

# Note to Teachers

- Although the hope is that students will be able to read most of the play, I have currently prepared resourced lessons on some of the key scenes. This will mean more flexibility for teachers to have reading lessons and pursue creative/drama/media based activities in between.
- Each lesson starts with a 'Do It Now' task (often related to [Tier 2 vocabulary](#) or quotation/context retention) and most end on a 'Big Question' discussion. In the first third of the scheme, I have included 'Writing Workshop' activities that break down the basic skills of analytical writing and paragraph structure. There are also occasional 'Terminology Focus' and 'Historical Context' slides but I've tried to embed them throughout so that they are always relevant to a particular scene.
- Like the AIC scheme, there are a few solely thematic lessons at the end.

A dramatic stage set for the play Romeo and Juliet. The scene is dominated by a central figure lying in a bed, covered in white fabric. The bed is surrounded by numerous lit candles and ornate candelabras, creating a warm, golden glow. The background is dark, with more candles and candelabras visible, suggesting a grand, candlelit setting. The overall atmosphere is one of tragedy and romance.

# Romeo and Juliet

Year 9: Shakespeare

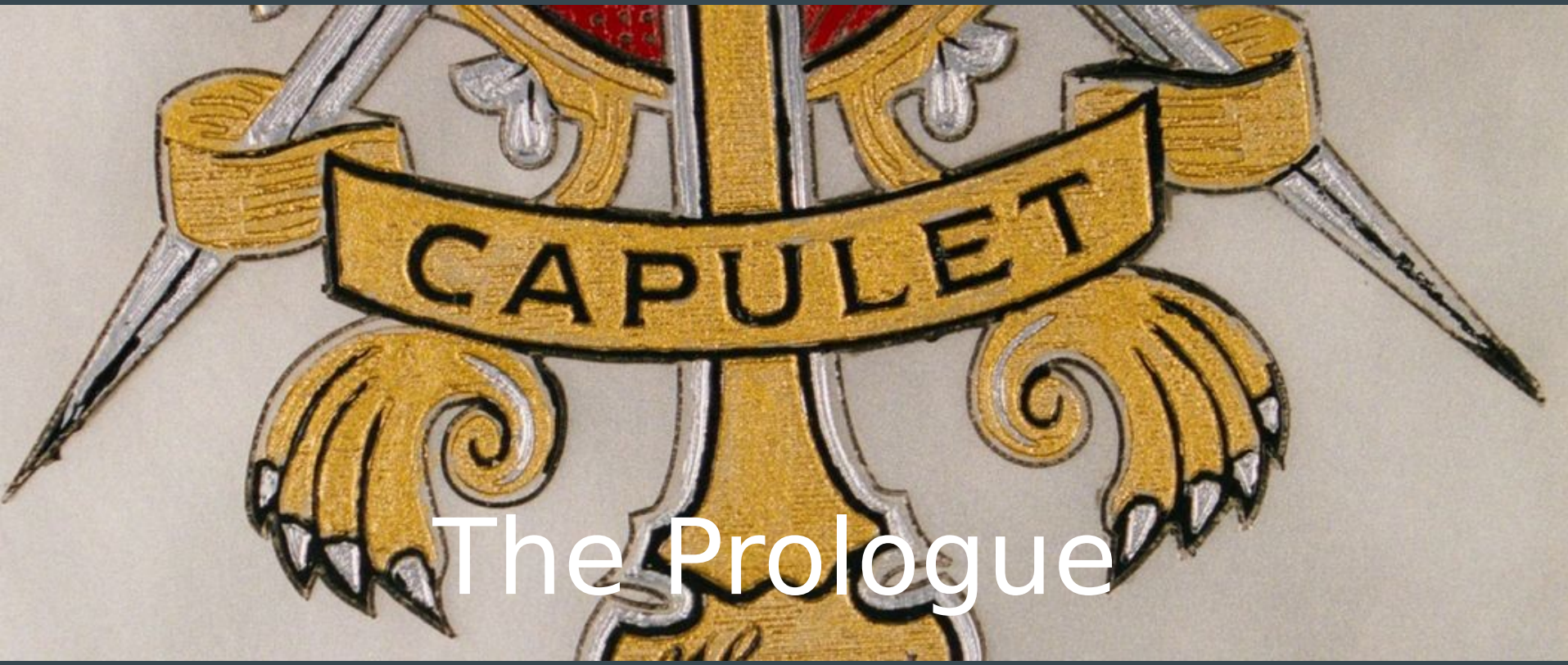
# Do It Now: Vocabulary

Copy down the following:

- New word: Mutiny
- Definition: 'a rebellion against authorities'
- Synonyms: rebellion, revolt, riot

Then use the word 'mutiny' in a three sentence description inspired by the image.





# The Prologue

## Zooming-in on the Prologue

Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
Whose misadventured piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd  
love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could  
remove,  
Is now the two hours' traffic of our stage;  
To which if you with patient ears attend

Everyone will be given a number between 1-14. Annotate that line in detail, zooming-in on key words and considering what we learn about the play's plot. Be ready to feedback ideas in 5 minutes.

Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
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Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could  
remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to

## Questions on the Prologue

- 1) Where is the play set?
- 2) What historic problem has gone on beforehand?
- 3) What do we learn about the future fate of the couple?
- 4) What is being discussed in the final three lines?

# Literary Context: The Shakespearean Sonnet

- Influenced by Italian writers (particularly Petrarch), the sonnet became a popular poetic form in the Elizabethan era.
- 14 lines in iambic pentameter
- Rhyme scheme: abab cdcd efef gg
- Typically contains a volta (turning point in the poem's argument)

## Sonnet 40

Not marble, nor the gilded monuments  
Of princes, shall outlive this powerful  
rhyme;  
But you shall shine more bright in these  
contents  
Than unswept stone, besmear'd with  
sluttish time.  
When wasteful war shall statues overturn,  
And broils root out the work of masonry,  
Nor Mars his sword nor war's quick fire  
shall burn  
The living record of your memory.  
'Gainst death and all-oblivious enmity  
Shall you pace forth; your praise shall still

# Literary Context: The Chorus in Classical Greek Tragedy

In Classical Greek drama the chorus was a group of people who helped to narrate the play with background information, often using song, dance and collective voices.

