

WILLIAM SHAKESPEARE'S

ROMEO & JULIET



Teaching Resource Pack



Romeo and Juliet

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1. Two families in Verona	3	Click to go to this episode online
2. Love arrives at a party	6	Click to go to this episode online
3. Promises from a balcony	7	Click to go to this episode online
4. A secret wedding	8	Click to go to this episode online
5. Blood is spilled	9	Click to go to this episode online
6. Exile	11	Click to go to this episode online
7. A sleeping potion	12	Click to go to this episode online
8. The deep sleep and 9. A last goodbye	14	Click to go to this episode online
9. Resource sheets	16	

This teaching sequence provides a scheme of work to accompany *Romeo and Juliet* - an animated adaptation from **BBC Teach** - suitable for both Key Stage 2 and Key Stage 3. Titles and words **in blue** are hyperlinked - either to the web pages or to specific pages in this Resource Pack.

1. Two families in Verona

Synopsis

Rosaline introduces us to the Capulets and the Montagues, two feuding families in Verona, Italy. Tybalt - a Capulet - meets Benvolio - a Montague - in the street and they begin to fight. Enter Prince Escalus who orders them to lay down their swords and warns them that they will pay a high price for any future fighting.

We see Lord Capulet walking in the street with Paris, a young relative of Prince Escalus. They are discussing Lord Capulet's daughter, Juliet, who Paris wishes to marry. We learn that Lord Capulet is happy for his suit to proceed.

We see Romeo walking with Benvolio. They meet a servant of the Capulets who is carrying the guest list for a forthcoming party. They decide to attend the party in secret, but they will have to be careful: as Montagues they will not be welcome.

The scene changes to Juliet's bedroom where she is joined by her mother and her nursemaid. Lady Capulet is eager for Juliet to consider Paris for a husband.

Activities

Starter - Do you bite your thumb at me?

- Explain that Shakespeare used lots of amazing insults in his plays. To introduce your pupils to the Montague and Capulet feud, let's play with some of these insults!
- In a large classroom or hall space, ask your pupils to find a space. They should first 'balance the space' so that they are spread around the space - like evenly spread butter on toast.
- Now divide the class into Montagues and Capulets. You could give them a sticky label or badge, divide them according to register order, birthday or some other way.
- Ask pupils to move around the space, always balancing the space and avoiding clumps or groups of pupils.

- When a Capulet meets another Capulet, they can greet each other with a friendly greeting.
- When they meet someone from the rival family they should sneer and 'Bite their thumb' at the person. Continue this until everyone has had a chance to give a friendly or unfriendly greeting a few times.
- Next, tell pupils we will hone our Shakespearean insults.
- There are various Shakespearean insult generators online - eg [this one](#).
- Print off enough copies of the insult generator for each pupil to have one. Explain to pupils that they should take one element from each column and combine them to create their perfect insult. For example: *Thou art a lumpish, fat-kidneyed hedge-pig!* Give pupils some time to find an insult that they wish to start with before they move around the space insulting their peers!
- They should then walk around the space with their insults. When the teacher calls out a given signal, children should find a partner and take it in turns to insult each other. A good way of doing this is to use some dialogue from *Romeo and Juliet*:

Child 1 - Bites his or her thumb in the other child's face.

Child 2 says - Do you bite your thumb at me?

Child 1 says - Yes, sir. I bite my thumb at you.

Child 2 says - Then you are a... [Insert insult here]

Child 1 says - And you are a... [Insert insult here]

- When both children have insulted each other, they should repeat the exercise several times, with children exchanging different insults with a different partner each time.

Main activity - analysing the Prologue

- Ask pupils if they know the words *prophet* or *prophecy*? What do these words mean?
- The prefix 'pro' can mean 'before'. A prophecy is something that is *foretold* before it actually happens.
- Ask pupils if they know the words *dialogue* or *monologue*? What do they mean?
- The suffix 'logue' means speech. A dialogue is speech between two people. A monologue is a speech that somebody gives alone (usually on stage).

- If 'Pro' as a prefix can mean before and 'logue' as a suffix means speech, ask pupils what a *prologue* is likely to be.
- A prologue is an introductory speech that comes before the main part of a story.
- In his play *Romeo and Juliet*, Shakespeare includes a prologue that tells the audience what to expect in the play. We are going to look at it and perform it.
- In the Resource sheets there are 4 prologue cards with questions printed on them. Cut out and hand out the first 3 only. Give one card to a table group to look at collaboratively.
- Pupils do not need to read their cards yet - just investigate the patterns in the text.
- Note - these cards are printed here but also reproduced on a [Resource sheet](#) at the end of the lesson sequence.

1. 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**.

QUESTIONS

- How many lines are there in your part of the prologue?
- What is special about the colour-coded words?
- What is special about the words in capital letters?
- How many syllables (beats) are there in each line?

2. *From forth the fatal loins of these two **foes**
A pair of star-crossed lovers take their **LIFE**
Whose misadventured piteous **overthrows**
Doth with their **DEATH** bury their parents' **strife**.*

QUESTIONS

- How many lines are there in your part of the prologue?
- What is special about the colour-coded words?
- What is special about the words in capital letters?
- How many syllables (beats) are there in each line?
- Extra question: What is special about the first line? Why do you think it has been printed in italics?

