awakes, herself, alas! she slay'th.

Title page from  
Brooke's  
*Tragical  
Historye of  
Romeus and  
Juliet*

#### 2. Exploring similarities

- Who are the named characters?
- What do Romeo and Juliet do?
- Who helps them?
- How long are they married?
- Who does Romeo kill?
- What does Romeo do next?
- What is supposed to happen to Juliet next?
- What does she do?
- What does the sleeping yet have?
- What does Romeo do to his wife?
- What does he do next?
- What happens to her?

Are there any details that are different here from in Shakespeare's version? What changes did he make? What effect did he want to create for the audience by making these changes?

#### 3. Reworking a story

Why do you think Shakespeare reworked this popular story? Is his reputation as a writer affected by the fact that he has lifted this story and not invented it himself?

Can you think of any popular stories that have been reworked in books and plays?

#### Dig deeper!

You can browse the whole version here: [http://www.shakespeare-navigators.com/romeo/romeo\\_index.html](http://www.shakespeare-navigators.com/romeo/romeo_index.html). In what respects do you think Shakespeare improved Brooke's version of the story?

#### Fun fact!

In Elizabethan times copyright law did not exist! So Shakespeare could do what he wanted with them. Unfortunately, this also meant that he had to be careful. So he gave actors the script of only their own parts... and just days after his death. The first printed copy of his plays wasn't produced until after his death.

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## During-Reading Activity

### Act I

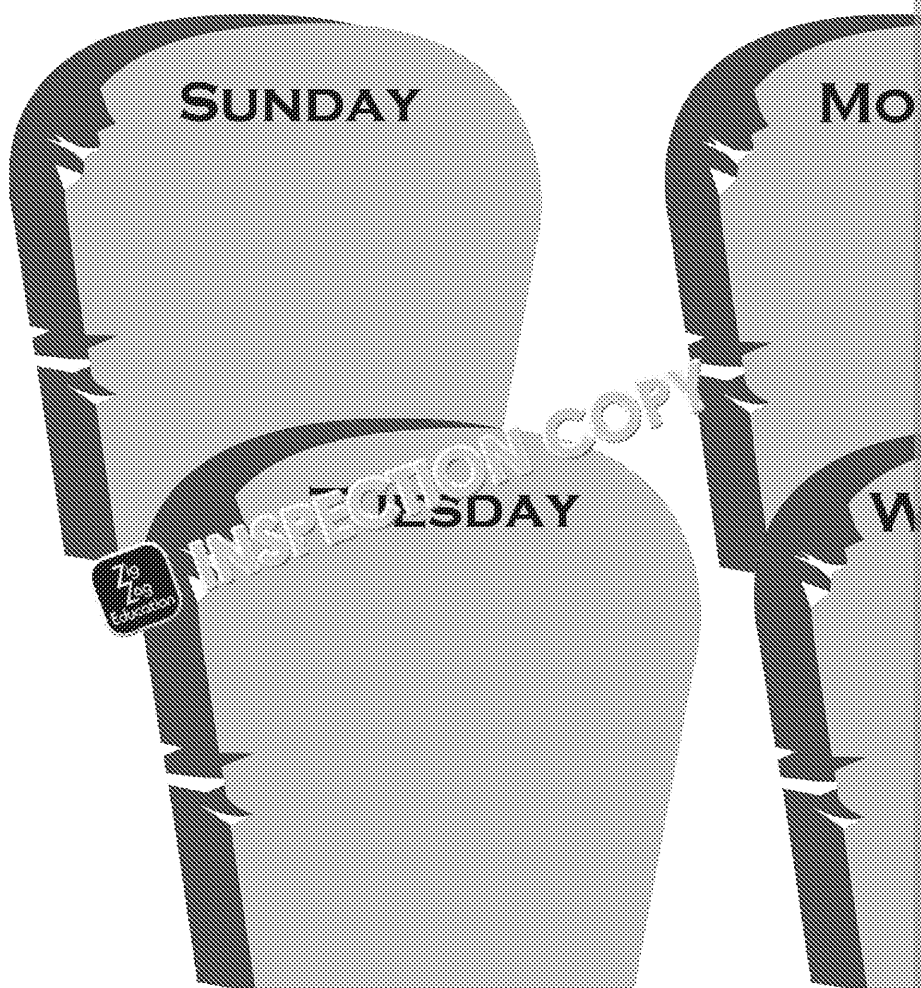
#### **DRA1 – What happens when?**

The action of this play takes place over just four days. Shakespeare has split up the play into five acts; each act has its own story arc, just like an episode in a TV serial. Each act is divided into scenes, each one moving the story on or developing the characters.

#### 1. Timeline

As a group, make a timeline for the whole play as you explore it.

In each of the gravestones below, summarise the main events of the day with



#### 2. Time of day

Look at the stage directions at the beginning of each scene. Many of them specify the time of day – that portion of the story is set in. Note the time of day in your bullet points (yellow for morning, blue for evening...).

#### 3. Long or short?

The play contains a mixture of long and short scenes. Long scenes are important events, while short scenes convey essential information briskly. Annotate your timeline with long and which are short.

#### 4. Key scenes

Which is the most important scene in each act? Highlight your summary of the scene and write a brief evaluation about why you think it is the most important scene.

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## DRA2 – Act I Prologue: trailer

The Prologue acts as a trailer for the play. It is performed by a Chorus, like a narrator.

### Dig deeper!

The Chorus is a tradition from ancient Greek drama. It was a group of actors who provided music and dance, and to comment on the action on behalf of the audience. In *Romeo and Juliet*, the Chorus has become a single actor. Keep a note of when the Chorus appears, what it does, and with what effect.

#### 1. Watch film

Find the 'stuttering Prologue' from *Shakespeare in Love*, set in an Elizabethan theatre.

Compare this with the two film versions of *Romeo and Juliet*: Franco Zeffirelli's and Baz Luhrmann's. In pairs, discuss the differences in the way the Prologue is delivered, and the effect it has on the audience.

#### 2. Key questions

After you have read and watched the Prologue, briefly answer the following questions.

Where is the story set?

.....

What has happened?

.....

Why is it so loved?

.....

How long is it?

.....

Why does everything go wrong?

.....

How does Shakespeare tell us that this is a tragedy?

.....

#### 3. Make your own trailer

In small groups, create your own two-minute version of the Prologue. In each group, choose representatives of both families, and Romeo and Juliet. You may rewrite the Prologue in your own words.

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**DRA3 – Prologue: Shakespeare's sonnet**

Shakespeare writes the Prologue in the formal, elegant style of a sonnet, a form usually reserved for love poetry.

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.  
 5     Two households' foes are slain in the fatal loins of these two foes;  
 A pair of star-cross'd lovers take their life;  
 Whose misadventur'd piteous overthrows  
 Doth with their death bury their parents' sins.  
 10    The fearful passage of their death-mark'd  
 And the continuance of their parents' rage,  
 Which but their children's end nought could  
 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

With a partner, identify the following features of a sonnet and mark them up on the text.

**1. Structure**

A sonnet has 14 lines, traditionally split into:

- octet: the first 8 lines
- sestet: the next 6 lines

The octet usually introduces the main idea of the sonnet, and the sestet usually concludes it. In this sonnet, the octet tells the story and the sestet talks about how the play will be performed.

**Dig deeper!**

See how Shakespeare skilfully involves us in the play: starting with ancient grudge, ending with 'you', the audience, watching the play. Right from the start, we are in this story. Trace Shakespeare's use of 'we' and 'you' here; at what point does he involve the audience in? At what point does he remind us that this is a play?

**2. Rhyme**

The typical rhyme pattern of a sonnet is **abab cdcd efef gg**.

Identify these rhymes in the text: **dignity** (line 1) rhymes with **mutiny** (line 3), **scene** (line 2) and **unclean** (line 4) are 'b' rhymes because they are not the same.

- The final two lines rhyme, where the rest of the sonnet has alternating rhymes. What effect on the listener of having the final two lines rhyme, do you think?

- What about the sounds that rhyme: ity, ene, oes, ife, age, ove, end. What effect on you, the listener? Which ones are long, mournful sounds?

- What about the others?

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### 3. Metre

Much of Shakespeare's verse is set in a rhythm called iambic pentameter, which has five de-DUM patterns per line. He uses this metre often because it most replicates the pattern of normal speech and the rhythm of our heartbeats.

Read the Prologue aloud to hear the rhythm of the lines. Syllables in capital stressed (emphasised).

*A PAIR of STAR-cross'd LOVers TAke their LIFE*

Which other lines in the Prologue stand out to you because of their rhythm?

.....

.....

### 4. Alliteration

Shakespeare chooses to start neighbouring words with the same letter sound.

Read line 5: which consonant sound is repeated here? .....

How does the sound of this letter fill us with mournful suspense?

.....

Read line 8: which consonant sound is repeated here? .....

Is it a lively, ringing sound, or a flat, dead one? Why is this sound appropriate?

.....

.....

### 5. Repetition and opposites

Look for repetition here in words and in meaning. Do the two households echo each other? .....

Which words are repeated in the text here? .....

The text begins talking about dignified people in a lovely town: what contrasts are there here? .....

What purpose do these repetitions and contrasts have in the Prologue?

.....

In what way does the Prologue create tensions, suspense and interest for us in the audience?

.....

.....

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#### **Dig deeper!**

In Baz Luhrmann's film, what contrasts can you find in the Prologue, in the film?

**DRA4 – Prologue: Star-crossed lovers**

Romeo and Juliet are 'star-cross'd lovers', people who love one another and who are doomed to die. Nothing they do can change this. We the audience know right from the start how the story will end but Romeo and Juliet think they can find happiness together. What does this make you feel as you watch the story unfold?

**1. Film and book lovers**

Discuss this with your class. Can you think of any other star-crossed lovers in film or books? Augustus and Hazel in *The Fault in Our Stars*; Jack and Rose in *Titanic*; Bella and Edward in *Twilight*; Jack and Rose in *Brokeback Mountain*. Write a paragraph about their own situation that makes you think of any other star-crossed lovers?

**2. Story premise**

Write your own premise for a story – a film or a book – about star-crossed lovers.

- Two people love one another.
- We know right from the start that it's going to end badly.
- There are many obstacles to their love.
- They think that they will be able to overcome them.
- They try to make everything work out.
- Their relationship ends in tragedy.

**3. Who, how, where, what and why?**

Answer these five basic questions about your story:

Who are the main characters?

How does the story end?

Where is the story set?

Why does the story happen?

What happens in the story?

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4. **Design your own**

Now design your own DVD box or book jacket. Show the doomed lovers on the front, and on the back write a couple of paragraphs, getting in the main points of your answers to the five questions above.



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## DRA5 – Act I, scene i: Introductions

It is \_\_\_\_\_ morning in the town square. A \_\_\_\_\_ brawl  
between the \_\_\_\_\_ of the \_\_\_\_\_ and the \_\_\_\_\_  
it quickly escalates. Then, in a sudden change of scene and mood, we meet \_\_\_\_\_  
who is moping over a girl. \_\_\_\_\_ tries to persuade him that there are  
fish in the sea.

In this opening scene, we are introduced to many of the main characters and the

### 1. Who says what?

Match the quotes with the appropriate statements here. The line numbers of the quote in your text; this will help you work out who says each quote.

*Give me my  
long sword,  
ho! (line 69)*

Sampson, a young Capulet  
servant, is spoiling for a fight.

*If you ever  
disturb our  
streets again  
/ Your lives  
shall pay the  
forfeit of the  
peace.  
(lines 90-91)*

Abram, a young Montague  
servant, is aggravated by  
Sampson's rude gesture.

Benvolio, a cousin of Romeo's,  
tries to be calm and helpful.

Tybalt, a young Capulet cousin,  
is angry at the Montague  
servants.

Capulet, head of the family, is  
an old man who still thinks he  
is in control.

*Out of her  
favour where  
I am in love.  
(line 162)*

His wife, Lady Capulet, thinks  
he's a doddery old fool.

Lady Montague tries to restrain  
her husband from getting  
involved in the fight.

*Turn thee,  
Benvolio, look  
upon thy  
death.  
(line 61)*

The Prince is angry at the  
violent outbursts and gives both  
sides an ultimatum.

Lord Montague comments that  
Romeo is being secretive and sad.

*But up  
starts you  
and you not  
what you do.  
(line 59)*

Romeo is in love and feeling  
miserable because the girl  
doesn't love him.

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## 2. Contrasts

There are many contrasts and tensions in this first scene. Write the opposite example of each from this scene.

- old men .....
- public .....
- men .....
- royalty .....
-  ages .....
- hate .....
- control .....

Can you find any other opposites in this scene?

## 3. Read all about it!

Write two newspaper reports about the fight in the town square and the Prince. One from the *Capulet Chronicle* and the other from the *Montague Messenger*. How do you think they will report the events to suit their audience?

Remember to include the following information:

- what happened
- who was involved (and whose fault it was)
- why it happened
- when it happened
- what happened afterwards

Include a picture and a couple of quotes, perhaps one from a witness and the other from the Prince's words, too, perhaps in the form of an interview.

## 4. Language

Not all Shakespearean characters speak in the same way.

- Compare the way the servants speak (e.g. lines 14–17) with the way the nobles speak. Why do you think Shakespeare has the servants speak in prose and the nobles in verse?
- Compare the directness of Tybalt's language (line 64–66) with Romeo's language (lines 179–188). How does Shakespeare use language to tell us about their characters?

### Dig deeper!

The normal speech pattern Shakespeare gives his higher-class characters is iambic pentameter. Examine the Prince's speech (lines 75–97), and explain how he manipulates this form to make the Prince's speech sound natural and authentic. How does his use of punctuation also achieve these effects?

### Dig deeper!

The lower-class characters speak in prose: no rhythm, no rhyme, set out just like lines from a novel; see e.g. lines 14–17. All other characters speak in verse. Why does Shakespeare not grant his servants the privilege of verse, do you think?

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## 5. Oxymorons

Look carefully at Romeo's speech in lines 165–177. He uses many oxymorons confused and contradictory because they bring together apparent opposite perfect example.

- What other oxymorons can you find in this speech?
- Why do you think Shakespeare makes Romeo speak in this way?
- What do they tell us about how Romeo is feeling?
- Why is Shakespeare so keen on the clash of opposites, do you think?

## DRA6 – Act I, scene ii: Part 1

In this short scene we go to the \_\_\_\_\_ house, where we discover \_\_\_\_\_ to marry Juliet and is invited to a party at the Capulets' that night. \_\_\_\_\_ plan to gatecrash.

### 1. Paris and Lord Capulet

Analyse Paris and Lord Capulet's conversation, lines 6–34 of this scene. Paris asks Capulet to let him marry Juliet. Find quotes to support the following viewpoints.

- Paris steers the conversation to his feelings for Juliet.
- Capulet expresses concern that Juliet is too young for marriage.
- Paris pressurises Capulet about Juliet being old enough for marriage.
- Capulet says that Juliet is dear to him as she is his only living child.
- Capulet wants Juliet to agree to Paris's suit.
- Capulet invites Paris to the party.
- Capulet wants Paris to meet lots of girls.