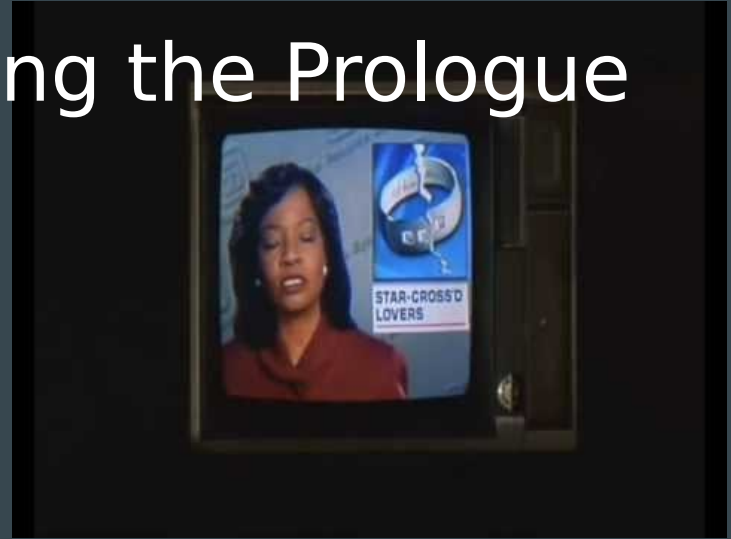




# Drama Activity: Re-inventing the Prologue

- Both Shakespeare as playwright and Baz Luhrmann as film director adapted the conventions of previous forms to present the chorus in a modern way.
- You have 10 minutes in a small group to complete one of the

Drama - Revert the chorus back to a more Classical performance approach. Particularly consider how you can use collective voices and gesture to reflect the tone of certain lines.



Design - Create a concept for a modernised 21st century film adaptation of the Prologue. Particularly consider elements associated with *mise en scène* (lighting, scenery, props etc.).



# Big Question:

Structurally, why do you think Shakespeare chose to start the play with a Prologue that gives away the ending?

# Homework 1: Learning the Prologue

Turn the Prologue into a series of fourteen images.

Then try to learn as much of the Prologue off by heart as you can.

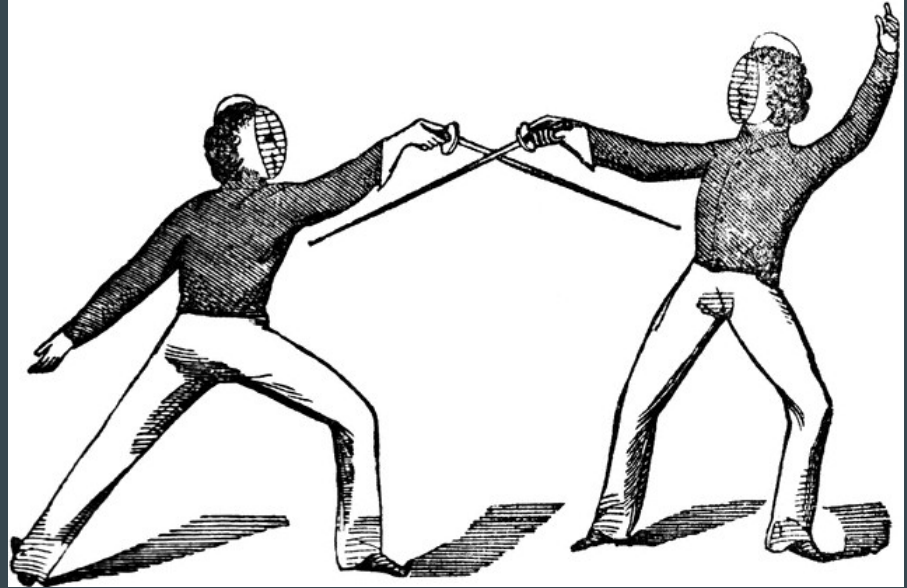
Your images will be the only prompt you're allowed to use when we check.

# Do It Now: Vocabulary

Copy down the following:

- New word: Adversary
- Definition: 'an opponent in a conflict'
- Synonyms: opponent, enemy, competitor

Then use the word 'adversary' in a three sentence description inspired by the image.





Act 1, Scene 1:  
Sex and Violence

# Reading Act 1, Scene 1

- Lines: 1-92
- 12 readers needed: Sampson, Gregory, Abram, Balthasar, Benvolio, Tybalt, Citizens, Capulet, Lady Capulet, Montague, Lady Montague, Prince.

# Historical Context: The Globe Theatre

- People of a variety of social classes attended the theatre, including 'groundlings' that paid one penny to stand in the 'pit' in front of the stage.
- Shakespeare's plays often strike a range of tones to ensure that the audience remained entertained, often including humour even amongst the tragedies.



# Language Focus: Innuendo

SAMPSON

Ay, the heads of the maids, or their  
maidenheads;  
take it in what sense thou wilt.

GREGORY

They must take it in sense that feel it.

SAMPSON

Me they shall feel while I am able to stand:  
and  
'tis known I am a pretty piece of flesh.

GREGORY

'Tis well thou art not fish; if thou hadst, thou  
hadst been poor John. Draw thy tool! here  
comes  
two of the house of the Montagues.

Innuendo: 'a remark that suggests something sexual or unpleasant but does not refer to it directly'.

Re-read this extract with your partner.

Discuss quotations that could be interpreted as innuendo.

What does the dialogue suggest about their attitudes towards women?



# Benvolio and Tybalt

BENVOLIO Part, fools!

Put up your swords, you know not what  
you do.

Beats down their swords.

*Enter Tybalt.*

TYBALT

What, art thou drawn among these  
heartless hinds?

Turn thee, Benvolio, look upon thy death.

BENVOLIO

I do but keep the peace. Put up thy sword,  
Or manage it to part these men with me.

TYBALT

What, drawn and talk of peace? I hate the

What are your  
first impressions  
of Benvolio and  
Tybalt?

# Prince Escalus

Rebellious subjects, enemies to peace,  
Profaners of this neighbor-stained steel—  
Will they not hear?—What ho, you men, you beasts!  
That quench the fire of your pernicious rage  
With purple fountains issuing from your veins—  
On pain of torture, from those bloody hands  
Throw your mistempered weapons to the ground,  
And hear the sentence of your moved prince. [...]  
If ever you disturb our streets again  
Your lives shall pay the forfeit of the peace.