3. The fearful passage of their death-marked **LOVE**
And the continuance of their parents' **RAGE**,
Which, but their children's end, naught could **remove**,
Is now the two hours' traffic of our **stage**;

QUESTIONS

- How many lines are there in your part of the prologue?
- What is special about the colour-coded words?
- What is special about the words in capital letters?
- How many syllables (beats) are there in each line?

Ask pupils to share their findings. Pupils should spot the following:

- Each verse is made up of four lines.
- The colour-coded words rhyme (A B A B rhyming pattern).
- The words in capital letters are antonyms or near *antonyms*. In Shakespeare, the positioning of antonyms close to each other in a line of verse is called *antithesis*. It places a clear emphasis on those words as important and gives clues to actors on where to place stresses when speaking.

- There are ten syllables per line, with an unstressed syllable followed by a stressed syllable (de DUM de DUM de DUM de DUM de DUM). This is called *iambic pentameter*.
- For card 2, pupils may also have spotted the use of *alliteration* as a figurative effect in the first line.
- Now hand out copies of the entire prologue and note the final couplet at the end. See the prologue [Resource sheet](#).

4. The which, if you with patient ears **attend**,
What here shall miss, our toil shall strive to **mend**.

Note that this final section is a short final 'verse' or couplet. The rhyming pattern has changed so that the last two lines rhyme with each other.

With the whole sonnet in front of them, challenge pupils to define a sonnet. What do they think the ingredients are?

- A Shakespearean sonnet is made up of four quatrains (verses with four lines) and a final couplet (two lines).
- Each line is written in iambic pentameter (ten syllables or beats).
- The rhyming pattern for the quatrains is A B A B.
- The final couplet is a rhyming couplet.

- Now, read the prologue sonnet together as a class.
- What does the sonnet tell us? (It actually gives away the entire story of *Romeo and Juliet* - two warring families, love between two young people, deaths of the two lovers and the ending of the ancient grudge between families).
- Going back to their individual sonnet sections, ask each group to devise a performance of their sonnet section.
- They should choose a word to STRESS on each line.
- They should choose an action or gesture for each line.

- They can decide whether to speak chorally, divide up their section for individual speakers, or use echoing/repetition of words or phrases. Essentially, they can devise whatever performance they wish of their sonnet section - trying to make it as engaging as it can be - as if they were a Shakespearean ensemble trying to capture the interest of their audience.
- Watch back the performances.
- Finish with the whole class reciting the final couplet together.

Explore further

Question

Ask your pupils for their opinion on the prologue device. Do they think that it is a good idea for Shakespeare to tell us the ending before the play even starts? What do they think of this spoiler? Does it ruin the story? Or does the inevitability of knowing the ending create a sense of further tragedy in the story?

More sonnets

Pupils will enjoy the sonnet structure and may even want to write their own sonnets. A great book for exploring sonnets further is Erik Didriksen's *Pop Sonnets* (Fourth Estate, 2015), which rewrites classic pop songs. They follow the sonnet pattern perfectly and are full of fun, recognisable songs. Pupils can enjoy trying to guess the song from the Shakespearean rewrites.



2. Love arrives at a party

Synopsis

We join Rosaline at the Capulets' masked ball, where Romeo arrives with Benvolio and Mercutio. Romeo is spotted by Tybalt - a Capulet - who wishes to confront him. He is intercepted by Lord Capulet who insists that he keeps quiet and does not spoil the party.

Romeo sees Juliet and falls in love - wondering 'Did my heart love til now?' - which leads Rosaline to reflect on how quickly things can change. Romeo introduces himself to Juliet and Rosaline comments that they look very sweet together, before remembering that Romeo is a Montague and that any relationship with Juliet will mean trouble.

Romeo learns that Juliet is a Capulet and says he is 'in debt to my greatest enemies for bringing me my greatest love'. Juliet too learns that Romeo is a Montague and says 'My only love comes from my only hate!'

Romeo, Benvolio and Mercutio leave the ball and Rosaline comments that the story of the 'star-crossed lovers' is underway.

Activities

Starter - Disguise in Shakespeare

Romeo and his friends disguise themselves in order to enter the Capulet ball. Disguise is a common theme in Shakespeare's plays. Disguise can be used for comic effect (mistaken identity and confusion) or in tragedies such as *Romeo and Juliet* (where the disguised appearance of Romeo at the ball starts a tragic chain of events) or *Hamlet* (where Hamlet disguises himself as mad in order to investigate and avenge his father's death).

This [online matching game](#) allows pupils to match disguise in Shakespeare with its effects and motives. No prior knowledge of the plays is needed. Can pupils also guess what type of plays they are (*comedy* or *tragedy*)?

Main activity - the balcony scene sonnet

See the [Resource sheet](#) of the conversation between Romeo and Juliet when they first meet at the party, from Shakespeare's original text. Do pupils notice anything about it?

Pupils should recognise that this text is actually a shared sonnet. It is 14 lines long and written as three quatrains and a couplet, with the correct number of beats per line and rhyming structure.

The fact that Romeo and Juliet can speak together in a perfect sonnet form when they first meet shows how in-tune with each other they are and how real and true their love for each other is!