Pick out from this extract the words to do with plants, flowers and the earth. What does this language have on the audience?

### 2. Guests

Here is a list of some of the key people going to the party:

- |                |            |
|----------------|------------|
| • Lord Capulet | • Paris    |
| • Lady Capulet | • Rosaline |
| • Juliet       | • Tybalt   |

Each character has their own agenda for the party. With your class, evaluate what you can get from the evening. If there is no clear information in the text, then infer it from between the lines.

### 3. Celebrity hot-seating

Then do some hot-seating. Choose a character and imagine you are being interviewed in a magazine; what would you say aloud about your role at the party?

### 4. Hidden agenda

What is your character's hidden agenda, that they haven't told anybody else?

For example, Lord Capulet reluctantly allows Paris to woo Juliet, as long as she agrees to marry him at the party (line 23) and says that there will be many lovely young women at the party. Do you think he wants Paris to prefer Juliet out of all the others, or do you think that he wants Paris to love with somebody else? Read carefully what Capulet says about his feelings.

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**DRA7 – Act I, scene iii: Juliet**

We know from the Prologue that Juliet is going to die, and we have already discovered obstacles to Romeo and Juliet's love: Romeo loves somebody else, and another man wants to marry Juliet. There's a lot going on in Juliet's plot already, and now, at last, we meet Juliet herself.

By making us wait for this moment, and giving us plenty of obstacles to their love, Shakespeare heightens our tension and suspense.

**1. Three women**

In this scene Lady Capulet tells Juliet about Paris's offer of marriage. What do you think follows? Write notes about the three very different women in this scene?

**Lady Capulet**

*By my count,  
I was your mother much upon these years  
That you are now a maid. (lines 72–74)*

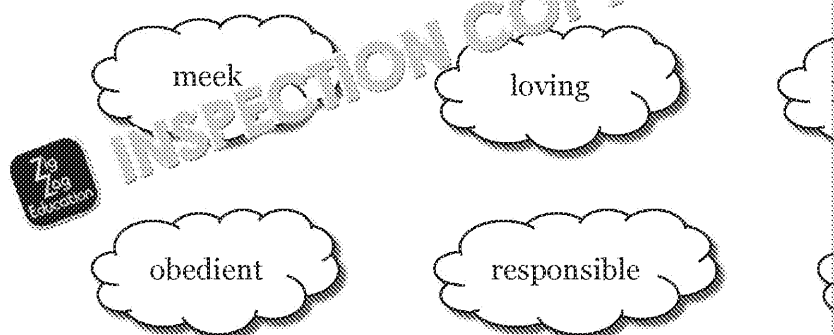
**Nurse**

*Thou wast the prettiest babe that e'er I nurs'd.  
And I might live to see thee married once,  
I have my wish. (lines 61–3)*

**Juliet**

*Madam, I am here, what is your will? (line 7)*

Choose the appropriate adjectives for each woman.



How does each woman relate to the others? Write six sentences summarising:

- Lady Capulet about Nurse
- Lady Capulet about Juliet
- Nurse about Lady Capulet
- Nurse about Juliet
- Juliet about Lady Capulet
- Juliet about Nurse

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## 2. Juliet's diary

Write Juliet's personal diary about her innermost feelings in this scene. How married, and about Paris, in particular?

Consider what we learn of Juliet's character in this scene:

- She is still a child.
- She is innocent and passive.
- She is not yet part of the adult world.
- She is obedient and awaits her parents' wishes.
- Her parents and sister have plans for her.
- She is a naïf in the adult world.
- She accepts her mother's view that Paris is nice.

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### Dig deeper!

In her speech, lines 84–95, Lady Capulet speaks in formal rhyming couplets. Why does Shakespeare use rhyming couplets for important passages spoken by upper-class characters? Is the play important? What is Lady Capulet asking Juliet to do?

### Dig deeper!

Does Juliet seem the kind of girl who would die from tragic love or is she too innocent? Shakespeare takes his character on a dynamic journey from obedient to meek to rebellious. Pick out words in this scene that reveal Juliet to be the key woman here and what effect do they have?

### Fun fact!

All female parts in Shakespeare's time were played by men as women were not allowed on stage.

### DRA8 – Act I, scene iv: Gatecrashing

Romeo, Benvolio and another friend, \_\_\_\_\_, gatecrash the Capulet's party.

### Dig deeper!

Benvolio – bene + volo = benevolent, wishing for good things. He is kind, calm, serious, a good listener, a negotiator; he likes to pour out evidence in his behaviour and in quotes to support these ideas.

### Dig deeper!

Mercutio – mercurial, mercury = unpredictable, fun-loving. He is clever, quick-witted, mischievous, unpredictable; he doesn't think before he speaks and uses evidence in his behaviour and in quotes to support these ideas.

### 1. Romeo's mood

Romeo is not in the mood for a party. Look at the imagery he uses in the following lines. Imagery of lightness and heaviness (e.g. line 12, 14), personification of love.

Turn the following quotes into a series of tweets.

*Give me a torch, I am not for this ambling;  
Being but heavy, I will bear the light.* (lines 11–12)

*You have dancing shoes  
With nimble soles, I have a soul of lead  
So stakes me to the ground I cannot move.* (lines 13–16)

*Is love a tender thing? It is too rough,  
Too rude, too boisterous, and it pricks like thorn.* (lines 25–6)

How does Shakespeare's use of language affect our understanding of Romeo? Shakespeare in particular uses imagery of lightness and heaviness and the personification of love. Pick out the lines relevant to the themes of the play?

Using these quotes and other lines from this part of the play, write an analysis of Romeo's mood. Use the words here and their effect on the audience.

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## 2. Dreams

Mercutio and Romeo narrate dreams they've had. Mercutio's is a fantasy, full of movement and activity. It is unpredictable and mischievous – just like his character.

Romeo's dream has left him with a sense of foreboding (lines 106–13). He feels the party at the Capulets' – is going to lead to untimely death.

106 *I fear too early, for my mind misgives  
Some consequence yet hanging in the stars  
Shall bitterly begin his fearful date  
With this night's revels; and expire the term  
Of a desp'ed life clos'd in my breast,  
Which but the life that hath the steerage of my course  
Direct my sail! On, lusty gentlemen.*

Highlight the words in this extract that give a sense of foreboding. Which words from the Prologue? (see DRA 3)

## 3. Masked ball

The Capulets' party is a masked ball. Design and make masks for Romeo, Benvolio and Tybalt to wear to the party. Reflect what we know about their characters in your designs. Use key words and quotes from each man to illustrate what you know of their characters.

### DRA9 – Act I, scene v: Love, actually

The ball scene is the climax of Act I. Romeo meets \_\_\_\_\_ – at last – and they fall in love at first sight. The whole of Act I has taken place in a single day.

#### 1. Party outcome

Expectations for the ball are \_\_\_\_\_ and everybody has their own agenda. Here is a True/False list.

Romeo's friends are turned away at the door

Capulet and another oldie watch the guests dance

Romeo falls in love with Juliet at first sight

Capulet doesn't mind that Romeo has gatecrashed

Tybalt makes friends with Romeo

Rosaline agrees to marry Romeo

Mercutio gets drunk and falls over

Paris proposes to somebody else

Juliet accepts Romeo's advance

Romeo is horrified to discover that Juliet is a Capulet

Juliet doesn't mind that Romeo is a Montague

Juliet is open with her Nurse about her feelings for Romeo

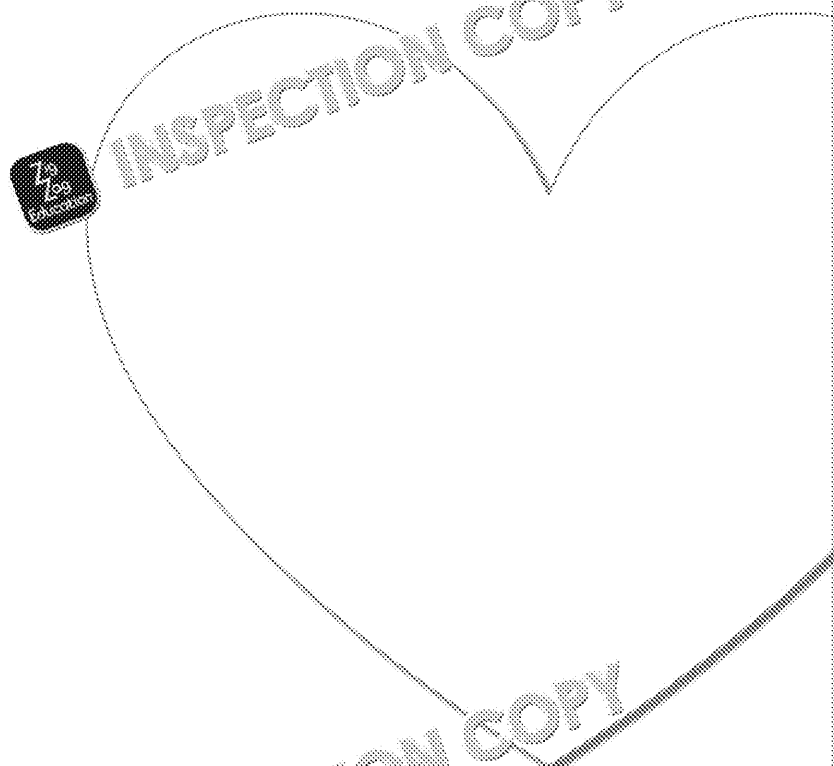
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## 2. Love poetry

Romeo falls in love with Juliet, and speaks of her beauty in lines 43–52. Look at this section; how does it compare with the expression of his feelings about Rosaline? Have he lost all the confused feelings that he had for Rosaline, and which he expressed earlier? Nevertheless, how far do you feel that he is idolising Juliet rather than thinking of her as a person?

Draw pictures of the images he conjures up in his sonnet about her.



Romeo's language is full of opposites, even if those opposites are no longer oxymorons. Highlight the opposites of words, imagery and punctuation. Consider the effect of these opposites.

Analyse the effect of Shakespeare's use of the caesura: a break in the line created with punctuation or with a pause in the natural phrasing of the line. How does it complement Shakespeare's use of opposites in this sonnet?

Write a few paragraphs examining these issues.

When Romeo and Juliet speak to one another for the first time, their language is full of shared imagery; see lines 92–105. Trace the rhyming words which they share and build together; see lines 92–105. Trace the rhyming words which they share and build together; see lines 92–105. While they are talking about holy matters, their rhymes are telling a much more secular story.

Rewrite their exchange in your own words, saying what they are really meaning. Set it to the music of your favourite song.

## 3. Elizabethan dance

Learn and perform an Elizabethan dance with your class. You can wear the modern clothes you like. For an example, see <https://www.youtube.com/watch?v=1333333333>

## 4. Status

Write a series of Facebook statuses for Romeo today. He's had a tumultuous day and trace his changing emotions. Add comments from the people he's interested in.

- his parents, wondering where he is and noticing his sadness
- his friends, Benvolio and Mercutio, trying to bring him out of himself
- Juliet, with whom he's fallen in love

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**DRA10 – Act I Round-up**

Add a smile to this emoticon, to show how positive you feel Act I is. Then personalise the face as the character who you think is going to cause the most trouble in this play.

**1. Story and characters**

Act I contains \_\_\_\_\_ scene(s).

It is set on \_\_\_\_\_ day.

It is set in the following places:

\_\_\_\_\_

The most important scene is scene \_\_\_\_\_ because \_\_\_\_\_

Romeo's friends are \_\_\_\_\_ and \_\_\_\_\_

Romeo's enemy is \_\_\_\_\_.

The other characters involved in love relationships with Romeo and Juliet are \_\_\_\_\_.

Romeo's story arc takes him from loving \_\_\_\_\_ to loving \_\_\_\_\_

**2. Language**

List examples (scene, line, character) of:

prose speech

b

rhyming couplets

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### 3. Themes

Which characters or events illustrate the following themes:

hate	love	old
careful plans	impetuosity	day
in	serious	public

### 4. Tensions towards tragedy

What clues have you picked up in the play about how the tragedy is going to come? What clues do you think are going to be tangled up in the tragedy? Discuss this with your partner and make predictions for the class.

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## DRA11 – Act I Key passages

### 1. Explore some of the key passages in this act

#### Prologue

- scene i: lines 75–97 Prince tells off both families  
lines 110–36 the Montagues and Benvolio talk about Romeo  
lines 165–76 Romeo's unrequited love  
lines 179–89 Romeo's unrequited love
- scene ii: lines 7–23 Paris urges Capulet to let him woo Juliet
- scene iii: lines 61–73 Nurse, Lady Capulet and Juliet talk about marriage
- scene iv: lines 1–10 Romeo, Mercutio and Benvolio are together before
- scene v: lines 196–213 comparing two dreams
- scene v: lines 43–54 Romeo sees Juliet; Tybalt sees Romeo  
lines 59–80 Tybalt is spoiling for a fight; Capulet tries to calm him  
lines 92–105 Romeo and Juliet's shared sonnet  
lines 131–40 Juliet learns who Romeo is  
line 144 the disapproving Chorus

Choose at least two extracts and for each write an analytical commentary, explaining how effectively Shakespeare presents character, relationship or theme **or** how he creates an atmosphere.

### 2. Performance

Then, with your group, choose one and perform it in either Shakespeare's words or in modern English.

- As a performer, how does this help you get into the story and the characters?
- As an audience member, what strikes you when you see this scene performed?
- How do you feel speaking or listening to the characters in Shakespeare's words?

### 3. Reference

Watch the relevant scene in one of the available film versions of the play.

What elements of the film does each film focus on?

How do these enhance your understanding of the story or the characters?

### 4. Close-analysis question

How is Shakespeare's use of language, form and structure in Act I, scene v, line 131 effective in showing how Romeo and Juliet fall in love?

### 5. Practice character-based question

'Benvolio and Tybalt take opposite stances in the play.' Explore their relationship and attitude to swordfighting in Act I.

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## Act II

### DRA12 – Act II, scene i: Romeo and friends

Act II opens with Romeo's feelings in turmoil; he is smitten with Juliet and cannot bear to leave her house and garden.

#### 1. Upside down and inside out

*Can I go forward when my heart is here?  
Turn back, dull earth, and find this trend.*

Romeo's feelings have been turned upside down and inside out, and he does not know whether to stay or go. There are tensions between going and staying.

Rewrite his feelings in your own words.

---

---

#### 2. Romeo and Mercutio

Benvolio and Mercutio are trying to find Romeo and joke about his puppy love. Benvolio's advice, unbeknownst to them, is now suddenly out of date as Romeo has fallen for Juliet.

Compare Mercutio's coarse and bawdy statements about love in this scene, with Juliet's shared sonnet in Act I, scene v, lines 92–105. How does Shakespeare's attitudes to love in these two passages?

#### Dig deeper!

Mercutio, unpredictable and 'turned in down', scoffs at love and at Juliet elsewhere. In Act I, scene iv, lines 27–28, he talks about getting his 'share' of the present sonnet that equates Romeo with 'madman' and 'lover'. Pick up from here and write an evaluation of your findings.