How does the Prince use language to assert his authority?

# Writing Workshop: Analytical Paragraph Structure

What?

Start with a clear topic sentence that summarises what your point is. What has happened in that scene? What is that character's personality?

How?

Support with relevant evidence from the text and analyse how the writer expresses it. How does the writer use a language / structural feature? How does it affect

Why?

Explore why it has a wider significance. Was the writer engaging with a key idea or contextual factor? Does it link to another part of the text?

# Writing Workshop: Starting with 'What'

Write two sentences in response to each of the following questions: a clear topic sentence and relevant supporting evidence. There is no need to include any further analysis for this task.

1. What happens at the start of the play?
2. What is the difference between Tybalt and Benvolio's attitudes?
3. What is the Prince's reaction to

Topic sentence starters:

- At the beginning of Act 1 Scene 1...
- Shakespeare initially represents ... as ...

Evidence sentence starters:

- This can be seen when...
- For instance, ... states that ...

# Globe, 2013





# Big Question:

The recent #MeToo campaign has raised awareness about the scale of sexual assault and wider issues around gender and power. How could this inform our response as a modern audience to Sampson and Gregory?

# Do It Now: Vocabulary

Copy down the following:

- New word: Unrequited
- Definition: 'A feeling (particularly love) that is not returned'
- Synonyms: unreturned, nonreciprocal

Then use the word 'unrequited' in a three sentence description inspired by the image.



A young Leonardo DiCaprio is shown in a close-up shot, looking slightly to the right with a serious, intense expression. He is wearing a white, vertically striped button-down shirt. The background is a blurred carousel with several horses, including one with a white and brown spotted pattern and another with a purple and white pattern. The lighting is bright, suggesting an outdoor setting.

Act 1, Scene 1:  
First Impressions of  
Romeo



# Reading Act 1, Scene 1 (Continued)

- Lines: 93-215
- 4 readers needed: Lady Montague, Benvolio, Montague, Romeo

# First Impressions of Romeo

MONTAGUE

Many a morning hath he there been seen,  
With tears augmenting the fresh morning's  
dew,  
Adding to clouds more clouds with his deep  
sighs,  
But all so soon as the all-cheering sun  
Should in the farthest east begin to draw  
The shady curtains from Aurora's bed,  
Away from light steals home my heavy son,  
And private in his chamber pens himself,  
Shuts up his windows, locks fair daylight  
out,  
And makes himself an artificial night.  
Black and portendous must this humor

Based on our reading of Act 1, Scene 1, what is your first impression of Romeo?

Why is he behaving in this way?

# Literary Context: The Petrarchan Lover

- Petrarch was a 14th century Italian poet.
- Having given up the priesthood, he pursued a married woman but they had little contact.
- He used poetry to express his unrequited love.
- Wyatt and Howard introduced his poems to English writers in the early 16th century. They were translated and popularly imitated.
- The 'Petrarchan Lover' became an archetypal character in Renaissance



# Language Focus: Oxymoron

ROMEO

Alas, that love, whose view is muffled still,  
Should, without eyes, see pathways to his  
will!

Where shall we dine? O me! What fray was  
here?

Yet tell me not, for I have heard it all.

Here's much to do with hate, but more with  
love.

Why, then, O brawling love! O loving hate!

O any thing, of nothing first create!

O heavy lightness! serious vanity!

Mis-shapen chaos of well-seeming forms!

Feather of lead, bright smoke, cold fire, sick  
health!

Definition: a phrase that  
uses seemingly contradictory  
words next to each other.

Example: 'darkness visible'  
(*'Paradise Lost'*, Milton)

How many oxymorons can  
you find in this extract?  
Highlight and annotate  
them.

Why do you think Romeo  
uses this technique so much  
here?

'O brawling love! O loving hate!'



# Writing Workshop: Analytical Paragraph Structure

What?

Start with a clear topic sentence that answers an aspect of the question and summarises what your point is. What has happened in that scene? What is that character's personality?

How?

Support with relevant evidence from the text and analyse how the writer expresses it. How does the writer use a language / structural feature? How does it affect

Why?

Explore why it has a wider significance. Was the writer engaging with a key idea or contextual factor? Does it link to another part of the text?

# Writing Workshop: Developing

What makes the analysis in the second example better?

He uses powerful language to show that he is very annoyed. 'Will they not here?—What ho, you men, you beasts!' This shows that the Prince is frustrated by how the families have behaved. He then threatens to punish

Halfway through Act 1, Scene 1 Prince Escalus halts the street brawl with a speech that offers a damning critique of the ongoing feud. He stuns the warring characters by referring to them as 'you men, you beasts!'. Shakespeare has used the blunt direct address of 'you' and the plural noun 'men' to show that the Prince's speech applies to all present: both families are as guilty as each other. However, by then changing the word to 'beasts', the audience learn that he now views their behaviour as inhuman since

# Writing Workshop

ROMEO

Alas, that love, whose view is muffled still,  
Should, without eyes, see pathways to his  
will!

Where shall we dine? O me! What fray was  
here?

Yet tell me not, for I have heard it all.

Here's much to do with hate, but more with  
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Why, then, O brawling love! O loving hate!

O any thing, of nothing first create!

O heavy lightness! serious vanity!

Mis-shapen chaos of well-seeming forms!

Feather of lead, bright smoke, cold fire, sick  
health!

How does Shakespeare use language in order to express Romeo's conflicting emotions? Write one detailed analytical paragraph.

Additional challenges:

- Link two quotations for additional support.
- Use today's new vocabulary - 'unrequited' and 'oxymoron'.
- Consider to what extent Romeo is reminiscent of the Petrarchan Lover.





# Big Question:

Many people associate 'Romeo and Juliet' with romantic love. To what extent does Act 1, Scene 1 reflect or challenge that popular view?