Pupils could now:

- Annotate a copy of the sonnet, showing the features - 3 quatrains, 10 beats per line, A B A B rhyme structure and final rhyming couplet. As a class, you could also discuss and make notes of any similes, alliteration, synonyms and antonyms and other figurative language choices.
- Read the shared sonnet and discuss its meaning. (Romeo compares Juliet to a holy shrine or a saint. He pretends to be worried that if he touches her, he will tarnish her. If that happens, he says his lips will smooth out any stain with a kiss. Juliet replies by saying that saints have hands, and it is fine for their hands to touch. Romeo asks about lips. 'Saints have lips too, don't they?' Juliet replies that they do indeed, and they use their lips to say prayers. Romeo says that he can pray too, and that his prayer is for a kiss from Juliet.)
- Write their own modern language version of the duologue for performance. See the [Resource sheet](#) cartoon strip with speech bubbles to allow them to write their simplified version.
- Perform their modern language duologues in pairs.
- Perform the original language version of the duologue in pairs.



3. Promises from a balcony

Synopsis

The masked ball has ended and Benvolio and Mercutio are looking for Romeo, who has gone missing. They leave without finding Romeo but Rosaline spots him hiding below Juliet's balcony. Juliet appears on the balcony and Romeo says 'But soft! What light from yonder window breaks?'

Romeo listens as Juliet speaks her thoughts: 'O Romeo, Romeo, wherefore art thou Romeo?' He then reveals himself and the couple declare their love for one another. Juliet becomes anxious that their relationship is progressing too fast and urges Romeo that 'This bud of love...might blossom into a beautiful flower by the next time we meet'. Romeo urges Juliet to commit herself to him and she says that she will send a messenger to him in the morning to find out if he wishes to marry her.

Juliet is called inside by the nurse - saying 'Parting is such sweet sorrow' - and Rosaline reflects that the couple only met that night and now they are planning to get married.

Activities

Starter activity - the balcony scene

This is possibly the most iconic scene in *Romeo and Juliet* - the appearance of Juliet at the balcony and the realisation that love is blossoming in the midst of hate. Why does Romeo have to be a Montague? His name and his personality are entirely separate from one another. The famous 'Wherefore art thou Romeo?' which many mistakenly believe means 'Where are you, Romeo?' actually means 'Why are you, Romeo?' In other words, 'Why have I fallen in love with someone who bears the name of Montague - my enemy?'

Here, it is worth looking at previous interpretations of this famous scene and discussing them with pupils. Which is their favourite interpretation? What is the time period? Versions can easily be found online, including Baz Luhrmann's famous 1990s version, which features Leonardo di Caprio and Clare Danes. Be aware that it is a 12 Certificate, so chose any clips with care.

Main activity - oracy

The focus of this lesson activity is oracy - performing an abridged version of the balcony scene. A large classroom space or hall would be useful. A shortened and slightly simplified script of the balcony scene appears in the [Resource sheets](#).

Put pupils into pairs or groups and try performing the scene using some of the approaches from the menu below. Groups of four may be less intimidating for pupils than romantic pairs! You may pick and choose which approaches you wish:

1. GHOSTING - Groups of four are needed for this activity. Two pupils take on the roles of Romeo and Juliet. Each pupil has another pupil at their shoulder, feeding the lines to them quietly. These 'ghosts' are the pupils with the scripts. The pupils playing Romeo and Juliet should have their hands free, so that they can be as expressive as possible and not be tied to the script. Not only will this help their performances, but you will find that they soon start to become familiar with the text and require less feeding from the 'ghosts'.
2. LABAN EFFORTS - Rudolf Laban (1879-1958) was an Austro-Hungarian choreographer and movement theorist. His work is often used by actors in the rehearsal studio. One approach - inspired by Laban - is to use different *efforts* when saying the lines in a text. First, give pupils a line of text - eg 'A rose by any other name would smell as sweet'. Try saying the line in a neutral voice. Now try saying it as if you were SLASHING at the words or PINCHING the words. What effect does this have?

Once you have played around with this, try adding different *efforts* to the whole scene. In a romantic scene like this, you might ask pupils to say the line as if they were TICKLING the words, STROKING the words, FLOATING through the words, PRESSING the words, WRINGING the words. Pupils might even try some incongruous Laban efforts such as PUNCHING or SLASHING at the words. Write a selection of these words on the board and let pupils (in groups of four or in pairs) play around with the scene trying their different approaches. There is a [Resource sheet](#) containing a printable page suggesting some Laban *efforts*.



3. ONE LINE SCENE - Ask pupil pairings or groups to choose the most important line for Romeo and the most important line for Juliet. This will undoubtedly create some debate. When the most important line is chosen, play out the scene as a duologue, showing all the emotions of the scene and trying to tell the story of the whole scene, but the catch is that pupils are only allowed to say their one line! The effort to tell the story will then be entirely focussed on body language, gesture and vocal intonation.

4. MODERN LANGUAGE - As with the previous lesson, it is always interesting to allow pupils to create their own modern interpretations of a scene. This usually works best once they have played with the original text and have a full understanding of what the characters are saying to each other. After an improvised modern interpretation, it is often interesting to return to the original text and see if performance using Shakespeare's own language is affected by the modern retelling.

4. A secret wedding

Synopsis

Romeo goes to Friar Lawrence, where he declares his love for Juliet and asks for the friar to marry them. The friar is aware of the feud between the Capulets and the Montagues but views the marriage as a possible way to heal the rift between them and so agrees to help Romeo.

The scene changes to the centre of Verona, where Romeo is talking with Benvolio and Mercutio. The nurse arrives - she is Juliet's messenger - and Romeo assures her that his love for Juliet is true. He urges the nurse to return to Juliet and tell her to meet him at the church that afternoon, so that Friar Lawrence can marry them.