#### 3. Improvisation

Improvise this scene. Give it two different endings:

- in which they don't find Romeo
- in which they do

When Mercutio teases Romeo about his love for Rosaline, will Romeo come and respond? Or will Romeo choose to keep this new love secret for now? What conversation have on the tragic outcome of the play? We know that Mercutio has Romeo out of his new-found love?

#### 4. Backstory

We know nothing about the backstory of any of these male characters or the Benvolio is the sensible, reliable one, the friend Peter would turn to in time of trouble, the sparky friend, the one who is inseparable from Romeo, who spars with him, who should about love.

Now is your chance to write Mercutio's backstory. You can write a story or write of a key event in his earlier life that determines his attitudes to love, to write

#### Dig deeper!

In a famous production of this play, by David Garrick, in the early 1800s, the plot; Romeo is in love only ever with Juliet. How does this change the play and his relationship with his friends?

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### Fun fact!

Shakespeare's father was a glove maker in Stratford-upon-Avon. When Romeo watches Juliet lean her cheek upon her hand and wishes he were a glove on that hand (lines 23–25) 'this is both a sensual image and a link with Shakespeare's own childhood.

### Dig deeper!

This love is set in an orchard – a symbol of optimism, fruitfulness – we know love is going to end in a tomb. Shakespeare fools us and thinking that everything will work out well. Pick out quotes from Romeo scene to illustrate their optimism that 'this bud of love... may prove a bear

Picking up on the form of the shared sonnet in Act I, scene v, this scene alternate speaking separately about their love for the other, before they then (line 52 onwards)

### 1. Texts

Summarise Romeo and Juliet's conversation in a series of texts between the

### 2. Famous lines

This scene contains many famous lines. Find them in your text and discuss in why. Then each take one of these lines and improvise a monologue or a conversation

- *It is the east, and Juliet is the sun*
- *O Romeo, Romeo, wherefore art thou Romeo?*
- *What's in a name? That which we call a rose / By any other name*
- *Good night, good night! Parting is such sweet sorrow...*

### Dig deeper!

Shakespeare builds suspense in this scene by writing two false endings before Juliet goes indoors, and their conversation ends with rhyming couplets, but twice she comes back. See the rhyming couplet in lines 136–7; two rhyming couplets in lines 154–5; three rhyming couplets in lines 184–9, when the scene really ends. Write stagecraft upon the audience.

### 3. Figurative language

When Romeo spoke of his love for Rosaline, he used figurative language (rich classical references); see Act I, scene i, lines 202–10. Analyse the language of language does he use here? What happens to the language of both Romeo and Juliet? What does this tell us about the sincerity of their feelings for one another? Pick out key lines of language and highlight the key words.

- Figurative language
- Simple language

### Dig deeper!

Watch and compare these short film adaptations of this scene.

<https://www.youtube.com/watch?v=H3MiaSG1SMQ> and

<http://www.bbc.co.uk/programmes/p00qbnv7>

Evaluate the effect of key lines in these two versions; what similarities and differences do you notice? How does the varying presentation of these lines affect the audience?

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**Dig deeper!**

In Juliet's speech to herself, lines 38–49, consider Shakespeare's use of enjambement to create an effective variety of pace as Juliet thinks aloud emotionally. Enjambement is a poetic technique in which the phrase continues between the end of one line and the beginning of the next; compare line 38 (without).

**DRA14 – Act II, scene iii: Friar Lawrence**

After the intensity of the previous scene, there is a complete change of setting, and introduction of a new character, Friar Lawrence.

**Dig deeper!**

What two things does it tell us about Friar Lawrence that, when we first meet him, he speaks in rhyming couplets about his knowledge of herbs?

**1. Set and props**

Elizabethan theatres did not have scenery, and relied on the spoken words and props to tell the audience when and where the action is taking place. Look at Lawrence's first speech and pick out the words that indicate the time of day.

Time of day \_\_\_\_\_

Prop \_\_\_\_\_

Imagine you are staging this play, and are moving, in the three scenes of Act II, from a balcony window to a friar's garden. How will you use scenery to denote these changes? Which are at ground level and one of which is high? What props do you need?



Act II, scene i: outside Capulet's orchard

Act II, scene ii: Juliet's balcony



Act II, scene iii: Friar Lawrence's cell

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**Dig deeper!**

Shakespeare likes to use three different levels for his plays: the stage, a gap in the stage. How might you use these three levels in these three scenes?

**Fun fact!**

Shakespeare's son-in-law was a professional herbalist. Elizabethan mixture of a detailed knowledge of herbs as well as astrology and superstition was important in this.

**2. Character analysis**

Analyse how the following lines affect our view of the character of Romeo:

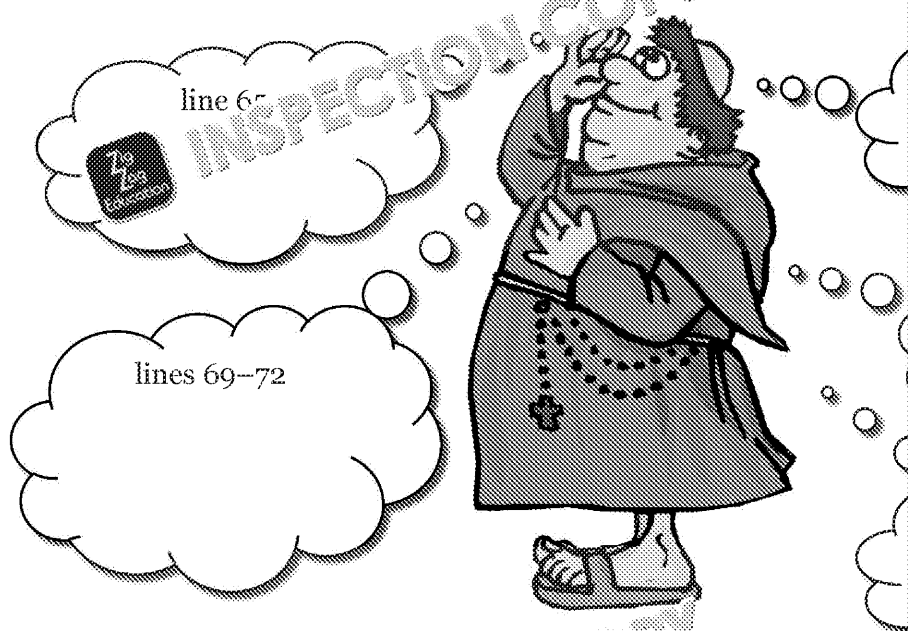
Romeo, lines 49–52:

*I have been feasting with mine enemy,  
Where on a sudden one hath wounded me  
That's by me wounded; both our remedies  
Within thy help and holy physic lies.*

Find a quote in Romeo's next speech in this scene, in which he spells out this. Does Shakespeare have Romeo give the same information twice in these two speeches?

**3. Impressions of love**

Analyse Friar Lawrence's speech starting at line 65 and write in the thought bubbles. The line numbers will guide you.



**4. Help**

At the end of the scene Friar Lawrence needs help Romeo because

.....

**5. Clues**

Examine lines 82 onwards. What clues can you find to the future tragedy?

Clue 1: .....

Clue 2: .....

Clue 3: .....

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## DRA15 – Act II, scene iv: Fight club

Tybalt has challenged Romeo.

### 1. Mercutio's analysis

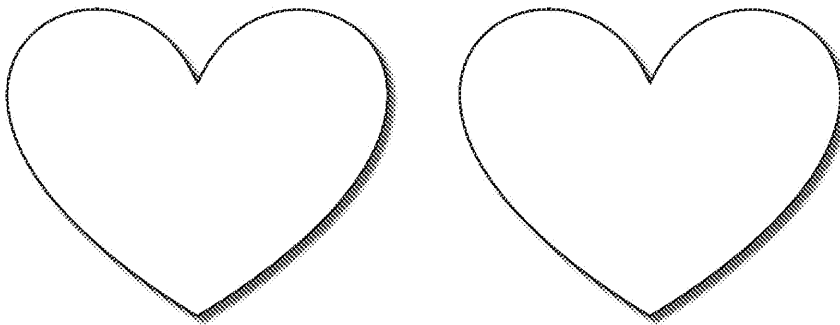
Summarise and evaluate what Mercutio thinks of Romeo and Tybalt in lines 13–17 and 19–26.

Romeo .....

Tybalt .....

### 2. Nurse's feelings for Juliet

The nurse is very protective towards Juliet. Pick out three points from lines 1–10 for Juliet.



She tells Romeo some very important information about Paris and Juliet's arrangement. Can you translate these lines?

*Paris... would fain lay knife aboard...*

*she... had as lieve so kill a clown as me.*

*Paris... for ever man...*

*she looks as pale as any clout in the versal world.*

### 3. Help

Why does the Nurse agree to help Romeo and Juliet, do you think? Compare with the Nurse in Act I, scene iii. (see Act II, scene iii).

#### Fun fact!

Swordfighting was the mark of a gentleman in Elizabethan England: gentlemen were expected to know how to use them. An English style of swordfighting was developed in the 1570s, and an Italian style, and in 1595 an Italian school of swordfighting, and an Italian (translated into English) appeared in London. Lines 19 onwards Mercutio talks about swordfighting prowess and also about the Italian words 'passado' and 'mazzard'. Tybalt follows the newly fashionable Italian school. From line 28 onwards, the Nurse talks about the Italian style of fighting, revealing, perhaps, that those in the Montague camp favoured the English style.

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## DRA16 – Act II, scene v: Marriage plans

In this scene, the exhausted \_\_\_\_\_ keeps Juliet waiting beyond endurance for the all-important news from \_\_\_\_\_.

### 1. Mime

Much of the humour and suspense in this scene relies on the physical differences between the Nurse and Juliet. With a partner, plan and perform a mime of this scene. How can you communicate the differences between the two and what thoughts the Nurse has about Romeo (see lines 38–44)?

### 2. Improvise

Use these key lines as a springboard to improvise the scene:

Juliet: *Is three long hours, and yet she is not come.*

Nurse: *Do you not see that I am out of breath?*

Juliet: *Is thy news good or bad?*

Nurse: *You know not how to choose a man*

Juliet: *What says he of our marriage, what of that?*

Nurse: *Lord, how my head aches!*

### Dig deeper!

The chatty character of the Nurse provides much humour in this play as she provides crucial information until the characters and the audience are desperate for her to make her do this, do you think? How effective is this as a tool to build suspense?

### Dig deeper!

Juliet calls the Nurse the informal 'thou', whereas the Nurse addresses Juliet as 'my lady' to reflect that she is a servant. Look back to the end of Act I, scene 3, when Juliet's mother addresses her, and what does this tell us about their relationship?

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## DRA17 – Act II, scene vi: Wedding bells

Friar \_\_\_\_\_ is worried about the wedding and about how \_\_\_\_\_ and Juliet's relationship might turn out.

### 1. Violent delights

Friar Lawrence expresses his misgivings in lines 1-11. Examine this speech and write a commentary of it, focussing on the effects created on the audience by Shakespeare's use of language, including repeated words and sounds, and punctuation.

### 2. Perfect timing?

This scene is the culmination of the meetings and the plans of Act II. Romeo has seen his friends but not told them the truth. Imagine that news of their wedding. reactions of the couple's nearest and dearest:

- Lord and Lady Capulet, Lord and Lady Montague, Paris
- Romeo's friends Mercutio and Benvolio, and his enemy Tybalt
- The Prince

Romeo, Juliet, Friar Lawrence and the Nurse are in on the wedding; how many of the other characters?

### 3. Wedding cards

Imagine that the other characters had to write a wedding card for Romeo and Juliet. Choose at least two characters and look back in the text to where they say what about Juliet's future:

- Romeo's parents want him to get on with it.
- Juliet's parents want her to marry Paris (although her father isn't as keen).
- Benvolio wants Romeo to find a girl to replace Rosaline (but would he really?)
- Mercutio wants – Romeo for himself? Romeo to play the part of a lover?

Find their words in the text and write them in a wedding card.

## DRA18

### Act II Round-up

Add a smile to this emoticon, to show how positive you feel Act II is. Then personalise the face as one of the most helpful characters in this act.

### 1. Story and characters

Act 2 contains \_\_\_\_\_ scenes.

It is set on \_\_\_\_\_ day and \_\_\_\_\_ day

It is set in the following places: \_\_\_\_\_

The story arc goes from \_\_\_\_\_ to \_\_\_\_\_

The most important scene is scene \_\_\_\_\_ because \_\_\_\_\_

The scenes in which Romeo and Juliet are together are \_\_\_\_\_

How do Romeo and Juliet communicate when they are not together? \_\_\_\_\_

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## 2. Growing up

Romeo and Juliet start to grow up in this act, to make their own decisions, and some specific examples of instances in the play in which they take responsibility rather than be dictated to by others:

Romeo .....

Juliet .....

## 3. Tensions towards tragedy

What clues have you picked up in Act II about how the tragedy is going to develop? What do you think are going to be tangled up in the tragedy now, and how is this plot developing? Discuss with your partner then present your predictions to the class using the template below.

## 4. Mime

With your group choose some scenes or exchanges from this play. You may use all of you, or split up to choose a number of exchanges using fewer people. Perform them to your class; can the others guess who you are?

## DRA19 – Act II Key passages

### 1. Explore the key passages from Act II.

- scene i: lines 1–2 Romeo's feelings  
lines 30–40 Benvolio's and Mercutio's attitudes to Romeo's love
- scene ii: lines 1–32 Romeo sees Juliet  
lines 33–49 Juliet realises she's fallen in love with a Montague
- scene iii: lines 57–64 Romeo asks Friar Lawrence to marry them  
lines 65–80 Friar Lawrence is surprised and concerned at Romeo's news
- scene iv: lines 182–190 Nurse speaks of her intentions
- scene v: lines 38–45 Nurse's opinion of Romeo  
lines 68–77 Nurse plans to help Juliet
- scene vi: lines 1–2 Friar Lawrence's concerns  
lines 24–25 Friar Lawrence's wedding service before they say vows in private

Choose at least two extracts and for each write an analytical commentary, explaining how effectively Shakespeare presents character, relationship or theme or how he creates an atmosphere.

### 2. Performance

Then, with your group, choose one and perform it in either Shakespeare's words or your own.

- As a performer, how does this help you get into the story and the character?
- As an audience member, what strikes you when you see this scene performed?
- How do you feel speaking or listening to the lines in Shakespeare's words?

### 3. Reference

Watch the relevant scenes in one of the available film versions of the play.

- What elements or features does each film focus on?
- How does this enhance your understanding of the story or the characters?

### 4. Close-analysis question

Analyse how Shakespeare uses imagery in Romeo's speech, Act II, scene ii, line 13. What effect on the audience does this have?

Think about how Juliet is portrayed and what techniques are used.

### 5. Practice theme question

'In Elizabethan England, superstition was as important a force as religion.' Consider superstition in Acts I and II of *Romeo and Juliet*.

Look back over the notes you have made so far before starting.