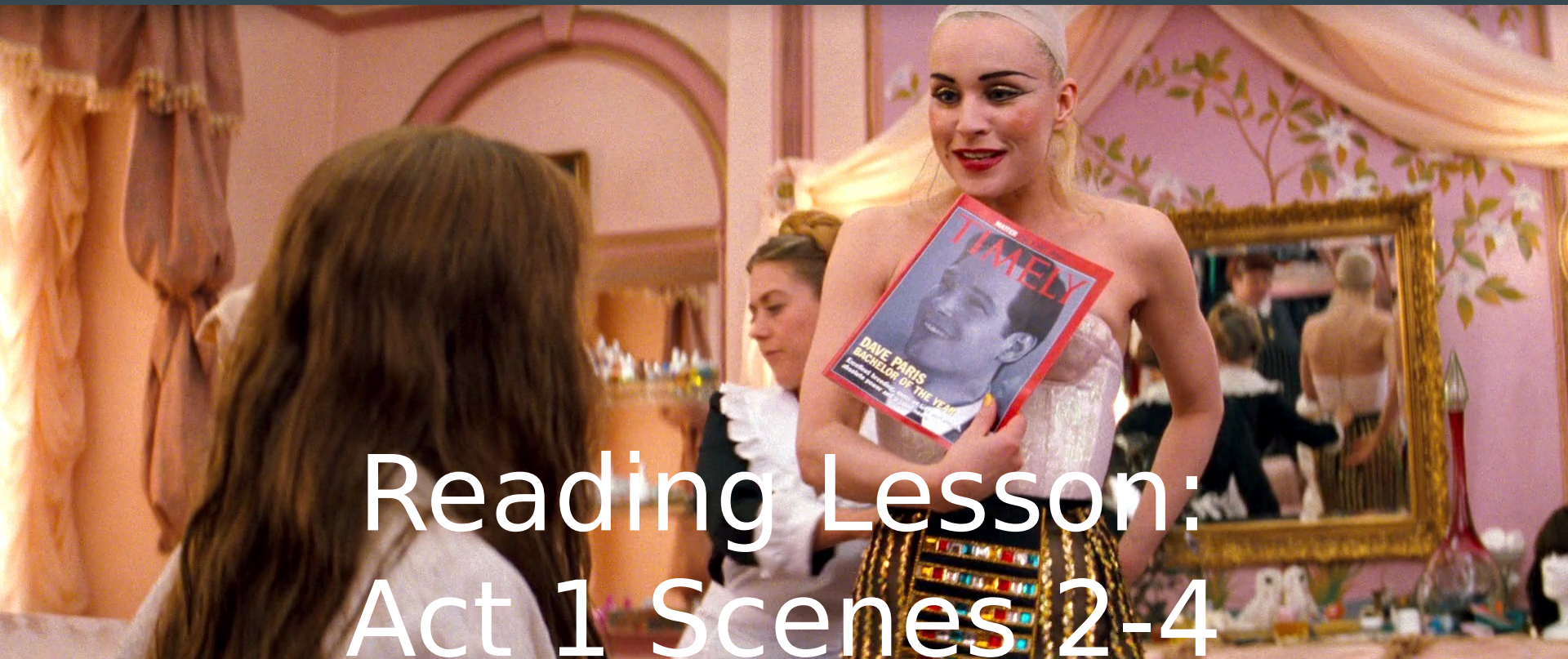
# Do It Now: Vocabulary

Copy down the following:

- New word: Predicament
- Definition: 'a difficult, unpleasant, or embarrassing situation'
- Synonyms: quandary, dilemma, difficulty

Then use the word 'predicament' in a three sentence description inspired by the image.





# Reading Lesson: Act 1 Scenes 2-4

# Act 1, Scene 2

Five readers needed:

- Capulet
- Paris
- Second Servingman
- Benvolio
- Romeo

# Paris and Capulet Dialogue

But now, my lord, what say you to my  
suit?

CAPULET

But saying o'er what I have said before:  
My child is yet a stranger in the world,  
She hath not seen the change of  
fourteen years;

Let two more summers wither in their  
pride,  
Ere we may think her ripe to be a bride.

PARIS

Younger than she are happy mothers

# Historical Context: Daughters and Marriage

In Shakespeare's time, daughters of respectable families, like Juliet, could expect their fathers to have a significant involvement in choosing their future husband. This reflected the subordinate position of women in a patriarchal society, and particularly the traditional view that daughters were a commodity and could be used in marriage to forge useful alliances. Paternal involvement in husband selection provided fertile material for Shakespeare in many of his plays, and he makes considerable dramatic use of the resulting family clashes. Initially, Capulet is seemingly kinder than many fathers in allowing Juliet some say over her future husband: 'But woo her, gentle Paris, get her heart, / My will to her consent is but a part...' (1.2.16-17). ([The British Library](#))

# Act 1, Scene 3

Four readers needed:

- Lady Capulet
- Nurse
- Juliet
- First Servingman

Read o'er the volume of young Paris' face,  
And find delight writ there with beauty's  
pen;  
Examine every married lineament,  
And see how one another lends content  
And what obscured in this fair volume lies  
Find written in the margent of his eyes.  
This precious book of love, this unbound  
lover,  
To beautify him, only lacks a cover:  
The fish lives in the sea, and 'tis much  
pride  
For fair without the fair within to hide:  
That book in many's eyes doth share the  
glory

## Lady Capulet to Juliet



# Historical Context: The Wet Nurse

- 'Tis since the earthquake now eleven years,  
And she was wean'd—I never shall  
forget it'
- It was common in the Elizabethan era for wealthy families to employ a 'wet nurse': a woman to take on

breastfeeding the child. How might this cultural tradition have impacted the relationship Juliet has with the Nurse and potentially her parents?



JULIET AND THE NURSE.

(ROMEO AND JULIET)

# Act 1, Scene 4

3 readers needed:

- Romeo
- Mercutio
- Benvolio

This is the hag, when maids lie on their backs,  
That presses them and learns them first to bear,  
Making them women of good carriage.

This is she—

ROMEO

Peace, peace, Mercutio, peace!

Thou talk'st of nothing.