Juliet is in her bedroom feeling anxious: it is three hours since the nurse was due to meet Romeo and there is still no news from her. The nurse arrives and after a short delay passes on Romeo's message.

Later that day Friar Lawrence ushers Romeo, Juliet and the nurse into church for the secret wedding.

Activities

Starter - fake wedding portraits

Explain to pupils that they are going to create fake wedding portraits for Romeo and Juliet. Imagine that both sides of the family are invited to the wedding.

- Divide the class into groups of 12.
- The characters will be made up of the following: Romeo, Juliet, Friar Lawrence, The Nurse, Lord Capulet, Lady Capulet, Lord Montague, Lady Montague, Tybalt, Benvolio, Mercutio and The Prince. (See the [Resource sheet](#) of the main characters as a reference).
- Tell each family group that they are about to have their photos taken for a glossy magazine covering the wedding.

- Give pupils a few minutes to work out what their 'happy family' pose is, or poses will be (clue - there will probably be a number of disparate groups within the tableau).
- Look at the happy family poses that each group has created.
- Now tell the group that the photo shoot has ended.
- Give each group two minutes to work out where the group members would move to and how they would look at and interact with each other when the shoot was finished (eg Tybalt and Mercutio might suddenly be at each other's throats; Benvolio might be trying to break up the fight, while the Prince looks on angrily).
- Allow the pupils to create a short segue from the 'happy family' pose to the candid pose.
- Watch the two freeze frames segue from one to the other.
- Discuss the relationships that this has revealed as a whole class.

Short written task

Tell pupils that when Shakespeare writes about the wedding, there is a sense of foreboding and a foreshadowing of the tragic events that will come later in the play. Juliet has a strange and ominous feeling even as the wedding approaches.

- Imagine that Romeo and Juliet had to write their own wedding vows. What would their wishes be for the future? Will they make reference to their families? Will they talk of leaving Verona for somewhere safer? What promises will they make to each other?
- In writing their vows, can pupils capture that ominous sense of foreboding? Will it creep into Romeo and Juliet's vows to each other?
- *Extension.* Some pupils might want to try writing the vows as another shared sonnet, with the same rhyming pattern, quatrain and couplet structure and iambic pentameter rhythm.

Plenary debate

What do pupils think about the involvement of Friar Lawrence and the Nurse in this secret plan:

- Is it sensible or mature of them to be involved?
- Would you expect trusted adults to sanction a secret wedding like this?
- How does this reflect on them?

5. Blood is spilled

Synopsis

NB: This episode includes sensitive issues including the deaths of both Mercutio and Tybalt. Teachers are advised to watch the episode before sharing with their groups to assess its suitability.

Benvolio and Mercutio are on the streets of Verona when Tybalt appears accompanied by fellow Capulets. Hot-headed Tybalt challenges them but Benvolio reminds them of the Prince's warning regarding further violence and urges them to calm down.

Romeo arrives and is also challenged by Tybalt but Romeo refuses to be baited, knowing that he is now related to Tybalt through his secret marriage to Juliet. Mercutio is unhappy with Romeo's refusal to fight and takes up Tybalt's challenge. Swords are drawn and despite the efforts of Romeo and Benvolio to keep them apart Mercutio is stabbed and dies a short time later.

Romeo is enraged by his friend's death and now draws his own sword. He fights with Tybalt and kills him. Benvolio hurries Romeo away from the scene while Rosaline wonders what Romeo can possibly say to Juliet about the events.

Activities

Starter - archetypes

- Ask pupils to move around the space, balancing it so that there are no gaps, like evenly buttered toast. If pupils see a gap they should make their way into it and ensure that coverage of the floor space is even.
- Ask them to be aware of the group as a collective, instinctively filling spaces as they see them.
- Explain to pupils that they will now change the way that they are moving in response to certain trigger words.
- Call out the words from the table below and ask pupils to alter their movement to try to convey the meaning of the words. How might these characters communicate personalities through movement?

WARRIOR	MOTHER	TRICKSTER
INNOCENT	JESTER	VILLAIN

- After a while, split the class in half and have each half watch the other half's movement performances.
- Pick out good examples that communicate character through movement alone and spotlight those performances.

Now explain to students that they have been using *archetypes*. In drama these are ideals or models: prototype characters against which all other created characters can be compared.

- Using the same archetype words, ask pupils to layer their performance by adding vocalisation to their movement.
- Give the pupils this phrase from the play: 'A plague on both your houses!'
- Call out the archetype words again and ask the pupils to move and say their line in different ways.
- How would a 'villain' move and say 'A plague on both your houses!'
- How would an 'innocent' move and say 'A plague on both your houses!'
- Watch some of the performances. Can we see characters forming? Do you recognise any of these characters as characters from the play? What archetype is Juliet? Tybalt? Mercutio?

Role on the wall for Tybalt

In the [Resource sheets](#) there is a Role on the wall template for Tybalt and a [list of quotes](#) from Tybalt's character.

- Hand out the Role on the wall and discuss how Tybalt behaves in the play. What scenes has he appeared in so far? What has Rosaline said about him? How has he behaved towards other characters?
- Complete the Role on the wall. The inside of the Role on the wall should show how the character feels on the inside. What character traits do they have? Tybalt might be described as 'cruel' or 'vindictive' for example.
- On the outside of the Role on the wall, pupils should write examples of how the character wishes himself to be seen by the outside world. Tybalt might want to convey 'bravery' or 'family honour' for example.