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## Act III

### DRA20 – Act III, scene i: Gangland killing

#### Dig deeper!

Shakespeare uses pathetic fallacy in lines 1–4 of this scene. Pathetic fallacy is a literary technique in which an author reflects the mood or behaviour of the characters in the weather or other aspects of nature. Find references to the weather and comment on the extent to which they foreshadow (give advance notice of) events that follow.

#### 1. Order of events

With your partner, put the events of this scene in the right order.

- Benvolio relates what has happened.
- Tybalt returns.
- Romeo tries to calm Tybalt's hot temper.
- Lady Capulet wants Romeo killed in revenge.
- Tybalt runs off.
- Mercutio dies.
- The Montague lads are spoiling for a fight.
- Mercutio is wounded.
- The Prince exiles Romeo.
- Romeo is full of foreboding.
- Mercutio goads Tybalt.
- Romeo runs away.
- Lady Capulet is very upset that Tybalt has been killed.
- Romeo and Tybalt fight.
- Tybalt and Mercutio fight.
- Romeo kills Tybalt.

#### 2. Who says it?

With your partner, find out who says each quote, and about whom. Then comment on what they mean by it, or why it's an important quote:

Quote

Who says it?

*Here's my fiddlestick, here's that shall make  
you dance.  
Thou art a villain.  
But love thee better than thou canst devise  
Gentlemen, for shame forbear this outrage!  
A plague a'both your houses!  
This day's black fate on moe days doth  
depend,  
Hence be gone, away!  
This is the truth, or let Benvolio die!  
Romeo slew Tybalt, and Tybalt must not live.  
Immediately do exile him hence.*

#### Fun fact!

Rhyming couplets emphasise the importance of a passage for the audience in the same way as film music does in our era.

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### 3. Language

Examine the passages of rhyming couplets in this scene: lines 134–47 and 170–93. What are the characters doing when they have these passages in rhyming couplets? Consider, in particular, the words that they repeat.

Write a few paragraphs analysing the language Shakespeare's characters use, their motivations, and how effective Shakespeare is at heightening tension at this point in the play.

Lines 134–47 discuss the killing of \_\_\_\_\_ by \_\_\_\_\_

sound is made \_\_\_\_\_ times by both \_\_\_\_\_

Lines 170–93 is passing judgment on \_\_\_\_\_ Lady Capulet

\_\_\_\_\_ killed, but the \_\_\_\_\_ decides to \_\_\_\_\_

These two passages are the most important in this scene because they influence the plot in the following way:

.....

.....

### 4. Motives

Evaluate the motives of Romeo, Mercutio, Benvolio and Tybalt. With your partner, make a statement on behalf of each of the characters and present it to the class.

### 5. Storyboard

This is a complicated and action-packed scene in which many important things happen. Create a storyboard – a series of drawings – to show what happens.

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# DRA21 – Act III, scene ii: Bad news

## 1. Juliet's speech

Examine Juliet's speech, line 1–30, and pick out all the references to night. She is alone at night; it is a special, intimate time. And now Juliet is waiting for Romeo to come.

In lines 17–31, Juliet can't wait for Romeo; we see that she has grown up from a child.

20 Come, Night, come, Romeo, come, thou day  
For thou wilt lie in the wings of night,  
Whiter than new snow upon a raven's back.  
21 Come, gentle Night, come, loving, black-brow'd,  
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,  
25 And pay no worship to the garish sun.  
O, I have bought the mansion of a love,  
But not possess'd it, and though I am sold,  
Not yet enjoy'd. So tedious is this day  
As is the night before some festival  
30 To an impatient child that hath new robes  
And may not wear them.

Annotate the lines above in answer to the following questions:

- What opposites can you see in the imagery Shakespeare uses?
- Where do you see Juliet sounding like an adult?
- Which words remind us that her childhood is barely past?
- What does she mean when she says 'and though I am sold, / Not yet enjoy'd'?
- Which lines do you find particularly beautiful?

## 2. Roleplay

In twos, role play being Juliet, who is anxious for Romeo to be in her arms, and a highly emotional Nurse. As suspenseful and intense can you make this scene something that is dramatic, this would be a hilarious scene that echoes the Nurse's Act II, scene 5 speech.

Spin off from some of these key lines:

Nurse: *He's dead, he's dead, he's dead!*

Juliet: *Hath Romeo slain himself?*

Nurse: *I saw the wound, I saw it with mine eyes...*

Juliet: *What storm is this that blows so contrary?*

Nurse: *Tybalt is gone and Romeo banished...*

Juliet: *Shall I speak ill of him that is my husband?*

## 3. Juliet's oxymorons

In lines 73–85 Juliet shows her confusion by speaking in oxymorons. Write in the boxes you think are most effective. Evaluate their effectiveness.






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**Fun fact!**

Banishment means that Romeo cannot ever return to Verona or Juliet or pain of death. He might as well be wiped off the face of the earth.

**Dig deeper!**

In the Bible, banishment is reserved as a severe punishment: Adam and Eve were banished from the Garden of Eden for eating an apple; downfall into sin for all 'mortal' beings. Satan was banished from Heaven. Romeo's banishment is as huge an event as these, with as much shame and redemption. Find and evaluate quotes to illustrate Romeo's faith, and write his feelings about banishment into context of his faith.

**1. Romeo's desperate predicament**

Scan through lines 1–70; how many times do the words 'banished', 'banishment' appear? What does Romeo's distraught about!

- In lines 17–24, Romeo talks about how if he's banished he may as well be dead.
- In lines 29–40, he expresses how he is being deprived of Juliet.
- In lines 41–51, he hopes he can die rather than be banished.

Make a cartoon strip of Romeo's thoughts and feelings in these lines. Don't forget to include pictures of the images Shakespeare's words conjure up.

**2. Friar Lawrence soothes**

Friar Lawrence attempts to soothe Romeo's intense emotions but at the start of the scene. Look at his long speech, particularly lines 135 onwards, where he tries to logic and hatch a plan together with the Nurse.

How many times in lines 135–165 do you see the phrase 'there art thou happy'? (Compare with the phrase 'There art thou happy' which Mercutio cries 'A plague a'both your houses'.

Pick out the key lines in the Friar's speech from line 135 and evaluate his choice of words and use of punctuation (and particularly the use of exclamation marks).

Then get into groups of three: Friar, Romeo, Nurse. Roleplay a modern version of the scene where somebody is about to go to the electric chair. Come to some kind of resolution (line 165).

**3. The plan**

Examine Friar Lawrence's words, lines 166–172. What three practical details does he mention?

- 1 .....
- 2 .....
- 3 .....

**Dig deeper!**

Romeo wants to kill his enemy. This is a sin in Christianity, and he would go to hell. Banishment means he is going to hell anyway (lines 20–21), killing his enemy is no worse. There is only one place that means Heaven to him; where is it and how can he get there? Find and evaluate quotes to illustrate his feelings.

**Fun fact!**

This and the previous scene are right in the middle of this play. They represent the point after which tragedy is inevitable.

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## DRA23 – Act III, scenes iv and v: Lovers say adieu

To make things even worse, in scene iv Lord and Lady \_\_\_\_\_  
\_\_\_\_\_ with Paris. Scene v sees Romeo and Juliet in  
\_\_\_\_\_ after their night together.

### Dig deeper!

Lord Capulet is again stating his case in scene iv. We know that Juliet is his only surviving child and his only heir. Why does he keep putting Paris off, as he does here, asking for another day before the wedding? What conflicting emotions does he have about marrying Juliet off?

#### 1. Tension

At this central point in the play, knowing, even from the Prologue, that the play ends with Juliet dying, how does Shakespeare sustain tension and keep an audience interested?

Shakespeare sustains tension by \_\_\_\_\_

This keeps an audience interested because \_\_\_\_\_

#### 2. Clues

Shakespeare drops clues as to the ultimate end to the story.

line 51: *O think'st thou we shall ever meet again?*

line 55: *Methinks I see thee now, how pale and how,  
as one dead in the tomb, or thou look'st pale.  
Either my eyesight is deceas'd, or thou look'st pale.*

Examine these quotes foreshadow the end of the play. Go on a quote hunt through the play that drop clues as to what happens.

#### 3. Night or morning?

We know how important night is to Romeo and Juliet's relationship, as all that has taken place at night. We also know that to Romeo, Juliet is the sun.

Go on a quote hunt in lines 1–36, and find quotes to illustrate:

- Juliet wants it still to be night.
- Romeo knows it's morning.
- Romeo denies that it's morning.
- Juliet accepts that it's morning.

#### 4. Falling out with mother

Lady Capulet is angry (lines 69–103). Find quotes to support this view of her and how she should feel this way:

- impatient with Romeo
- scornful of Romeo's death
- angry with Romeo
- judgemental
- murderous

Note how, in line 104, she moves from talk of murder to talk of marriage with Paris.

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Find these quotes in your text, mark who says them, and put them in the right prophetic, line of the act?

*If all else fail, my only power to die.*

*Romeo's a dishclout to him.*

*My husband is on earth, my faith in heaven;*

*O sweet my mother, cast me not away!*

Juliet has shown herself to be grossly disobedient to her father. Elizabeth would have empathised with him: in their culture, girls were the property then their husbands, with very little say over their own lives. Analyse Cap to explain how it would resonate with Elizabethan and Jacobean audience.

How similarly or differently do twenty-first-century audiences feel about a young opportunist and a father showing the attitude of both Juliet and her father, as of view first Elizabethan father and then of a twenty-first-century teenage interpretations through time contribute to Shakespeare's universal appeal?

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## DRA24 – Act III Round-up

Add a smile to this emoticon, to show how positive you feel Act III is. Then personalise the face as one of the characters in this act whose actions are most influential in moving the story towards tragedy.

### 1. Story and characters

Act III contains \_\_\_\_\_ scenes

It is set on \_\_\_\_\_ day and \_\_\_\_\_ day

It is set in the following places: \_\_\_\_\_

The story goes from \_\_\_\_\_ to \_\_\_\_\_

The most important scene is scene \_\_\_\_\_ because \_\_\_\_\_

The scenes in which Romeo and Juliet are together are \_\_\_\_\_

In this act Romeo and Juliet both fear \_\_\_\_\_

Romeo and Juliet each wish they could do what to themselves? \_\_\_\_\_

### 2. Road to tragedy

Four major events have happened to set Romeo and Juliet on the road to tragedy

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

### 3. Parents and children

Lord and Lady Montague don't feature much in the play, but the Capulets do. Prepare a presentation about the conflict between the younger and the old Capulets trying to control Juliet? How does she respond? Think, too, of the other young people: look back to the ball scene to see how Lord Capulet and about Romeo's gatecrashing.

### 5. Mime

With your group choose some scenes or exchanges from this play. You may use all of you, or split up to choose a number of exchanges using fewer people or exchanges. Then perform them to your class; can the others guess who you

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**DRA25 – Act III Key passages****1. Explore the key passages from Act III**

- scene i: lines 1–4 Benvolio is worried about hot weather and hot tempers  
lines 92–9 Mercutio realises the feud has killed him  
lines 147–71 Benvolio relates the event  
lines 172–94 Montagues, Capulets and the Prince discuss events
- scene ii: lines 17–35 Juliet waits for Romeo  
lines 73–85 Juliet expresses her grief and confusion  
lines 97–127 Juliet struggles to understand the events  
lines 130–37 Juliet is upset at what this means for herself
- scene iii: lines 29–51 Romeo is upset at his banishment  
lines 135–54 Friar Lawrence comforts Romeo with a plan
- scene iv: lines 19–29 Capulet fobs off Paris, and Paris is impatient
- scene v: lines 1–36 Romeo and Juliet try to delay his departures  
lines 43–64 They part and Juliet hopes that Fate will return Romeo to her  
lines 69–80 Lady Capulet is angry, upset at Tybalt's death, and impatient  
lines 87–95 Lady Capulet wants revenge against Romeo  
lines 111–25 Lady Capulet and Juliet speak about marriage to Paris  
lines 160–68 Lord Capulet is furious with Juliet  
lines 212–25 Nurse recommends that Juliet marry Paris  
lines 230–42 Juliet feels let down by Nurse

Choose at least two extracts and for each write an analytical commentary, explaining how effectively Shakespeare presents character, relationship or theme **or** how he creates an atmosphere.

**2. Performance**

Then, with your group, choose one and perform it in either Shakespeare's words or your own.

- If you are a performer, how does this help you get into the story and the character?
- If you are an audience member, what strikes you when you see this scene performed?
- How do you feel speaking or listening to the lines in Shakespeare's or your own words?

**3. Reference**

Watch the relevant scenes in one of the available film versions of the play.

- What elements or features does each film focus on?
- How does this enhance your understanding of the story or the characters?

**4. Close-analysis question**

How effectively does Shakespeare explore the language and imagery of opposition and Juliet, Act III, scene v, lines 1–36?

**5. Practice character-based question**

Compare the attitudes of Lady Capulet and the Nurse towards Romeo, with reference to Act III, scene v.

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## Act IV

### DRA26 – Act IV, scene i: Friar Lawrence's plan

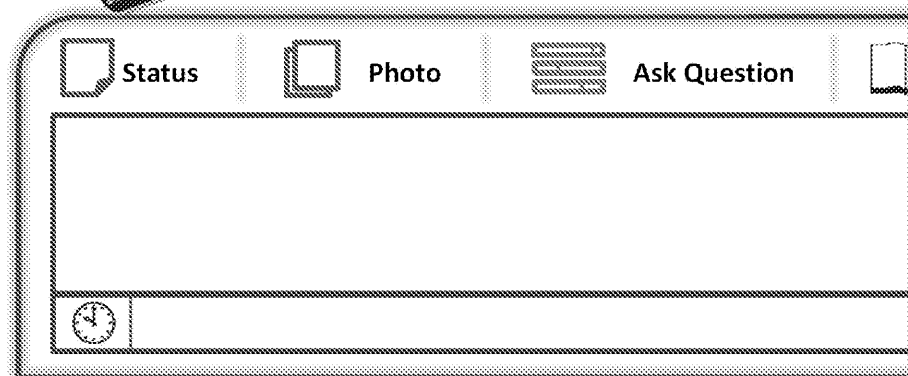
#### 1. Recap

Paris gives a recap of events, in lines 6–15. In groups, write and re-enact your 'previously on *Romeo and Juliet*', as at the start of a TV episode.

#### 2. Truth

Friar Lawrence can't tell Paris that he knows why his wedding to Juliet should be postponed.

Tell Paris and the Capulets what you think they need to know about Romeo.



#### 3. Paris and Juliet – a good match?

Do you think Paris and Juliet are a good match? Juliet is very distant in her conversation with Paris. She speaks in code about her love for Romeo.

*I will confess to you that I am a maid.* (line 25)

Analyse the conversation and consider how differently she comes across in words to Romeo in Act III, scene v, lines 43–8.

Act out the conversation with Paris; he is trying to be loving and she rebuffs him.