MERCUTIO

True, I talk of dreams,

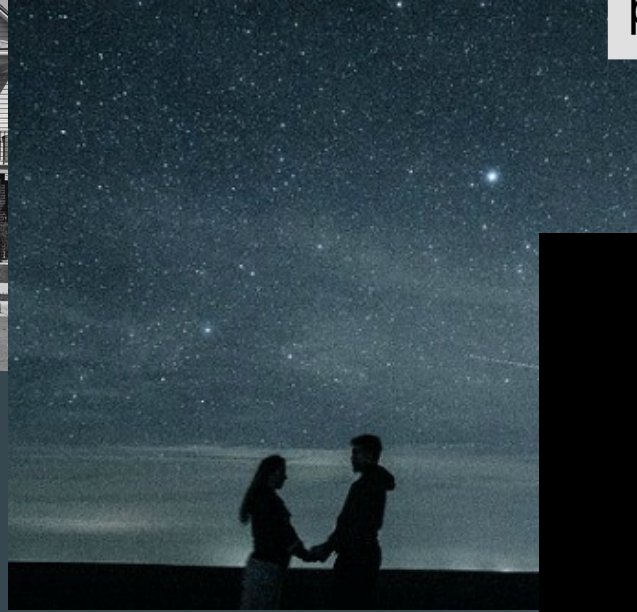
Which are the children of an idle brain,

Begot of nothing but vain fantasy,

Which is as thin of substance as the air

## Queen Mab Speech

# Do It Now: Quotation Pictog



Without checking in your books, write down the three quotations from the 'Prologue' that these photographs represent.



Tybalt in Act 1

# Reading Act 1, Scene 5

- Lines: 1-91
- 11 readers needed: First Servingman, Second Servingman, Third Servingman, Fourth Servingman, Capulet, Cousin Capulet, Romeo, Tybalt, Juliet, Nurse, Benvolio.

# Partner Research

Work with your partner on this task to find quotations from Act 1 that give us a clear impression of Tybalt. Try to find three short quotations from both scenes.

Act 1, Scene 1	Act 1, Scene 5

Then, use these quotations to mindmap adjectives that can be used to describe Tybalt's personality and relationships with other characters.

# Comparing Tyb

How does  
Tybalt  
compare to  
Benvolio and  
Lord Capulet

in these  
scenes?

BENVOLIO

Part, fools!

Put up your swords, you know not what you  
do.

*Beats down their swords. Enter Tybalt.*

TYBALT

What, art thou drawn among these  
heartless hinds? Turn thee, Benvolio, look  
upon thy death.

BENVOLIO

I do but keep the peace. Put up thy sword,  
Or manage it to part these men with me.

TYBALT

What, drawn and talk of peace? I hate the  
word

As I hate hell, all Montagues, and thee.

TYBALT

'Tis he, that villain Romeo.

CAPULET

Content thee, gentle coz, let him alone;  
He bears him like a portly gentleman;  
And, to say truth, Verona brags of him  
To be a virtuous and well-govern'd youth:  
I would not for the wealth of all the town  
Here in my house do him disparagement:  
Therefore be patient, take no note of him:  
It is my will, the which if thou respect,  
Show a fair presence and put off these  
frowns,  
And ill-beseeming semblance for a feast.

TYBALT

It fits, when such a villain is a guest:  
I'll not endure him.

CAPULET

He shall be endured:



# Me VS You

As you answer the task on the next slide, I will write the first paragraph at the same time.

After 10 minutes, I will show you what I have written and we will reflect on what can be learnt from it.

Then, you will write the second paragraph with that exemplar in mind.

# Extended Writing Task



How is Tybalt presented as the most aggressive individual in Act 1?

Success criteria:

- Write two paragraphs that explore Tybalt's representation in scenes 1 and 5.
- Closely analyse Shakespeare's use of language.

Additional challenges:

- Explore specific types of aggression e.g. physical violence, insulting speech.
- Explain how Shakespeare emphasises Tybalt's characterisation through dialogue with contrasting characters.

# Homework 2: Family Tree

Create two family trees: the Montagues and the Capulets. For each character, note down their relation to Romeo/Juliet and one quotation that captures their personality.

If you do this task on a computer, you are responsible for printing and sticking it in your book before the due date.

# Do It Now: Vocabulary

Copy down the following:

New word: Opulent

Definition: 'Rich in appearance'

Synonyms: well-off, lavish,  
grand

Then use the word 'opulent' in  
a three sentence description  
inspired by the image.



A still from the 2013 film 'Romeo and Juliet' depicting the Capulet's party. Romeo (played by Douglas Booth) is in the center, wearing a dark chainmail tunic and a silver pauldron on his right shoulder. He is looking upwards with a hopeful expression. To his left, Tybalt (played by Chiwetel Ejiofor) stands with a white powdered wig and a dark, ornate outfit, looking towards Romeo. In the foreground on the left, the back of a young woman (Juliet) is visible, wearing a light-colored, laced-up dress. The background is filled with other partygoers in elaborate costumes and a festive, dimly lit atmosphere.

Act 1, Scene 5:  
Capulet's Party

# Reading Act 1, Scene 5 (Continued)

- Lines: 92-157
- 6 readers needed: Romeo, Juliet, Nurse, Benvolio, Capulet, Chorus

# Language Focus: Metaphorical Imagery

'All the world's a stage' (As You Like It)

'look into the seeds of time, / And say  
which grain will grow and which will not'  
(Macbeth)

'Beware of jealousy, my lord! It's a green-  
eyed monster' (Othello)

Metaphor definition: 'an expression that describes a person/object by referring to something else that is considered to have similar characteristics'

What do we learn about these three subjects by Shakespeare's choices of metaphor?

# Language Focus: Metaphorical Imagery

O, she doth teach the torches to burn  
bright!

It seems she hangs upon the cheek of  
night

Like a rich jewel in an Ethiopie's ear;  
Beauty too rich for use, for earth too  
dear!

So shows a snowy dove trooping with  
crows,

As yonder lady o'er her fellows shows.

The measure done, I'll watch her place of  
stand,



# Royal Shakespeare Company, 2018



# Language Focus: Metaphorical Imagery

ROMEO: If I profane with my unworhiest hand  
This holy shrine, the gentle fine is this:  
My lips, two blushing pilgrims, ready stand  
To smooth that rough touch with a tender kiss.

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

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

JULIET: Ay, pilgrim, lips that they must use in prayer.

# Writing Workshop: Developing 'How'

Split a page up into quarters and write these quotations in the middle of each section.

Each person on your table will focus on exploding the keyword connotations of a different quotation.