- Once pupils have created and shared their Role on the wall ideas, add in an additional layer. Hand out the character quotes for Tybalt.
- Can pupils link the quotes to the characteristics they have marked on their Role on the wall?

Extension. This activity lends itself well to a POINT, EVIDENCE, EXPLAIN type essay. Pupils will be able to write sentences or short paragraphs that amount to a detailed character analysis with support from the text. For example, *I think that Tybalt is a vindictive person. He spots Romeo at the party and immediately wants to fight him, even when Lord Capulet asks him to calm down. Tybalt's line in the text is '.....'.*



6. Exile

Synopsis

Prince Escalus asks Benvolio to explain how the fight between Romeo and Tybalt began and Benvolio gives a fair account of the deaths of both Mercutio and Tybalt. Lord and Lady Capulet argue for Romeo to be punished while Lord Montague argues for leniency. The Prince declares that Romeo is to be banished to Mantua.

The nurse breaks the news to Juliet that Romeo has killed Tybalt and Rosaline reflects on how difficult it must be for Juliet, knowing that her husband has committed such an act. The nurse says she will go to Friar Lawrence, where Romeo is hiding, and bring him to Juliet for a final farewell.

Friar Lawrence informs Romeo of the Prince's decision and Romeo laments that banishment will mean leaving Juliet. The nurse arrives to summon Romeo to the Capulet household and Rosaline worries about what will happen if Romeo is discovered.

At the Capulet house Romeo shares a brief farewell with Juliet, his departure hastened by Lady Capulet who is coming to Juliet's room. Rosaline wonders why Lady Capulet should be so eager to speak to her daughter.

Activities

Starter - Who is Prince Escalus?

- In this 'Follow the leader' activity, one person is exiled from the room (let's call them Romeo) and the rest of the class move around the classroom or hall, balancing the space as in previous exercises.
- A leader is appointed and the leader makes repeated movements or gestures as they travel around - eg tapping their head or clicking fingers. Everybody else copies the leader. At intervals the leader begins a new movement or gesture and everyone silently copies.
- The exiled Romeo is invited back into the room and asked to identify Prince Escalus, the leader.

- The point at which they are most likely to be able to guess is when Prince Escalus changes movement or gesture. However, if the group work well together, the changes should become slick and symbiotic. Tell pupils it isn't even necessary to keep eyes on the leader, as only one person has to spot the movement/gesture change and emulate it so that it spreads through the group.
- If Romeo guesses Escalus correctly, then a new Romeo is exiled and the game begins again with a different Escalus.
- This game is good for building concentration and collaborative focus within an ensemble of actors.

Main activity - Newspaper reports

Imagine you are an investigative journalist. You are covering a hot story - the fight between Romeo and Tybalt that left Tybalt and Mercutio dead and Romeo banished. Your job is to write a newspaper report about the events.

- Analyse newspaper reports. Bring newspapers to school to analyse and look at online news reports on news websites.
- Discuss the features as follows:
 1. **Headline** - usually short and snappy, perhaps featuring alliteration or a pun.
 2. **By-line** - the name of the author of the article.
 3. **Orientation paragraph** - the first paragraph with details of the WHO, WHAT, WHEN and WHERE of the story.
 4. **Main body** - lots more detail about the story, clarifying HOW and WHY things happened and usually including some quotes from key witnesses or people involved in the story.
 5. **Reorientation** - summarising the story at the end and perhaps including some additional details of what the characters are up to NOW.
 6. **Past tense** - this is something that has already happened.
- Write down on the whiteboard the main characters that pupils want to interview for the newspaper report. Anticipate that pupils will want to interview Romeo, Juliet, the Nurse, Prince Escalus and perhaps members of the Capulet family who are angry about Tybalt's death. They may also want to interview bystanders who saw the events take place.
- An analysis of the events is included in a [Resource sheet](#) to assist with the creation of the report. There is also a [newspaper template](#) provided.

- In pairs, ask pupils to role play as news reporters asking the characters questions to generate quotes for their newspapers (eg 'How did you feel when..?' / 'What did you think about..?' / 'Were you surprised that...?' Etc)
- For example, a reporter might ask Prince Escalus, 'Why did you feel that banishing Romeo Montague was the only option in this case?'
- As an alternative, pupils could create their own Verona News channel and film a news segment with interviews about the spilt blood and subsequent exile of Romeo.
- There is a newspaper template in the **Resource pack** which pupils can use to write up their stories. It includes space for a name for the paper, a headline, by-line, photo, caption and text.

7. A sleeping potion

NB: Episode 7 includes sensitive issues including Juliet drinking the sleeping potion. Teachers are advised to watch the episode before sharing with their groups to assess its suitability.

Synopsis

Lady Capulet visits Juliet in her bedroom and tells her that she is to marry Paris on Thursday. Juliet is distraught - she is already married of course - and says she will not do it. Lord Capulet arrives and is incensed by Juliet's refusal. He tells Juliet either she will marry Paris or she will leave the Capulet household.

Juliet decides she must visit Friar Lawrence and seek his help and Rosaline expresses hope that the Friar can speak some sense to her, but worries that everything is 'getting out of hand'.