#### 4. The great plan

Find quotes to illustrate Friar Lawrence's plan, lines 72–4 and 89–120:

1. go to bed alone
2. drink potion
3. feel cold and drowsy
4. will appear dead
5. like this for 42 hours
6. Paris will think you dead
7. taken to vault
8. letters sent to Romeo
9. Romeo will come
10. will awake in tomb
11. with Romeo and Friar Lawrence beside
12. Romeo and Juliet run away

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**DRA27 – Act IV, scenes ii and iii: Juliet's dilemma**

In scene ii wedding invitations are going out and Juliet pretends to be \_\_\_\_\_

does the ultimate brave and self-willed act – she takes the \_\_\_\_\_

**1. Wedding invitations**

Evaluate how different characters feel about the wedding of Paris and Juliet

- Paris: see Act IV, scene i, lines 42–3
- Juliet: see Act IV, scene i, line 115
- Nurse: see Act III, scene v, line 222
- Friar Lawrence: see Act IV, scene i, line 74
- Capulet: see Act IV, scene ii, lines 13–14 and lines 46–7
- Capulet: see Act III, scene v, line 115

Write a tweet from each of them, capturing the essence of their feelings.

**Dig deeper!**

We are seeing new dimensions to Juliet's character in these scenes. Trace through the text for a timid and obedient, to passionate, to self-willed, to illustrate each of these characteristics, and evaluate key words.

**2. Video diary**

In these two scenes, while in public, Juliet pretends to be obedient and compliant. Describe her behaviour and evaluate her emotions, with illustration from the video diary showing the difference between her public and private selves.

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### 3. The potion

When alone, Juliet very bravely takes the potion. Her speech in lines 14–58 is about the potion, and her brave deed in taking it.

These are the things she is afraid of:

1. it won't work; line 21
2. it is real poison; line 24
3. she will awake before Romeo arrives; line 33
4. she will be with festering corpses; line 36
5. she will go mad with thoughts of the tomb; line 45

Use the points above to find the quotes in her speech; they all start with the words 'I fear'. Use these quotes to illustrate each of these points and write your answers in the bubbles below.



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**DRA28 – Act IV, scenes iv and v: Juliet's fake death**

It is early on Juliet's wedding day and \_\_\_\_\_ arrives to wake her. The short, busy scene contrasts with the quietness and stillness of Juliet 'dead' in her room.

**Fun fact!**

In Elizabethan times, it was customary for the bridegroom to 'wake' the bride with a kiss early on their wedding day. So it was a bit like the Prince and Sleeping Beauty... or Shrek and Princess Fiona!

**1. Mayhem!**

All the characters respond to the 'death' of Juliet in an exaggerated way. If it's funny, we are allowed to laugh as they swoon and wail!

Examine lines 43–64 for the weeping and wailing of Lady Capulet, Nurse, Paris about the following:

- How does Shakespeare's use of repetition in this extract contribute to the effect?
- What effect does Shakespeare's use of punctuation here have on the audience?

**Dig deeper!**

Nurse tries to tell Juliet that Paris has arrived to 'wake' her up; she does a lot of pretending going on here! Friar Lawrence, in line 33, pretends that he has happened to Juliet: 'Come, is the bride ready to go to church?' The family reason for their grief is a sham. What effect does this pretence have? What would Shakespeare have intended this?

**2. Shock horror!**

Prepare a TV news report about this scene. The Capulets are a prominent family. Paris was supposed to have had a celebrity wedding. You need the TV anchor, the reporter, and the audience.

**3. Masks and pretence**

Make a mindmap about masks and pretence in this play and its Elizabethan context. Consider masks – literally or figuratively – and why? Which characters hide their emotions? For each relevant character, and evaluate key words. Then research into Elizabethan entertainment of Elizabeth I – and the role of the theatre designer, Inigo Jones – and add details into your mindmap.

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### DRA29 – Act IV Round-up

Add a grimace to this emoticon, to show how negative you feel Act IV is. Then personalise the face as one of the most memorable characters in this act.

#### 1. Story and characters

Act IV contains \_\_\_\_\_ scenes.

It is set on \_\_\_\_\_ day and \_\_\_\_\_ day.

It is set in the following places: \_\_\_\_\_

The story goes from \_\_\_\_\_ to \_\_\_\_\_

The most important scene is scene \_\_\_\_\_ because \_\_\_\_\_

The number of scenes Romeo appears in is \_\_\_\_\_

The people most angry with Juliet are \_\_\_\_\_, \_\_\_\_\_

\_\_\_\_\_.

#### 2. Dynamic characters

We see shifts in personalities and relationships in this act. Why does Juliet feel this way? Who does she not confide in in this act? Who does she rely on instead? How does she change towards her? Discuss these points with your class.

#### 3. The tragic knot tightens

In this act, the knot of the plot is tightening. This act is the most shorter and more intense. What are the main plot points and the main characters in this act that lead to the play's main themes of life/death, fate, love/hate, weddings/funerals, etc.

- main plot points
- main characters involved
- how the themes progressed

#### 4. Mime

With your group choose some scenes or exchanges from this play. You may choose to use all of you, or split up to choose a number of exchanges using fewer people. Then perform them to your class; can the others guess who you are?

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**DRA30 – Act IV Key passages****1. Explore the key passages from Act IV**

- scene i: lines 6–16 Paris is upset about Juliet's behaviour  
lines 18–36 Juliet and Paris have a very cool conversation  
lines 50–67 Juliet is desperate  
lines 68–88 Friar Lawrence has a plan and Juliet is very brave
- scene ii: lines 16–24 Capulet speaks with the newly obedient Juliet
- scene iii: lines 14–58 Juliet takes the potion
- scene iv: lines 3–12 the Capulets are being jolly before the wedding
- scene v: lines 1–16 Nurse discovers Juliet 'dead'  
lines 23–32 Juliet's friends mourn her  
lines 34–84 Capulet weeps that the wedding has become a funeral

Choose at least two extracts and for each write an analytical commentary, explaining how effectively Shakespeare presents character, relationship or theme **or** how he creates an atmosphere.

**2. Performance**

Then, with your group, choose one and perform it in either Shakespeare's words or your own.

- As a performer, how does this help you get into the story and the character?
- As an audience member, what strikes you when you see this scene performed?
- How do you feel speaking or listening to the lines in Shakespeare's or your own words?

**3. Reference**

Watch the relevant scenes in one of the available film versions of the play.

What elements or features does each film focus on?

How does this enhance your understanding of the story or the characters?

**4. Close-analysis question**

Compare and contrast Juliet's behaviour in two parts of Act IV: scene i, lines 6–16 and scene v, lines 1–16. Evaluate her motivation in each extract.

**5. Practice question**

Consider how Shakespeare presents and manipulates time in Acts I to IV of *Romeo and Juliet*. How does this affect an audience?

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## Act V

### DRA31– Act V, scenes i and ii: Communications

#### 1. Mantua

This is the only scene in the play to be set in a different town. How important is that Romeo is in a different town? How does he feel being there?

What is the effect on the audience of Shakespeare suddenly shifting to a new location?

Consider the extent to which and the manner in which Romeo and Juliet are isolated – but believing themselves to be safe. Write a few paragraphs analysing the isolation of each of them, with quotes to support your views.

#### 2. Dream

Romeo has told us about a previous bad dream. Here he waxes lyrical about a moment when his servant tells him his wife is dead. Examine his speech, line by line, for positive words; then contrast them with Balthasar's words, lines 17–23. Look for metaphors and write them in the boxes below.

Romeo

#### 3. Word picture

Romeo takes us into the apothecary's shop where we see the apothecary's skill with words in a messy shop full of stuff. Examine Shakespeare's choice of words in Romeo's speech for effectiveness in creating a picture of a impoverished apothecary who is likely to be desperate.

Compare Shakespeare's presentation of this man with his presentation of Friar Lawrence. Does he encourage or discourage you? Compare their morals and, if so, what is he encouraging you to do?

#### Fun fact!

It is illegal, on pain of death, to sell poisons in Mantua, but the apothecary sells Romeo a massive bribe Romeo gives him.

#### 4. Letters

Friar Lawrence's letter to Romeo was never delivered. Write his communication as an email or a Facebook private message. Write here in your own words why the letter was not delivered.

Friar Lawrence's letter to Romeo was returned to him by the messenger. Delivered by Friar Lawrence.

#### Fun fact!

An outbreak of plague in London from 1592–4 closed the London theatres. Over 100,000 people died during this time. Scholars think that *Romeo and Juliet* was written in the year the theatres reopened. Plague would have been very much in the minds of the audience.

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## DRA32 – Act V, scene iii: The awful tragedy

### 1. Paris and Romeo

Paris and Romeo behave very differently from one another in this scene. They fight, and Paris dies, because of Paris's aggressive attitude towards Romeo.

Paris, the groom chosen by Juliet's parents, shows himself to be formal and impersonal (lines 12–17), and vicious (line 31). Pick out some key words and phrases from these lines:

.....

.....

By contrast, Romeo, who at the start of the play was the lovestruck teenage devoid of hope, deeply loving and forgiving (lines 22–39, 59–67, 75, 97–101). Pick out some key words and phrases from these lines:

.....

.....

#### Dig deeper!

Compare Romeo and Paris's love for Juliet, as they express it in this scene. Use your notes to support the view that Paris's grief is formal and distant but Romeo's is passionate.

#### Fun fact!

With only a few props, the words have to work hard! Friar Lawrence does the trick with gallons of fake blood!

### 2. Tragic conclusion

The tragic events meet their conclusion here. The irony, of course, is that the Shakespeare structures the scene perfectly to wring out every drop of sadness.

Romeo speaks his love for Juliet:

- she looks beautiful, hardly dead at all in lines 91–6 and 101–5
- he will stay forever in the tomb with her, dead, in lines 106–120

Juliet grieves for her dead Romeo in lines 161–7 and kills herself with oxymoron.

Analyse how effectively Shakespeare crafts this scene (through language and directions) to create suspense, tragedy and catharsis.

#### Fun fact!

If the Nurse hadn't gone out in line 71 and Friar Lawrence hadn't left in line 100, Romeo would have stayed alive!

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### 3. Themes

All the themes are present in this scene. Find quotes to illustrate each of the

- love/hate
- vengeance/reconciliation
- life/death
- fate/self-will
- youth/age
- passion/coolness
- order/disorder

Which other themes can you identify in this act? Explore those, too!

### 4. Catharsis

At the end of the play we feel wrung out by the sadness, the missed opportunities we have felt building along the way. But we also feel cleansed, somehow, because families make friends. Although they have lost all their young people, they do

Shakespeare writes the last 10 lines of the play in rhyming couplets. Using your knowledge of the following effects of this:

- elegant finish
- memorable to the audience
- words seem more important
- ending seems more hopeful than it would be otherwise
- characters sound more authoritative

Add any other effects you detect.

### 5. Tableaux

Make two tableaux in groups.

- The stand-off at the end of Act I, scene i, when both families are fighting
- The final scene in this scene of the two families reconciled

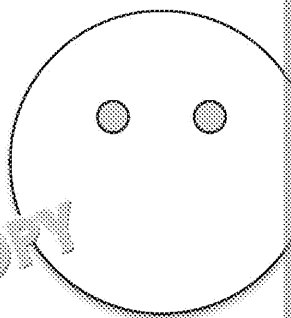
Have somebody photograph the tableaux, print out the images, stick them on paper or computer documents, then add appropriate names, themes and quotes.

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# DRA33 – Act V Round-up

Add a grimace to the first emoticon, to show how negative you feel Act V is; and add an expression to the second emoticon to show how you feel after the end of the play. Then personalise the face as the character who you feel is most to blame for the tragedy.



## 1. Story and characters

Act V contains \_\_\_\_\_ scenes.

It is set on \_\_\_\_\_ day.

It is set in the following places: \_\_\_\_\_

The story arc goes from \_\_\_\_\_ to \_\_\_\_\_

The most important scene is scene \_\_\_\_\_ because \_\_\_\_\_

The people who die in this scene are \_\_\_\_\_,

and Lady \_\_\_\_\_.

The people who could have stopped the tragedy at the last minute are \_\_\_\_\_

\_\_\_\_\_.

## 2. The feud

We never know what the feud is about. In scene i, lines 80–84, Romeo has a perhaps this is the basic cause of the feud. With your partner, devise a backstory for the class as a TV news programme.

## 3. Fate

What and who do you think caused the tragedy? Was it caused by:

- Fate?
- The feud?
- Romeo and Juliet becoming distanced from their friends and family?
- The parents and authority figures who wouldn't take Romeo and Juliet seriously?
- Friar Lawrence because of his stupid idea and because he was a coward?
- The plague?
- All of the above?
- Something else?

Have a debate in class about the cause – or causes – of the tragedy.

## 4. Who suffers?

Make a list of the characters who suffer because of this tragedy. Think of the family, the friends, as well as the wider community. Make a spider diagram.

## 5. Mime

With your group choose some scenes or exchanges from this play. You may use all of you, or split up to choose a number of exchanges using fewer people. Then perform them to your class; can the others guess who you are?

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**DRA34 – Act V Key passages****1. Explore the key passages from Act V**

- scene i: lines 34–7 Romeo is desperate to kill himself  
lines 80–84 Romeo talks about the ills caused by money
- scene ii: lines 13–20 Friar Lawrence realises that Romeo didn't receive his letter
- scene iii: lines 22–39 Romeo is cool, focused and desperate  
lines 59–70 Romeo tries to calm Paris's aggression  
lines 91–120 Romeo with his love Juliet  
lines 160–70 Juliet's wish for death  
lines 289–307 Friar Lawrence says everyone has been punished for the past and returns

Choose at least two extracts and for each write an analytical commentary, exploring:

how effectively Shakespeare presents character, relationship or theme *or* how he creates an atmosphere.

**2. Performance**

Then, with your group, choose one and perform it in either Shakespeare's words or in modern English.

- As a performer, how does this help you get into the story and the characters?
- As an audience member, what strikes you when you see this scene performed?
- How do you feel speaking or listening to the lines in Shakespeare's or modern English?

**3. Reference**

Watch the relevant scenes in one of the available film versions of the play.

- What elements or features does each film version use?
- How does this enhance your understanding of the story or the characters?

**4. Close-analysis question**

Study Act V scene iii, lines 148–67. Evaluate what it reveals about the characters of Friar Lawrence and Juliet and their relationship.

**5. Practice theme question**

Examine how Shakespeare explores the themes of revenge and forgiveness in Act V.

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# Post-Reading Activities

## Post-Reading Activities 1 and 2

### Watch

There is a wealth of excellent watching material on *Romeo and Juliet*: full-length short animations, workshops and performance of key scenes, and John Green's brilliant series of crash course lessons on YouTube.

#### 1. Full-length film

There are several different acclaimed full-length film versions of *Romeo and*

- Franco Zeffirelli film, starring Leonard Whiting and Olivia Hussey, 1968
- Baz Luhrmann film, starring Leonardo DiCaprio and Claire Danes, 1996
- Carlo Carlei film, starting Hailee Steinfeld and Stellan Skarsgard, 2013
- Kenneth MacMillan ballet, starring Alessandra Ferri and Wayne Eagson, 1969
- *Gnomeo & Juliet* animated film, starring James McAvoy and Emily Blunt, 2011

Watch two different film versions all the way through and analyse the difference in the director's intentions.