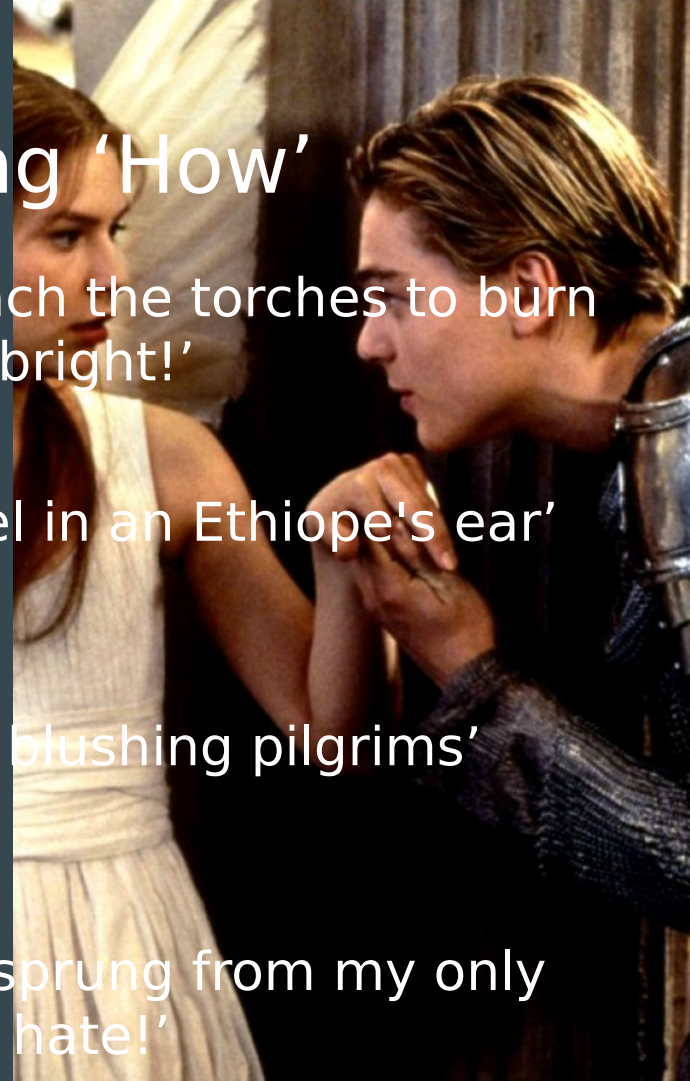
After 5 minutes of individual work, feedback to your group and note down ideas so that you have

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

'Like a rich jewel in an Ethiopie's ear'

'My lips, two blushing pilgrims'

'My only love sprung from my only hate!'



# Do It Now: Vocabulary Recap

1. What M is 'a rebellion against authorities'?
2. What A is 'an opponent in a conflict'?
3. What U is 'a feeling (particularly love) that is not returned'?
4. What P is 'a difficult, unpleasant, or embarrassing situation'?
5. What O is 'rich in appearance'?

Additional challenge: Write a brief summary of Act 1 that uses all five words.

# Do It Now: Vocabulary Recap

1. What M is 'a rebellion against authorities'? MUTINY
2. What A is 'an opponent in a conflict'? ADVERSARY
3. What U is 'a feeling (particularly love) that is not returned'?  
UNREQUITED
4. What P is 'a difficult, unpleasant, or embarrassing situation'?  
PREDICAMENT
5. What O is 'rich in appearance'? OPULENT



Act 2, Scenes 1-2:  
Romeo

# Reading Act 2, Scene 1

- 3 readers needed: Romeo, Mercutio, Benvolio

How is Mercutio mocking Romeo in this speech?

How could it be related back to Act 1, Scene 1?

MERCUTIO

Nay, I'll conjure too.

Romeo! humours! madman! passion! lover!

Appear thou in the likeness of a sigh:

Speak but one rhyme, and I am satisfied;

Cry but 'Ay me!' pronounce but 'love' and 'dove;'

Speak to my gossip Venus one fair word,

One nick-name for her purblind son and heir,

Young Adam Cupid, he that shot so trim,

When King Cophetua loved the beggar-maid!

He heareth not, he stirreth not, he moveth not

The ape is dead, and I must conjure him.

I conjure thee by Rosaline's bright eyes,

By her high forehead and her scarlet lip,

By her fine foot, straight leg and quivering thigh

And the demesnes that there adjacent lie,

That in thy likeness thou appear to us!

# Reading Act 2, Scene 2

- Lines: 1-32
- 1 reader needed: Romeo



# Terminology Focus: Semantic Field

Definition: A group of words linked to a particular topic. Normally analysed by writing as 'Shakespeare uses the semantic field of ... in order to...'.

She should have died hereafter;  
There would have been a time for such a word.  
To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day  
To the last syllable of recorded time

*(Macbeth, Act 5 Scene 5)*

# Romeo's Soliloquy

What semantic field is Romeo making use of here?

How does it reflect Romeo's feelings towards Juliet?

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,  
Who is already sick and pale with grief,  
That thou her maid art far more fair than  
she: [...]

Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres till they return.  
What if her eyes were there, they in her  
head?

The brightness of her cheek would shame  
those stars,

As daylight doth a lamp: her eyes in heaven

# Intellectual Context: Astronomy

For centuries, people had accepted Ptolemy's theory that the Earth was fixed in the middle of the universe and orbited by the sun. However, Copernicus challenged this in the early 1500s, instead suggesting that the sun was at the centre. Shakespeare was also born in the same year as Galileo.

*'The heavens themselves, the planets and this centre*

*Observe degree, priority and place,*

*Insisture, course, proportion, season, form,*

*Office and custom in all line of order'*

Which three lines from Romeo's soliloquy could this context help to inform?



# Do It Now: Quotation Pictog

Without checking in your books, write down the three quotations from Act 1 that these photographs represent.



A young woman with long brown hair, wearing a white dress and a necklace, is sitting on a stone balcony. She has large, white, feathered angel wings on her back. She is looking upwards and to the right with a thoughtful expression. The balcony has a stone railing with decorative balusters. In the background, there is a window with dark frames and a textured wall. The lighting is soft and focused on the woman.

Act 2, Scene 2:  
Juliet on the Balcony

# Royal Shakespeare Company, 2018



# Family Identity

‘wherefore do you droop? why look you sad?’ (*King John*)

Based on this quotation from another Shakespeare play, what could Juliet mean by ‘wherefore’ here?