When Juliet arrives at Friar Lawrence's church she finds Paris is already there, making arrangements for the wedding. Once she is alone with the Friar she begs him to think of some way to help her. The Friar says there is a 'ray of hope' and gives Juliet a strong sleeping potion. Rosaline goes on to describe the Friar's plan: Juliet is to return home and say she agrees to marry Paris; then she should take the sleeping potion that night, which is so strong that her family will believe her to be dead; the Friar will send a letter to Romeo telling him of what has happened, so that Romeo can return when Juliet wakes up two days later in the family tomb; then the two of them can escape together.

Rosaline concludes that the plan sounds 'ridiculous' and hopes that Friar Lawrence knows what he's doing.

This set of lesson activities has an oracy focus.



Activities

Starter - discussion about patriarchy

Ask pupils if any of them have heard the term *patriarchy* or *patriarchal society*. Read a dictionary definition of patriarchy: *a system of society or government in which men hold the power and women are largely excluded from it.*

Ask pupils what evidence of a patriarchal society is evident from the story of *Romeo and Juliet* so far. Expect pupils to say:

- Juliet is not expected to have any say in her choice of husband. Her father wants her to marry Lord Paris and she is simply expected to follow his wishes.
- When Juliet tries to rebel, her father disowns her (in the play he repeatedly insults her and actually calls her 'baggage').
- It is the men who fight in the street and dominate the world of Verona, imposing and maintaining the ancient grudge between Capulets and Montagues.
- Even Lady Capulet encourages Juliet to follow her father's instructions and marry Paris.
- Lords Capulet and Montague, and Prince Escalus seem to have the main power in Verona. There do not seem to be any women in authority.

Ask pupils whether Juliet stands up to patriarchy and male domination. Can they explain how she does this? Pupils might say:

- Juliet seeks to control her situation and resists her father's choices for her.
- Juliet and Romeo seem a very equal partnership in their relationship. They share the sonnet together and she successfully argues that he should not be allowed to kiss her on the lips at first meeting.
- Juliet has her own mind and is able to weigh up the rights and wrongs of Romeo's killing of Tybalt.

Main activity - the character of Juliet

Now - continuing the discussion about Juliet's intelligence and her ability to make choices for herself - turn to a discussion of the potion.

- Ask pupils to imagine that the classroom has been diagonally bisected. Along the diagonal line, the start of the line is 'Strongly agree' and the end of the line is 'Strongly disagree'.
- Give pupils some simple statements such as 'Breakfast is the most important meal of the day'. Ask pupils to position themselves on the line. Some will strongly agree, others strongly disagree and many will find spaces in between.
- Ask pupils to justify why they have positioned themselves in particular spaces.
- Consider other statements on this Agree / Disagree continuum and ask pupils to vote with their feet again. For example, *School uniform should be banned / Pupils should be restricted to one hour of screen time per evening / Etc.* Ask pupils to justify their physical positioning once again.
- Now say 'Juliet's most appealing choice is to take the sleeping potion.'
- Ask pupils to place themselves on the line and go to pupils individually to ask them to justify their positions.
- This can be developed further into a *conscience alley*.
- Ask pupils to form an alley along which Juliet (the teacher in role) can walk. Juliet should pause and wait for pupils to her left and right to give her advice. Should she take the potion or not? Do this slowly and deliberately so that you can hear all the views and justifications.

Written follow-up

After the conscience alley activity pupils might write a short incidental write about the decision that Juliet must face. What are the pros and cons of taking the potion? Encourage pupils to use the language of balanced arguments to do this. (*On the one hand... / On the other hand... / Some people might argue... / Conversely... / Etc*)

8. The deep sleep and 9. A last goodbye

Synopsis

NB: Episode 9 includes sensitive issues including the suicides of both Romeo and Juliet. Teachers are advised to watch the episode before sharing with their groups to assess its suitability.

The Capulet household are getting ready for Juliet's wedding to Paris and Rosaline comments that all their plans will come to nothing if Juliet takes the sleeping potion. Juliet enters and - acting on Friar Lawrence's instructions - asks her father's forgiveness, saying that from now on she will do as he tells her. In response Lord Capulet says they will bring the wedding forward to the following morning.

That evening Juliet asks to be left alone in her bedroom. She takes the sleeping potion and falls into a deep sleep.

The following morning Lord Capulet can be heard stirring the household to action and telling the nurse to wake Juliet. The nurse, then Lady Capulet, then Lord Capulet all fail to wake Juliet and, in tears, conclude she must be dead. Juliet is placed in the Capulet family tomb, where she will sleep for the next two days.

In Mantua Romeo has a visitor - but unfortunately it is not the friar with the letter from Friar Lawrence. It is Romeo's servant - Balthasar - who tells Romeo about Juliet's 'death'. Romeo is distraught and immediately begins to make plans to return to Verona that evening. Rosaline wonders what he can be planning to do.

Rosaline prefaces the final episode of the story by saying that knowledge of the events about to happen have been pieced together retrospectively from the words of Friar Lawrence and Balthasar and also from a letter that Romeo writes to his father.

Romeo visits an apothecary where he buys some poison. Romeo intends to take the poison to Juliet's tomb and drink it there.

Friar Lawrence meets Friar John - the person he entrusted with the letter for Romeo. Friar John reveals that he was unable to deliver the letter to Romeo in Mantua, meaning that Romeo has no knowledge of Friar Lawrence's plan. Friar Lawrence is in a panic, and determines to rush to Juliet's tomb in the hope of catching her as she wakes and explaining what has happened.

Outside the tomb Romeo gives a letter to Balthasar, written for his father, and warns Balthasar to stay away whatever he sees or hears. Inside the tomb Romeo joins Juliet and declares 'here I will rest with you forever'. He drinks the poison and dies.