Compare key scenes across at least two different versions: How are they handled? What effect do they have on you? For example, Romeo and Juliet's meeting, the battle between Tybalt and Mercutio are killed, the scene when Juliet takes the potion, the trial.

Watch the ballet version and evaluate how the music contributes to the atmosphere. In particular the Capulets dancing at the ball: how have the composer and choreographer appeared? How does this enhance your understanding of them as the 'stony life'?

#### 2. Spin-offs

- *West Side Story*, starring Natalie Wood and Richard Beymer, directed by Robert Wise, 1961
- *Shakespeare in Love*, starring Gwyneth Paltrow and Joseph Fiennes, 1998

To what extent do these spin-offs from the classic *Romeo and Juliet* story capture the spirit and enjoyment of the story or of the time in which it was written? Discuss with your group.

Write your own fan-fiction of this story. It can be a film, song, poem, story or play. Do this individually or in a small group.

#### 3. Short films

- YouTube SparkNotes video: <https://www.youtube.com/watch?v=dGfHjKjKjKj>
- John Green's Crash Course; for an excellent and in-depth series about the play, it takes you to the first programme in the series: <https://www.youtube.com/watch?v=dGfHjKjKjKj>
- BBC's *Shakespeare Unlocked*, an extra series of key scenes performed by actors and directors
- <http://www.bbc.com/culture/arts/articles/484GwDBByzcGTGCy>

In a group, write your own voice-over to the SparkNotes video. You can use cut/paste Shakespeare's words.

Watch John Green's Crash Course and make your own lively group presentation.

Choose and learn a key speech from the play, perform it, then film it and have your group watch each other's videos.

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### Listen

Listen to the excellent 15-minute podcasts *Shakespeare's Restless World*, particularly: 'Life without Elizabeth'; 'Swordplay and Swagger'; 'Plague and the Playhouse'; 'A Time of Change, a Change of Time'.

Extrapolate facts about the Elizabethan world that are of direct relevance to *Romeo and Juliet*. Start a file of contextual information.

You can access all the podcasts at: <http://www.bbc.co.uk/programmes/b017gn>

In Our Time:

- Shakespeare's World <http://www.bbc.co.uk/programmes/p00547ct#auto>
- Shakespeare's Work <http://www.bbc.co.uk/programmes/p00546s8#auto>
- Shakespeare and Literary Criticism <http://www.bbc.co.uk/programmes/p00546s8#auto>

Listen to the play, choose key scenes from it, and mime them (individually, with a partner, or in groups) to match the audio.

Listen to the *In Our Time* broadcasts and make presentations summarising their content.

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## Post-Reading Activity 3

### Plot the intensity

You can draw a graph to see how the intensity builds and is released during the play. Shakespeare structured the play in this way to maximize the effect on his audience.

#### 1. Label the graph

Across the bottom of your graph write the names of each act/scene and a key scene (e.g. the balcony scene or the final battle scene). Up the side, mark five levels of intensity, from 'chilled' to 'smoking'.

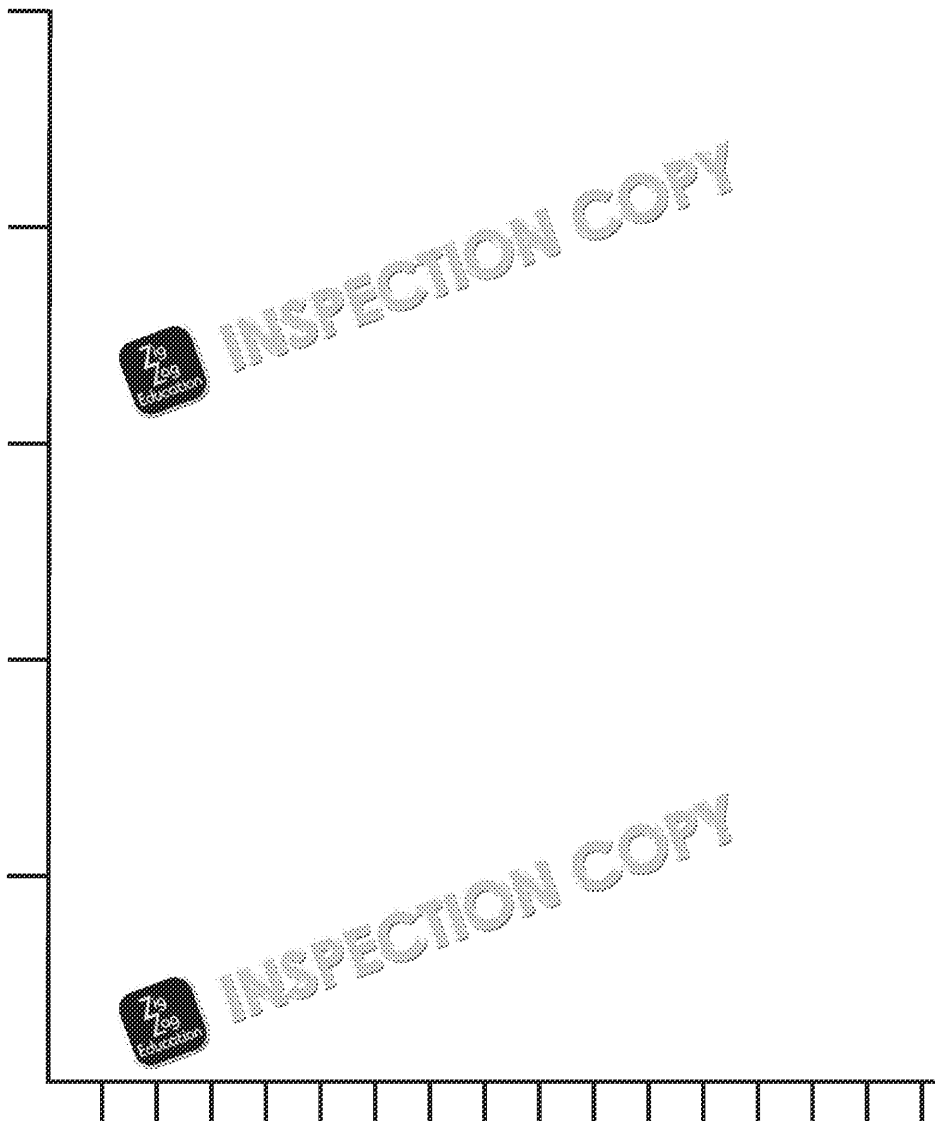
#### 2. Check the intensity

In pairs, explore the play, assess how intense each scene is and mark it with an X or a line. You are guided by your own feelings: you are a member of Shakespeare's contemporaries were.

#### 3. Analyse the pattern

When you've finished the play, look at your graph and see the pattern that emerges. Which scenes are the most intense in the play, in your opinion?

Discuss your graph with your class: how different are people's graphs and how similar?



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## Post-Reading Activity 4

### The characters

#### 1. Dream cast

If you were casting a film of *Romeo and Juliet* which actors would you choose for which role? Make a presentation on Prezi or on an A3 poster, introducing your version of the film and showing the main characters, grouped suitably.

Just as Shakespeare gave each character a name to suit their personality, you can cast physical types according to the personality of each character.

Analyse the personality and role of each character in the play in order to choose an actor. Then mindmap key quotes and issues that relate to each character. What are the tensions each character faces? How does their role change? Reflect these points in your mindmap.

You can be traditional: male Romeo, female Juliet, male Friar Lawrence or for a modern interpretation: female Romeo, female Friar, gay version, perhaps.

Remember, too, that you don't have to set your play in the Western World: what version of the story?

#### 2. Bunting

This play explores different kinds of love:

- idealised courtly love (Romeo for Rosaline)
- romantic love (Romeo for Juliet)
- love for friends (Romeo for Benvolio)
- possibly homosexual love (Romeo for Mercutio)
- mother/daughter love (Nurse and Juliet for each other)
- loyalty to family (servants and main characters to the Capulets or the Montagues)
- loyalty to the Prince (both families to the Prince)

Make a string of bunting exploring these different kinds of love. Cut triangles from paper, add names, images, themes and key words from quotes.

#### 3. Family tree

Make a family tree. Have the Prince as the trunk and branches off one side being the Montagues, the other side being the Capulets. Add characters' names and characteristics to the branches. Add characters who die, on fallen branches.

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## Post-Reading Activity 5

### Words, words, words

#### 1. Horoscopes

Fate plays an important role in this play, as it did in Elizabethan times. People at the time believed that the path of their lives was marked out and that there was nothing they could do to change it. They believed that God controlled their lives just as he controlled everything else in the universe.

This view is clearly shown in *Romeo and Juliet*: their lives are 'death-marked' and they are 'star-cross' lovers. Elizabethan audiences would have picked up on these references.

It is only in the twentieth century that directors and audiences have begun to see the tragedy as being caused by the lack of understanding between themselves and authority figures.

Make horoscopes for some of the key characters in this play: Romeo, Juliet, Lawrence. You can choose to write a series of horoscopes, one each day, for a week, or you can choose to write a horoscope for each of them on the same day.

Consult a horoscope in a newspaper to see how it includes the following elements:

- hint at events of the day
- no possibility of the owner changing it
- ambiguous
- personal style
- appeal to the emotions

#### 2. Insults

Shakespeare is famous for his insults. They are a colourful and exciting use of language to bring characters to life! All sections of society use insults in Shakespeare's play: the Nurse calls Juliet a 'wench'; Lord Capulet calls Juliet a 'baggage'; and the Nurse calls Romeo a 'boy'.

Look at the following insult-generator websites:

- <http://insult.dream40.org/>
- <http://playingwithplays.com/wp-content/uploads/2015/03/shakespeare-insult-generator.pdf>

Then make your own insult cards: cut up pieces of card in three colours; write a word or phrase on each piece of card in the first colour; write a word or phrase on each piece of card in the second colour; repeat with the third colour and the third card. Mix the cards and use them to insult your friends with your cards.

Snap: just for fun.

Match the character: choose two characters from opposing families in the play; write appropriate insults at each other; what would Romeo say to Tybalt? How would Tybalt respond?

#### 3. Obituaries

There's quite a few deaths in this play! Write obituaries for the dead. Decide on the character who wrote the obituary, and try to write in character: how differently would Romeo write about Juliet than the Nurse?

Present the obituaries to your class and see whether they can guess who wrote them.

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## Post-Reading Activity 6

### Telling the story

#### 1. Cover

Design your own cover for the play, now that you have explored it and got to know the characters. Which characters, themes and props would you like to emphasise? In your mind, this could be a play about... including:

- the conflict between youth and old age
- the characters' involvement in political and social upheaval
- how we are wrong to think that we are in control of our lives

#### 2. Narration

Return to the YouTube nine-minute film:

- <https://www.youtube.com/watch?v=dRrvQ1vZxcg>

In a small group, write and deliver your own voice-over, then play it to the class.

- to use your words, Shakespeare's words or a combination of the two
- to have as narrator somebody who is not involved in the story, or who is one of the characters as narrator; how would the Prince narrate the story? Or how would the Nurse if your chosen character is not present in all scenes;
- to include music or sound effects in your narration.

#### 3. Storytelling

Retell the story through the eyes of different characters. Each person in the scene, and that person briefly sums up the following:

- Who is in the scene?
- What happens?
- How are they feeling?
- What is the outcome?

Then, as a class, you can run your scenes together for your own complete version of the play.

## Post-Reading Activity 7

### Lights, camera, action!

#### 1. Staging

Consider the many different locations of this play:

- |                              |                               |                               |
|------------------------------|-------------------------------|-------------------------------|
| • town square                | • Capulet's house (interior)  | • Capulet's garden (interior) |
| • street                     | • Capulet's garden (exterior) | • Juliet's bedroom            |
| • Capulet's house (exterior) |                               | • Friar Lawrence's cell       |

Analyse which events take place in which location, and of these, which are the most intense events – do they take place in private or public, or both? Why does Shakespeare choose to set incidents with Romeo's friends and other young men in wide and busy public places, and events with Juliet in small, enclosed, private spaces? What is the effect of these various locations on the audience?

When Shakespeare's plays were first staged, there was no scenery: the clue to the location was in the words the actors spoke. If Juliet was in the theatre's gallery, it was imagined up as a balcony, a window or a bedroom. Subsequent performers and directors have made their own decisions about set design and staging.

Make miniature backdrops and scenery for this play. Are you going to have the flats are moved in and out? Are you going to build a two-storey structure that is used in different ways to represent different locations? Are you going to use up different areas? Be as creative as you like! If you put 'Shakespeare sets' in a search engine and search 'images', many different kinds of set will come up.

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## 2. Trailer

As a group, watch and analyse the following trailers on YouTube:

- Baz Luhrmann: <https://www.youtube.com/watch?v=4VBsi0VxiLg> – much of the text here.
- Carlo Carlei: <https://www.youtube.com/watch?v=jTGWNHa1wIQ>
- Franco Zeffirelli: <https://www.youtube.com/watch?v=MPFYdqqL0>
- Cross-racial theatre production with Orlando Bloom: [https://www.youtube.com/watch?v=J1vrr\\_84\\_gM](https://www.youtube.com/watch?v=J1vrr_84_gM)
- *Gnomeo and Juliet*: [https://www.youtube.com/watch?v=s3\\_5nEAL](https://www.youtube.com/watch?v=s3_5nEAL)

Then in a small group, create your own trailer for a new film of *Romeo and Juliet*.

## Post-Inspection Activity 8

### Story and themes

#### 1. Summarise the whole story

Your class will be split into five groups, and each group will summarise one act. Decide whether to present your act with:

- a Prezi presentation
- a cartoon strip
- a film that you have made
- a mime
- your own poem
- key quotes

#### 2. Theme boards

In pairs, choose one of the themes of the play from the following list. Make a poster or sheet presentation of how that theme is explored in this play.

- |          |                |           |
|----------|----------------|-----------|
| • love   | • age          | • loyalty |
| • hate   | • youth        | • faith   |
| • fight  | • fate         | • time    |
| • peace  | • free will    | • haste   |
| • desire | • public       | • public  |
| • death  | • disobedience | • private |

How do you think you will present each theme?

- *Which characters illustrate that theme?*  
Fight, for example: Romeo, Mercutio, Tybalt, Paris; Capulet and Montague; Benvolio, who wants peace; Prince, who is struggling to end the fight; servants who get drawn in.
- *Which events show that theme in action?*  
Fight, for example: Prologue tells us about the feud; opening scene in which Tybalt wanting to fight Romeo at the ball; fight scene in which Mercutio dies; scene in which Paris dies; final scene in which families end feud.
- *Which quotes illustrate that theme?*  
Go through the scenes for each event listed and pull out relevant quotes. Remember to include stage directions, too!
  - Act I, scene i, line 29: Gregory: 'Draw thy tool, here comes of the Capulet.'
    - stage direction after line 66: 'They fight'
    - lines 80–81: Prince: 'On pain of my immediate execution, from those bloody hands wipe away all blood.'