JULIET

O Romeo, Romeo! wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

ROMEO

[Aside] Shall I hear more, or shall I speak at th

JULIET

'Tis but thy name that is my enemy;  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? that which we call a rose  
By any other name would smell as sweet;

# Reading Act 2, Scene 2

- Lines: 109-189
- 3 readers needed: Romeo, Juliet and Nurse



# Written Task: Representation of Juliet



Dost thou love me? I know thou wilt say, "Ay"  
And I will take thy word; yet, if thou swear'st  
Thou mayest prove false: at lovers' perjuries  
They say Jove laughs. O gentle Romeo,  
If thou dost love, pronounce it faithfully; [...]  
O, swear not by the moon, th' inconstant moon,  
That monthly changes in her circled orb,  
Lest that thy love prove likewise variable.

Re-read lines 90-125.

'In this scene Juliet is shown to be a confident and intelligent young woman.'

To what extent do you agree with this view?

# Literary Context: Strong Women

As an optional challenge for homework, research other examples of strong women in Shakespeare's plays.

Starting with Cordelia and Desdemona, you may wish to particularly focus on rebellious daughters.





# Big Question:

Alongside speeches like Macbeth's 'Is this a dagger' and Hamlet's 'To be or not to be', this is arguably one of the most famous Shakespeare scenes. Why do you think that is the case?



Act 2, Scenes 3 and 6:  
Friar Lawrence on Love

## Act 2, Scene 3

FRIAR LAURENCE

Be plain, good son, and homely in thy drift;  
Riddling confession finds but riddling shrift.  
[...] Holy Saint Francis, what a change is here!  
Is Rosaline, whom thou didst love so dear,  
So soon forsaken? young men's love then lies  
Not truly in their hearts, but in their eyes.  
Jesu Maria, what a deal of brine  
Hath wash'd thy sallow cheeks for Rosaline!  
How much salt water thrown away in waste,  
To season love, that of it doth not taste!  
The sun not yet thy sighs from heaven clears,  
Thy old groans ring yet in my ancient ears;  
Lo, here upon thy cheek the stain doth sit  
Of an old tear that is not wash'd off yet:  
If e'er thou wast thyself and these woes thine,  
Thou and these woes were all for Rosaline:  
And art thou changed? pronounce this  
sentence then,

# Act 2, Scene 6

FRIAR LAURENCE

These violent delights have violent ends  
And in their triumph die, like fire and powder,  
Which as they kiss consume: the sweetest  
honey

Is loathsome in his own deliciousness  
And in the taste confounds the appetite:  
Therefore love moderately; long love doth so;  
Too swift arrives as tardy as too slow.

*Enter JULIET*

# Exam Format and AO1

To get higher marks, you need to break down the focus of the question and approach it from different directions.

*'Critical, exploratory, conceptualised response to task and whole text'*

You will learn quotations in the run up to the exam. Half of your essay will relate the extract to several other scenes.

Read the following extract from Act 3 Scene 2 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play Juliet is waiting for the Nurse to come back from meeting Romeo.

## **JULIET**

Come, night; come, Romeo; come, thou day in night;  
For thou wilt lie upon the wings of night  
Whiter than new snow on a raven's back.  
Come, gentle night, come, loving, black-brow'd night,  
5 Give me my Romeo; and, when he shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night  
And pay no worship to the garish sun.  
10 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  
To an impatient child that hath new robes  
15 And may not wear them. O, here comes my nurse,  
And she brings news; and every tongue that speaks  
But Romeo's name speaks heavenly eloquence.

Starting with this speech, explore how Shakespeare presents attitudes towards love in *Romeo and Juliet*.

Write about:

- how Shakespeare presents attitudes towards love in this speech
- how Shakespeare presents attitudes towards love in the play as a whole.

[30 marks]  
AO4 [4 marks]

# Conceptualising Love

What different types of love and relationships have featured in this play so far?

Create a mindmap that initially branches off with several types and then support with specific scenes/quotations.





# Written Task: Friar Lawrence on Love



Re-read lines 55-80 of II.3 and 9-20 of II.6. What are Friar Lawrence's views on love?

Success criteria:

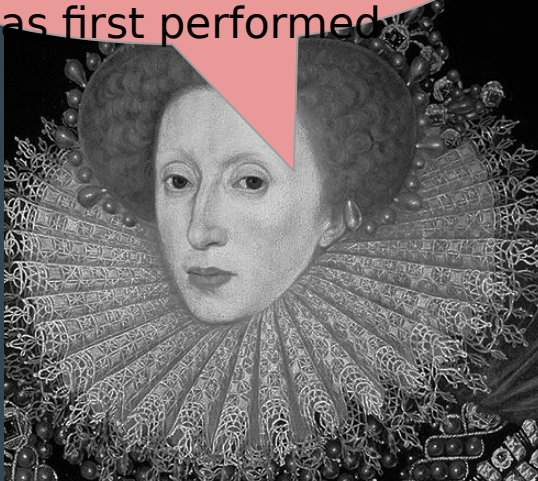
- Summarise and quote the Friar's views on Romeo's relationship/s and advice on love generally.
- Analyse how Shakespeare's language represents love in a certain light.

Additional challenges:

- Contrast the Friar's views to other characters from Act 1.

# Do It Now: Would I Lie to You?

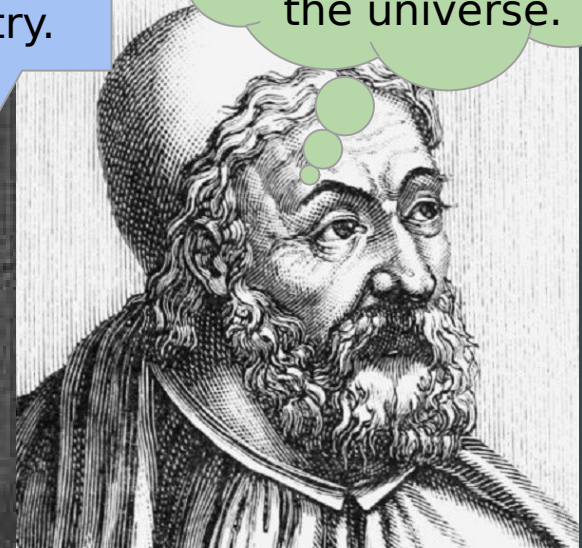
I, Elizabeth I, was the Queen of England when Romeo and Juliet was first performed.