Friar Lawrence arrives and learns from Balthasar that Romeo has gone into the tomb. Friar Lawrence joins Juliet in tomb just as she wakes and sees Romeo beside her. Friar Lawrence urges her to leave the tomb with him, saying that they will be discovered by the night watch. But Juliet refuses: she takes Romeo's dagger and declares 'O happy dagger - my body is your sheath.'

Prince Escalus calls the Capulets and Montagues together, both families now united in grief. The Prince declares: 'A sad peace is upon this morning... For never was there a story of more woe than this of Juliet and her Romeo.'

Activities

Ten-point summary freeze framing

In the [Resource sheets](#) is a ten-point summary of the story of *Romeo and Juliet*. Now that pupils know the entire story, they can create their own freeze framed version in small groups.

- Divide the class into five groups.
- Give each group two of the ten-point plot summary sentences.
- Ask each group to create a freeze frame for their two plot-point summaries.
- The freeze frames should be frozen pictures with no speaking. One pupil in the group may choose to narrate the freeze frame by reading out the freeze frame plot-point. Or they may choose to ask the teacher to read it.
- Watch the freeze frames in chronological order to create a ten minute mini-production of *Romeo and Juliet*.

- As an extension, you could give pupils lines to say as they perform their freeze frame. A list of ten lines from the play matched to the ten-point summary is included in the [Resource sheets](#). You could give a line to each group as they perform their freeze frame.
- You could also use thought-tracking or interviewing to ask characters in the freeze frame their thoughts or feelings.

Graphs showing levels of contentment

- Using the ten-point summary [Resource sheet](#) again, cut up the ten points and give a copy to a group of pupils.
- Ask pupils to draw the [axes of a line graph](#) on A3 paper. The x axis shows time. The y axis shows levels of happiness, ranging from miserable (the lowest point on the axis) to ecstatically happy (the highest point on the axis).
- Ask pupils to create a graph for Romeo, showing how happy he is at different points of the story by plotting the ten-point summary points on the graph. How does Romeo's happiness track upwards and downwards over time?
- Create a similar graph for Juliet. Is it the same or different? Why?

Obituaries

At the end of the story Romeo and Juliet are immortalised as a golden statue and the warring families are reconciled.

- Take a look at obituaries in newspapers and online. Perhaps look at obituaries of 'ordinary people' from the local press, and obituaries of famous figures from the worlds of sport, entertainment, politics, etc.
- What are the identifiable features of an obituary? Can you annotate an obituary with its essential attributes?
- Ask pupils to create their own obituaries for Romeo and/or Juliet.

Follow-up

As a follow-up - and to investigate different animated versions of the story - pupils could watch the catchy pop video animation of *Romeo and Juliet* from [Shakespeare in Shorts](#). Ask pupils how this version compares with the one they have been watching. Is the storytelling clear in this version? How does it deal with the themes of the story? What impact does the modern setting have? What age range would you recommend this version for?

A final note regarding the deaths of Romeo and Juliet

Any discussion of the events of the play inevitably requires reference to the suicides of the two leading characters. You, the teacher, will know best how to approach this issue with your group; but the following advice may be useful:

- Signpost the support services which exist (for example, [ChildLine](#) and the [BBC Action Line](#))
- Take care when referring to methods of suicide - there's no need to go into detail
- Remind students that Romeo and Juliet are characters in a story - they are not real
- Be sure to close down any conversations about the relative effectiveness of different methods of suicide
- Ensure that suicide is not glorified in any way - the tensions within the play could have been resolved without either Romeo or Juliet taking their own life.

ROMEO AND JULIET: 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-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love
And the continuance of their parents' rage,
Which, but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which, if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

1. 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**.

QUESTIONS

- How many lines are there in your part of the prologue?
- What is special about the colour-coded words?
- What is special about the words in capital letters?
- How many syllables (beats) are there in each line?

3. The fearful passage of their death-marked **LOVE**
And the continuance of their parents' **RAGE**,
Which, but their children's end, naught could **remove**,
Is now the two hours' traffic of our **stage**;

QUESTIONS

- How many lines are there in your part of the prologue?
- What is special about the colour-coded words?
- What is special about the words in capital letters?
- How many syllables (beats) are there in each line?



2. *From forth the fatal loins of these two **foes***
A pair of star-crossed lovers take their **LIFE**
Whose misadventured piteous **overthrows**
Doth with their **DEATH** bury their parents' **strife**.

QUESTIONS

- How many lines are there in your part of the prologue?
- What is special about the colour-coded words?
- What is special about the words in capital letters?
- How many syllables (beats) are there in each line?
- Extra question: What is special about the first line. Why do you think it has been printed in italics?

4. The which, if you with patient ears **attend**,
What here shall miss, our toil shall strive to **mend**.



Romeo and Juliet: Act I, Scene 5

Sonnet

[Romeo] If I profane with my unworthiest 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.

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

[Juliet] Saints do not move, though grant for prayers' sake.

[Romeo] Then move not, while my prayer's effect I take.

Romeo and Juliet: Act 2, Scene 2

Balcony scene - adpated

Romeo:

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.
It is my lady, O, it is my love!
The brightness of her cheek would shame the stars,
As daylight doth a lamp.
See how she leans her cheek upon her hand
O that I were a glove upon that hand,
That I might touch that cheek!