#### 3. Titles and trailers

Imagine that each act is a separate TV episode in the series *Romeo and Juliet*. Write a title for each episode and a trailer about what has gone before. Remember that Act 1 episode five needs to recap on all four previous acts.

Keep each trailer the same length; how are you going to trim down what you include? As you proceed, focus firmly on the key characters and pivotal moments.

Present your storyboards to the class – or act them out!

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## Post-Reading Activity 9

### Pivotal moments

Go to [zzed.co.uk/7289](http://www.zzed.co.uk/7289)

#### 1. Avoidable or unavoidable?

The story brings tension between what is

- inevitable – fate has decreed the tragedy – and
- avoidable – the fact that, if different decisions had been made at key moments, the tragedy would have been avoided.

Look at the RSC website for an analysis of key moments:

- <http://www.rsc.org.uk/explore/shakespeare/plays/romeo-juliet/key-moments.aspx>

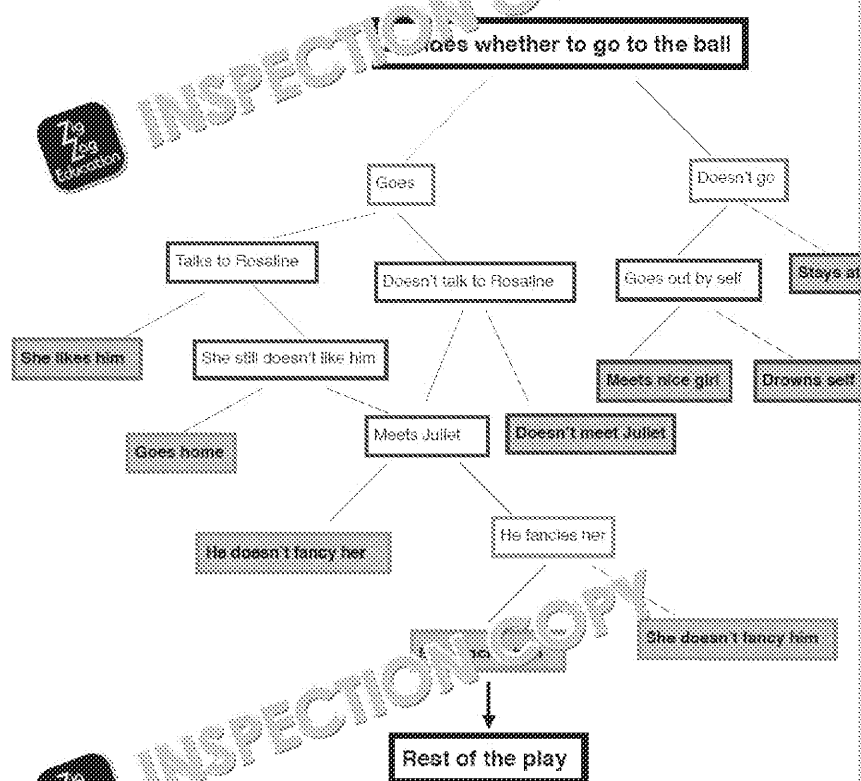
For each key moment, discuss 'what if this hadn't happened?' Here are some

- *Romeo is persuaded to gatecrash the Capulets' ball*; how differently if this hadn't happened? Was his going to the ball inevitable or avoidable?
- *Friar Lawrence agrees to marry Romeo and Juliet in secret*; surely he could know he had misgivings; perhaps he could have encouraged them to wait for their parents? These alternative courses of action highlight some themes: parents/children; time/haste; the tension between them heightens the tragedy.
- *Juliet takes the potion*; we know how anxious she is about it; perhaps she could have sought the help of a servant to run away and join Romeo?

#### 2. The roads not taken

What other possible decisions exist at each of these moments in the play? How would the story have unfolded if different decisions had been made. To what extent is the tragedy inevitable?

You can set them out on a piece of paper or computer like this:



Note that the filled-in text panels show some of the many possible outcomes of the play.

#### 3. Freeze-frame

In small groups, prepare a short drama in which you freeze-frame at the decision points. Discuss the possible outcomes. How nearly did the characters avoid this tragedy? What, for your purpose, do you think, for us as audience members, in making this tragedy so

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# Post-Reading Activity 10

## Key terms

Match the term with its definition, an example, and its effect on the audience (see page 84 for definitions, examples and effects):

Term	Definition	Example
Iambic pentameter		
Soliloquy		
Prose		
Blank verse		
Sonnet		
Rhyming couplet		
Oxymoron		
Assonance		

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Term	Definition	Example
Alliteration		
Catharsis		
Personification		
Pathetic fallacy		
Figurative language		
Foreshadowing		
Enjambement		
Endstopping		
Caesura		

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## Definitions

- weather and the natural world match the mood of events and characters
- giving clues to future events
- writing that is not in verse
- a pause in the middle of a line of verse, created by punctuation, phrasing or two characters sharing the line
- juxtaposition of opposites
- the phrase, metaphor and sense run on from one line to the next
- repeating vowel sounds in neighbouring words
- poetic metre of five stressed and five unstressed syllables per line
- feeling of release at end of tragedy
- two consecutive lines that rhyme
- giving an inanimate object or idea human thoughts and feelings
- language full of imagery and meanings that are not literal
- ending a line with a punctuation mark
- formal 14-line poem form: three quatrains (four-line blocks) plus a rhyming couplet
- starting neighbouring words with the same consonant
- unrhymed lines in iambic pentameter
- a speech to the audience in which a character thinks out their innermost feelings

## Examples

- A glooming peace brings,
- O brother Montague
- O she doth teach the torches to bright!
- Arise, fair sun, and kill the envious moon,
- That I must love her still, and her allowance
- And I for woe, for sorrow, and for pain
- Have lost a brace to you, and here stand I
- Poor sacrifice to your triumphant mood,
- I doubt it not, your grace will me excuse.
- For sweet dishonour, I will never come.
- For now, these hands are full of blood stirring
- Some shall be punished:
- Juliet's potion
- Well, GIRL, thou shalt be FOR his DEATH
- It is the lark that strains her harp and sings
- Straining her harp and sings
- Draw if you be thy washing
- My grave is like a bed
- And trust me, I will not dry sorrow
- adieu!
- Prologue

## Effect

- formalising key moments and setting them apart as special, in lieu of
- gives pace and immediacy; shows lower-status speech
- creates strong images and vivid impressions, and encourages empathy with the audience
- speech sounds natural, with a musical rhythm, and is pleasant to listen to
- involving the audience in a key, intimate moment of inner drama
- the usual way for characters to speak; mirrors normal speech rhythm
- creating effects with sound; highlighting the end of a scene or an important moment to the audience
- creates mood with vowel sounds, which is particularly important in iambic pentameter
- breathing space for actors to think and iambic pentameter rhythm
- sense of anticipation and tension of atmosphere
- showing a character's confusion, building mood for the audience
- the audience leaves the theatre feeling cleansed
- balance the line, creates opposites, gives pause for thought
- creating visual effects with imaginative language
- sets up suspense and tension in the audience
- brings pace and varied rhythm to several lines
- helps the audience catch the important words; the sound of the repetition

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## Post-Reading Activity 11

### Shakespeare's life and times

Consider the facts given here about each of the following aspects of Shakespeare's life and times, and find quotes from the play to see context in action.

#### Religion

- Protestant vs Catholic tensions and persecution since 1530s
- Pope's authority rejected and Elizabeth I is head of the Church
- main public enemies are Catholic: Spanish Armada and Mary Queen of Scots
- from 1559 it is compulsory to go to church every Sunday
- punishments if you miss church
- belief that God is in charge of everything and everyone
- religion and faith (rather than science) are the way people understand the world

#### Suicide

- this is a most heinous and punishable crime
- suicides not allowed to be buried in consecrated ground
- viewed with contempt
- criminal offence
- despair leads to suicide
- unforgivable
- families of suicides forfeit their goods
- suicide is the only defence
- but starting to become fashionable

#### Power

- Elizabeth I refuses to marry because she does not want to devolve power to a husband
- the succession – who will rule when Elizabeth dies – is a hot topic
- Elizabeth I is now old and childless
- she has executed her cousin and rival, Mary Queen of Scots
- Elizabeth's Treasons Act bans people from talking about the succession, prompting fear and national crisis
- fears that Spanish Catholic Philip will assume throne after Elizabeth
- many plots and conspiracies against Elizabeth

#### Women in Society

- women have no legal rights
- yet a woman can own property
- girls are the property of their fathers
- they marry young
- upon marriage, they become the property of their husband
- in all sectors, men are responsible
- girls receive little education

#### Superstition

- fascination with astrology to guide lives
- Elizabeth I's coronation day chosen after consultation with horoscopes
- Dr John Dee is famous mathematician, astrologer and alchemist in blend of science and magic
- Dee claims to tell future by studying stars
- widely held belief in fate
- dreams foretell events
- interest in science of stars and planets

#### Plague

- major outbreak in 1603
- London the worst hit
- risk of infection
- movement of people controlled
- sufferers of plague sealed up in their houses
- proclamation to stop infection
- Shakespeare's death during serious outbreak
- hot weather
- outbreak
- during outbreak, Londoners

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## Swordfighting

- a rival entertainment to theatre
- regularly included, with singing and dancing, in plays
- theatres used for fencing displays when plays not on
- Italian swordsmanship is fashionable and the mark of a gentleman
- all gentlemen carry swords all the time
- fencing is an essential part of a young gent's education
- knowledgeable audiences expect high-quality swordfighting on stage
- street fighting is a serious contemporary issue
- 1595 Italian manual of sword and rapier fighting published in English
- Italian fencing school set up in London in 1595
- rapier designed for duels and street fighting
- duels are honourable
- violence, honour, fashion and status combined in a sword or rapier
- rivalry between English and Italian styles of swordfighting
- Shakespeare involved in knife crimes as friend of victim and as accused

## Theatre

- very popular entertainment in all sectors of society
- playhouses built outside city limits, so are outside control of city authorities
- often located in dangerous parts of town
- Elizabeth I loved the theatre
- plays performed in inn yards before theatres built, so minimal set
- women not allowed to be actors
- each actor only has a small part of the script to learn
- audience snack and chat through performances so recaps of the plot are necessary

## Current events

- 1578 Elizabeth marries in secret
- 1580 Drake circumnavigates the wider world with wall map to be viewed
- 1587 Mary Queen of Scots executed
- 1588 Spanish Armada war with Catholics
- 1589 famous earthquake
- 1593 crime to be solved
- 1594 outbreak of plague
- 1590s first clock as well as hour

## Parenthood

- Shakespeare's son dies in 1596, at around the time *Romeo and Juliet* is written
- infant mortality is high
- surviving children are cherished
- children are expected to obey their parents
- a father's responsibility is to marry off his daughters

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# Answers and Indicative Co

In this section please find answers to quizzes and exercises. Essay content is suggested views/quotes/examples are possible.

## Pre-reading Activity

Activity 9, Shakespeare's source: 2. Exploring the sources

Named characters: Romeo, Juliet, Tybalt

What Romeo and Juliet do: marry in secret

Who helps them: Friar Laurence (unnamed)

How long are they married: **three months**

Who Romeo kills: Tybalt

What Romeo does next: banished, escapes

What Juliet is supposed to do: marry **somebody else (unnamed)**

What she does to avoid it: drinks potion

'Her that sleeping yet hath life': sleeping beauty, looks dead but isn't

What Romeo thinks has happened: she's died

What Romeo does: drinks poison

What happens to Juliet: **kills herself with Romeo's knife**

Differences to Shakespeare's version marked in bold

## During-reading Activities

DRA2 Act I Prologue

### 2. Key questions

Where story set: Verona

What happens in story: lovers commit suicide

Who involved: two households, star-cross'd lovers, parents and children

How long: ancient grudge, two-hour play

Why goes wrong: ancient grudge breaks out, violence, fate

Story and theatre: 'stage', 'you' = audience, 'we' = actors; 'ears attend' = listen; 'ou

DRA3 Shakespeare's sources

### 2. Rhyme

Final two lines rhyme: complete the story, bring it to an end, strong impression on (attend, mend): story; makes better = positive feeling at end

Rhyming sounds: long, mournful vowel sounds plus strong consonants

Long, mournful: 'ene', 'oes', 'ife', 'age', 'ove'

Others: 'ity', 'end': strong consonants = finality; 'ity' = slightly comic; 'end' = elegant

### 3. Metre

Iambic pentameter pattern: many to choose from, including 'the fearful passage of here shall miss, our toil shall strive to mend'.

### 4. Alliteration

Line 5: 'F' sound repeated; like expelling air, final breath before death.

Line 8: 'D' sound repeated; flat, dead sound; talks about death of Romeo and Juliet.

### 5. Repetition and opposites

Households echo one another.

Repeated words: two, civil, death, parents, love(r)

Contrasts with dignified people/setting: cruel, bloody, mutiny, blood, unclean, fatal overthrows, bury, strife, fearful, dark, end, nought, miss, toil.

Purpose of repetition/contrast: entertain characters, themes, tensions; act as trailer tension, crowd-pulling.

Tension and interest: highlight two sides in story, characters and plot points of play. Craft and control over audience and his material.

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**DRA5 Act I, scene i: introductions****1. Who says what**

Sampson line 31  
 Abram lines 39, 41  
 Benvolio line 59  
 Tybalt line 61  
 Capulet line 69  
 Lady Capulet line 70  
 Lady Montague line 74  
 Prince lines 90–91  
 Lord Montague lines 133–4  
 Romeo line 162

**5. Oxymorons**

'o brave new world', 'loving hate', 'any thing of nothing', 'heavy lightness', 'serious vanishing', 'feather of lead', 'bright smoke', 'cold fire', 'sick health', 'still-waking that feel no love'

Shakespeare makes Romeo speak this way to show us his confusion and create interest. Romeo is feeling torn to shreds, turned upside down, confused.

Clash of opposites creates tension and interest, is the basis for the whole play, written in the politics of England.