I, Petrarch, was an Italian writer who significantly influenced Renaissance poetry.



I, Ptolemy, proposed that the Sun is at the centre of the universe.



Discuss the three statements by these historical figures and decide which one is a lie.

# Do It Now: Would I Lie to You?

I, Ptolemy, believed that the Earth was the centre of the universe. Copernicus challenged my theory in the 1500s.



A still from the movie 'The Hot Chick' showing three men in a tropical setting. The man on the left is wearing a red quilted vest over a black t-shirt and a black belt with a silver buckle. The man in the middle is wearing a black leather jacket with leopard print trim on the shoulders and a black belt with a large silver buckle. The man on the right is wearing a black leather vest over a black t-shirt and a black belt with a silver buckle. They are standing in front of a blue car. The background is a tropical setting with palm trees and other people.

Act 3, Scene 1:  
Duelling

# Reading Act 3, Scene 1

Lines: 1-89

Four readers needed: Benvolio, Mercutio, Tybalt, Romeo

# Tybalt and Romeo Dialogue

Villain am I none;

Therefore farewell, I see thou knowest  
me not.

TYBALT

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

ROMEO

I do protest I never injured thee,  
But love thee better than thou canst  
devise,  
Till thou shalt know the reason of my  
love,  
And so, good Capulet—which name I  
tender

As dead as earth ere I shall be satisfied

# Mercutio's Penultimate Speech

MERCUTIO

No, 'tis not so deep as a well, nor so wide as a church-door, but 'tis enough, 'twill serve. Ask for me tomorrow, and you shall find me a grave man. I am pepper'd, I warrant, for this world. A plague a' both your houses! 'Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A braggart, a rogue, a villain, that fights by the book of arithmetic! Why the dev'l came you between us? I was hurt under your

# Contextual Research

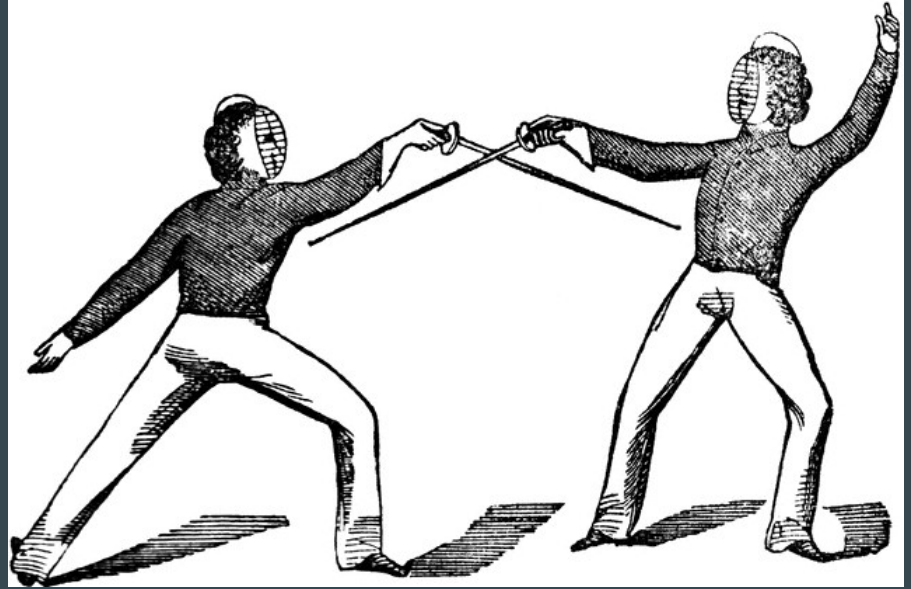
Use a device to research and take notes on the following topics.

1. What was the impact of the Bubonic Plague in the 1500s? Consider outbreaks, deaths, the theatre and Shakespeare's family.
2. What issues did Elizabethan London have with public violence? Consider street brawls and duelling.



# Historical Context: Duelling

- Noblemen were taught how to fence with swords.
- If somebody was insulted, dueling was sometimes used to settle disagreements.
- Though illegal, it was generally deemed to be honourable.
- There is also a duel with rapiers at the end of Shakespeare's 'Hamlet'.



# Historical Context: Plague

The first performance of *Romeo and Juliet* took place in 1594.

Theatres had only just reopened after a sustained outbreak of the plague.

During this period, over 10,000 people died in London.

Shakespeare personally



# Big Questions



Influenced by your research and reading of the text, discuss the following questions with your partner.

1. Why might the perspective of the original audience to references in the play to plagues have been particularly emotional?
2. To what extent are toxic masculinity and gang violence still relevant to a modern audience?

# 21st Century Gang Violence in London





# Act 3, Scene 1: Applying Context

# Writing Workshop: Developing 'Why'

What?

Start with a clear topic sentence that answers an aspect of the question and summarises what your point is. What has happened in that scene? What is that character's personality?

How?

Support with relevant evidence from the text and analyse how the writer expresses it. How does the writer use a language / structural feature? How does it affect

Why?

Explore why it has a wider significance. Was the writer engaging with a key idea or contextual factor? Does it link to another part of the text?

# A03: Examination Info

What big ideas does the text explore, promote or challenge? e.g. gender, power, morality.

Would the Elizabethan audience have had a different perspective to us? How do deeply held views (e.g. religious faith or feminism) affect interpretations?

*'Clear understanding of ideas/perspectives/contextual factors*

*shown by specific links between context/text/task'*

Context should be used to occasionally inform your interpretations of specific quotations.

Context needs to be relevant to the question, not just a generic bolt-on.

What historical events or other literary texts may have influenced the

# Writing Task



How does Shakespeare present male aggression in Act 3, Scene 1?

Success criteria:

- Plan and write 2-3 paragraphs on different types of aggression between male characters.
- Each must include close analysis of language (e.g. zoom-in on Tybalt's ambiguous use of 'injuries').
- There must be at least one example of using context/ideas/perspectives to illuminate your interpretation (e.g.



# Reading Act 3, Scene 1

Lines: 90-end

Four readers needed: Benvolio, Mercutio, Tybalt, Romeo

# Homework 3: Context Revision

Fill out the [double-sided context resource](#), linking the historical context to specific details from the text.