**DRA7 Act I, scene iii: Juliet****1. Three women**

Lady Capulet: pressurising, responsible; Nurse: loving, chatty; Juliet: meek, obedient

**DRA9 Act I, scene v: Love, actually****1. Party outcome**

False True True True False False False True True False False

**DRA10 Act I Round-up****1. Story and characters**

Five scenes, Sunday; Verona: public place, Capulet's house, outside Capulet's

Most important = scene v because Romeo and Juliet meet

Romeo's friends are Mercutio and Benvolio; enemy is Tybalt

Love characters: Paris, Nurse, Paris

Romeo's love: Rosaline to loving Juliet

**2. Language**

Prose: Act I, scene i, servants lines 14–17

Blank verse: Act I, scene i, Benvolio lines 62–3

Rhyming couplets: Act I scene i, Montagues lines 73–4

Sonnet: Prologue

**DRA11 Act I Key Passages****4. How is Shakespeare's use of language, form and structure in Act I, scene v, lines 9–14? Romeo and Juliet fall in love?**

- Form: shared sonnet, form for love poem
- Structure: first quatrain (4 lines) Romeo; second quatrain (Juliet); third quatrain linguistic way of showing them fall in love; equal number of lines for Romeo and reciprocated; but Romeo starts and finishes it (Elizabethan culture = man is superior)
- Language: holy, their love is right; contrasts with sensuality of lips and kiss; gentle faith turn to despair; takes through first private conversation to the moment of

**5. 'Benvolio and Tybalt take opposite sides in the play.' Explore their relationship swordfighting in Act I.**

Characters:

- Benvolio: peace-maker; calls for 'peace'; tells Prince what happened; not a showman.
- Tybalt: fashionable and aggressive young blade; 'hate', 'defence', 'scorn'; always swordfighting = mark of gentleman, fashionable, dangerous, threatens social peace

Relationship with Romeo:

- Tybalt hates Romeo (Montague); they don't clash in this scene; saved for later
- Benvolio watches Romeo being sad; observes at first, not intrude; then talks to him; accompanies him, worried about him; tries to jolly him along; good friend

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**DRA12 Act II, scene i: Romeo and friends****1. Upside down and inside out**

Reasons for being outside orchard: Romeo – to hide from his friends; is starting to see things differently; also make wrong decisions. Benvolio – trying to find Romeo; he is a loyal friend who looks after Romeo's heart; he's not the most exciting man around but is reliable. Mercutio – making jokes; on his shoulder about love, he tries to laugh about everything.

**DRA14 Act II, scene iii: Friar Lawrence****5. Clues to tragedy**

Clues: 'bury love', 'grave', 'households' ran with love', 'sudden haste', 'they'

**DRA15 Act II, scene iv: Fight club****1. Mercutio's analysis**

He thinks Romeo is a victim of love, made weak, unable to stand up to Tybalt; he is courageous and brave in duelling.

**2. Nurse's feelings for Juliet**

Translation of lines: Paris wants to stake his claim to Juliet (and bed her – sexual intimacy just as much (can't stand the sight of him); Paris is more handsome; she looks anywhere in the whole world.

**DRA18 Act II Round-up**

Six scenes; Sunday and Monday. Outside Capulet's orchard, in the orchard, Friar Lawrence's cell. Story arc from loving Juliet to marrying her in secret.

Most important scene = scene ii, balcony scene

Romeo and Juliet together in scenes ii and vi

Communicate through Nurse

**DRA19 Act II Key passages****4. Analyse how Shakespeare uses imagery in Romeo's speech, Act II, scene ii, lines 1-14 for the audience.**

Imagery:

- Juliet's eyes as stars: attractive, unreachable; only seen at night (private, intimate)
- personification of stars
- Juliet's cheek is brighter than stars
- Juliet turns night into day with her beauty
- follows tradition of style of medieval love poetry: praising lady's beauty
- but with a new twist: glove, sensual, intimate, personal, direct, link with Shakespeare

Effect:

Images transport audience; link to themes (fate, day/night, love); link to context (secret love, portrayal of true and powerful love; intimations of tragedy – fate, reference to stars with but make it new and fresh

**5. 'In Elizabethan England, superstition was as important a force as religion.' Compare superstition in Acts I and II of *Romeo and Juliet*.**

- superstition: stars, fate, horoscopes, dreams
- determines people's lives – Elizabeth I's coronation date set by horoscope
- religion = other main force: God decrees what happens, makes all, gives people laws, have to go to church by law
- Romeo and Juliet love is holy, marriage is 'holy physic'; contrast Juliet's marriage to Paris
- Friar Lawrence is character we sympathise with and respect; Nurse often asks God for help
- Romeo and Juliet's holy vow in shared sonnet is religious; contrast with superstition (fate, stars)

**DRA20 Act III, scene i: Gangland killing****1. Who says this?**

*Here's my fiddlestick:* Mercutio to Tybalt, threatens to fight him

*thou art a villain:* Tybalt to Romeo, he gatecrashed the party

*But love's not love which alters when it alters loves:* Romeo to Tybalt, they are now related by Romeo's marriage to Juliet

*Gentlemen:* Romeo to Mercutio and Tybalt, he is trying to stop them fighting

*A plague:* Mercutio to Romeo, Benvolio and fleeing Tybalt, their feud has killed him

*This day's black fate:* Romeo to Benvolio, he knows the event is going to have major consequences

*Hence be gone:* Benvolio to Romeo, urging Romeo to flee once he has killed Tybalt

*This is the truth:* Benvolio to Prince, Capulets and Montagues, telling them what has happened

*Romeo slew Tybalt:* Lady Capulet to everyone, seeing revenge

*Immediately:* Prince exiling Romeo, because Romeo has caused more civil unrest than he has solved

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## 2. Order of events

Montague lads are spoiling for a fight, Mercutio goads Tybalt, Romeo tries to calm Tybalt, Mercutio fight, Mercutio is wounded, Tybalt runs off, Mercutio dies, Romeo is full of rage and Tybalt fight, Romeo kills Tybalt, Romeo runs away, Lady Capulet is very upset, Balthasar tells Lady Capulet wants Romeo killed in revenge, Prince exiles Romeo.

## 3. Language

Tybalt by Romeo; six times by Benvolio and Lady Capulet.

Romeo. Romeo, Prince, exile

Influence play: Romeo killed Tybalt, deepened the feud between the families, made Romeo is exiled; setting up problem of arranged marriage to Paris, difficulties of coming to death of Romeo, Juliet and Paris.

### DRA21 Act III, scene iii: Juliet's soliloquy

#### 1. Juliet's soliloquy

Opposites: night/day, night/sun, new robes/unworn

Adult: in expressions of love and death, e.g. lines 20–22; marriage and sex, e.g. line 23

Childhood: lines 28–31

Sold/not yet enjoy'd: marriages usually arranged so she would be 'sold'; she belongs to Romeo but not yet been consummated

### DRA22 Act III, scene iii: Banished

#### 3. The Plan

Romeo to escape; go to Mantua; Friar Lawrence will get messages to him through a messenger

### DRA24 Act III Round-up

Five scenes, Monday and Tuesday. Public place, Capulet's house, Friar Lawrence's cell, Juliet's room. Story arc: just married, eruption of violence in which Romeo kills Tybalt, to Romeo banished, Juliet could kill herself

Most important scene: scene v because Romeo leaves Verona and Juliet ends up isolated and alone, Nurse

Romeo and Juliet together: scene v; both fear separation, both wish to kill themselves

## 2. Road to tragedy

married; Tybalt; Romeo; marriage; banishment

### DRA25 Act III, scene iii: Juliet's soliloquy

#### 4. How effectively does Shakespeare explore the language and imagery of opposites in Act III, scene iii, lines 1–36?

Language:

- caesura creating opposites in line, e.g. line 11 gone and live // stay and die
- end Romeo and start Juliet's speeches rhyme
- light vs dark imagery, line 36

Imagery:

- nightingale and lark (night and day); much bird imagery
- celestial geography of heaven, sun, meteor contrast with local, earthly geography
- lark (beautiful song) divides them because it's a daytime bird and Romeo must stay
- Verona contrasted with Mantua as Romeo and Juliet are separated
- lark (beauty) and toad (ugliness) change eyes in muddle
- change voices: turn thing of beauty (sunrise, their love) into ugliness (sadness and death)

#### 5. Compare the attitudes of Lady Capulet and the Nurse towards Romeo, with particular reference to Act III, scene iii

Lady Capulet

- Romeo is 'villain', 'traitor', 'murderer', 'tyrant', 'fiend'
- she wants him killed in revenge (not justice)

Nurse

- sympathetic because she loves her
- even though Nurse knows about planned marriage to Paris
- Nurse doesn't see attraction of Romeo (Act II scene v)
- keeps relationship secret from Lady Capulet, her employer but
- to save Juliet once Romeo been banished she advises Juliet to marry Paris, a good match
- Romeo no use to Juliet: as good as dead (banished for ever or will be killed if returned)

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**DRA27 Act IV, scenes ii and iii: Juliet's dilemma****1. Wedding invitations**

Paris: excited about it

Juliet: desperate

Nurse: encouraging

Friar Lawrence: shameful bigamy

Lord Capulet: pleased that Paris will control Juliet's wilfulness

Lady Capulet: pleased with this appropriate, good match

**DRA29 Act IV Round-up**

Four scenes; Tuesday and Wednesday; Friar Lawrence's cell, Capulet's house, Juliet's room

Story arc: preparations for Juliet's wedding to Paris, to family find Juliet 'dead'

Most important scene: scene ii because Juliet takes the potion; this leads to Romeo taking the poison

People angry with Juliet are: Lord Capulet, Lady Capulet and Nurse

**DRA30 Act IV Key passages****4. Compare and contrast Juliet's behaviour in two parts of Act IV: scene i, lines 77–83 and scene ii, lines 1–10. Consider her motivations in each extract.**

Scene i

- will do anything to avoid bigamous marriage to Paris
- speak with great emotion and honesty with Friar Lawrence
- rash and daring acts she would be prepared to do, breaking all society rules (convention rules for girls' behaviour)
- face all childhood nightmares, bravery

Scene ii

- behaves in opposite way to previous scene: cowed, obedient, submissive
- expected way for girls to behave: 'sin of disobedient opposition', 'fall prostrate', humble, modest
- all a pretence: still feeling like in previous scene but masking her feelings; pretends to get organised for wedding; pretends to need Nurse to execute real plan
- she has no helper in her true plan; in scene ii she takes potion

**5. Consider how Shakespeare presents and manipulates time in Acts I to IV of the play. How does this affect the audience's experience?**

Present

- time constantly being referred to: years, days, hours, minutes
- 'tomorrow' frequent word, used both as hope (Romeo and Juliet see/marry) and threat (Paris and Juliet is bargained over)
- we are aware of day and day of Juliet/Paris marriage on Thursday; it then gets closer
- tension between long time (feud, Friar Lawrence known Romeo) and short time (wedding setting)

Manipulate:

- unrealistically short time of play's setting
- characters change unrealistically quickly, especially Juliet becoming mature
- Shakespeare speeds up time: Romeo's haste to marry Juliet; Capulet moving day closer; Act III scene ii impatience to be together;
- slows down (long love scenes Romeo and Juliet); 'in a minute there are many days' (Romeo); delay time when they have to part

Effect on audience:

- feel tension and suspense, clock ticking, time running out
- feel they are cast into the middle of something (long feud, three recent fights)
- context: clocks recently invented with minute hand, latest technology, contemporary
- Shakespeare uses time to increase suspense and explore character

**DRA33 Act V Round-up**

Three scenes (shortened act like youths' shortened lives); Wednesday. Mantua, Friar Lawrence's cell

Story arc from Romeo learning of Juliet's 'death', to families burying the hatchet at the end

Most important scene: final one in which Romeo and Juliet die

Death toll: Paris, Romeo, Juliet, Lady Montague

Stop tragedy: Page (line 71); Friar Lawrence (line 159)

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**DRA34 Act V Key passages****3. Study Act V, scene iii, lines 148–67. Evaluate what it reveals about the characters as well as their relationship.**

- Juliet trusts Friar Lawrence as she awakens in tomb; he is 'comfortable' = providing corpse just been found
- she has trusted Friar Lawrence throughout the play; they didn't previously know
- Juliet won't leave although in nightmarish place: greater loyalty to Romeo than to life
- Juliet is brave, loving, desperate – kisses Romeo's lips
- Friar Lawrence is gentle and promises to take Juliet away, spirit her away into country
- but he is ineffectual: his religion has less power than fate/superstition, 'greater power than fate'
- he is cowardly – leaves with Juliet – more concerned with his own safety than with hers

**4. Examine how Shakespeare explores the themes of revenge and forgiveness in Act V.**

- long time between revenge and forgiveness
- Paris goes to seek revenge against Romeo for Tybalt's death (c line 55)
- Romeo shows forgiveness to Paris for his role in events: 'I love thee better than thou dost know'
- Romeo begs Tybalt's forgiveness for killing him
- when Capulet sees Juliet stabbed he speaks of vengeance: dagger should be in a Juliet's breast (line 201)
- Prince brings both sides together; desire for revenge has brought tragedy
- Capulet starts forgiveness, line 296
- Capulet and Montague have shared line 298
- each family will erect statue to dead of other family
- forgiveness leads to peace in city and catharsis for all characters and audience

**Post-reading Activity**

**Caesura:** a pause in the middle of a line of verse, created by punctuation, phrasing or two 'O brother Montague, give me thy hand'.

Balances the line, creates opposites, gives pause for thought.

**Enjambement:** the phrase, punctuation and sense run on from one line to the next.

'And I for winking at your discords too / Have we the grace of kinsmen'

Brings pace and varied rhythm to several lines.

**End-stopping:** ending a line with a punctuation mark.

'Poor sacrifice for thy family!'

Breathing space, allows actors to highlight iambic pentameter rhythm.

**Foreshadowing:** giving clues to future events.

'My grave is like to be my wedding bed'

Sets up suspense and tension in the audience.

**Figurative language:** language full of imagery and meanings that are not literal.

'O she doth teach the torches to burn bright!'

Creating visual effects with imaginative language.

**Pathetic fallacy:** weather and the natural world match the mood of events and characters.

'For now, these hot days, is the mad blood stirring'

Sense of anticipation, creation of atmosphere.

**Catharsis:** feeling of release at end of tragedy.

'A glooming peace this morning with it brings,'

The audience leaves the theatre feeling cleansed.

**Alliteration:** starting neighbouring words with the same consonant.

'Some shall be pardon'd, and some punished'

Helps the audience catch the important words; the sound of the repeated letter creates

**Assonance:** repeating vowel sounds in neighbouring words.

'It is the lark that sings so out of tune, / Straining harsh discords and unpleasing sharps'

Creates mood with vowel sounds, echoes particularly important words.

**Oxymorons:** juxtaposition of opposites.

'That I must love a loathed enemy'

Showing a character's confusion, building mood for the audience.

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**Rhyming couplet:** two consecutive lines that rhyme.

'And trust me, love, in my eye so do you: / Dry sorrow drinks our blood. Adieu, adieu!'

Creating effects with sound; highlighting the end of a scene or an important moment for

**Sonnet:** formal 14-line poem form: three quatrains (four-line blocks) plus a rhyming couplet

Prologue

Formalizing key moments and setting them apart as special, in lieu of special theatrical effects

**Blank verse:** unrhymed lines in iambic pentameter.

'I doubt it not, and all these woes shall serve / For sweet croppings in our times to come'

The usual way for characters to speak; mirrors natural speech rhythm.

**Prose:** writing that is not in verse.

'Draw if you be men, Greasy, on. Fender thy washing blow'

Gives pace and energy; allows lower-status speech.

**Soliloquy:** a speech to the audience in which a character thinks aloud their innermost feelings

Juliet's potion speech

Involving the audience in a key, intimate moment of inner drama.

**Personification:** giving an inanimate object or idea human thoughts and feelings.

'Arise, fair sun, and kill the envious moon'

Creates strong images and vivid impressions, and encourages empathy and connection in

**Iambic pentameter:** poetic metre of five stressed and five unstressed syllables per line.

'Well, GIRL, thou WEEPs't not SO much FOR his DEATH'

Speech sounds natural, musical rhythm, pleasant to listen to.

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