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.
'Tis but thy name that is my enemy:
Thou art thyself, though not a Montague.
What's in a name? That which we call a rose
By any other name would smell as sweet;

Romeo:

I take thee at thy word.
Henceforth I never will be Romeo.

Juliet:

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

Romeo:

With love's light wings did I overperch these walls,
For stony limits cannot hold love out.

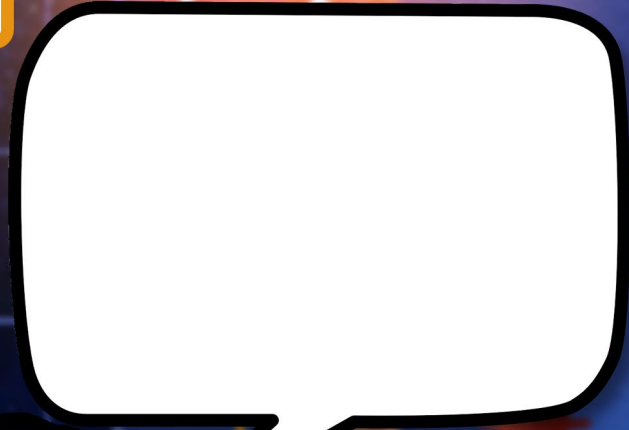
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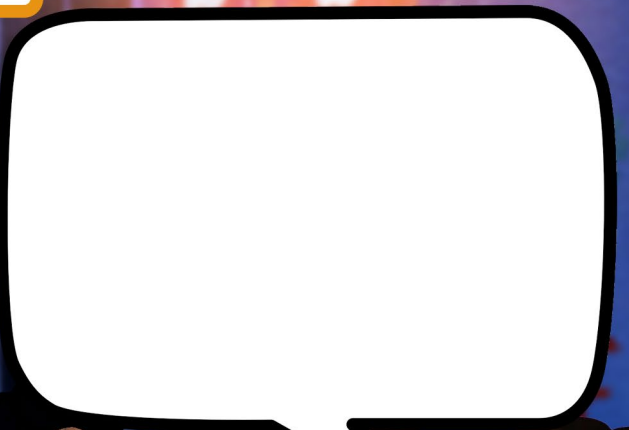
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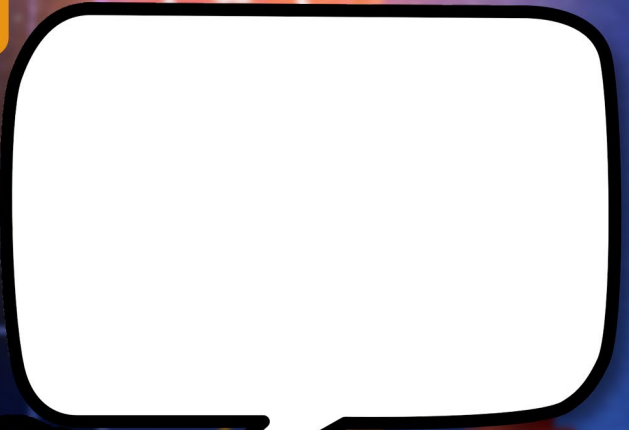
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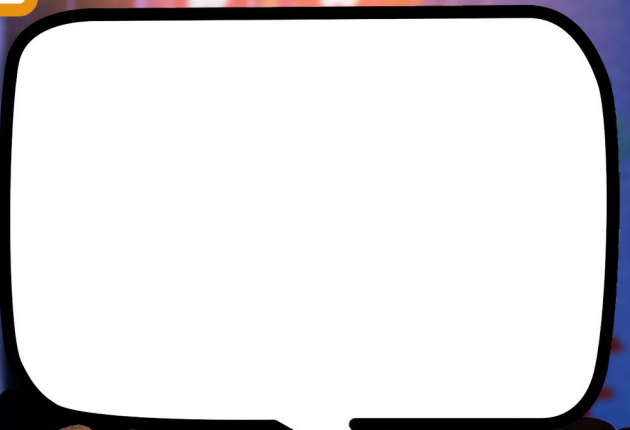
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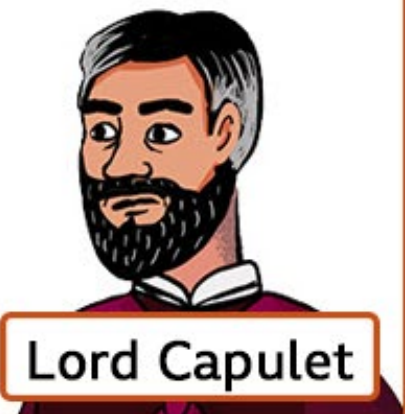


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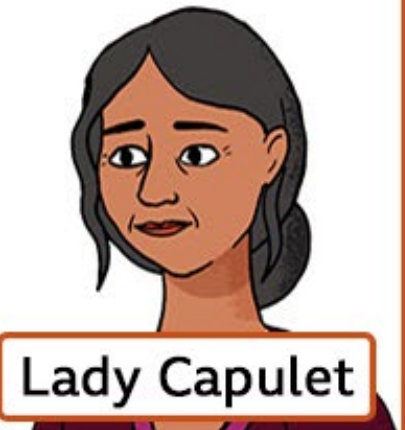


Laban - efforts

TICKLE	STROKE	PUSH
FLOAT	PRESS	SQUEEZE
FLICK	DAB	GLIDE



Lord Capulet



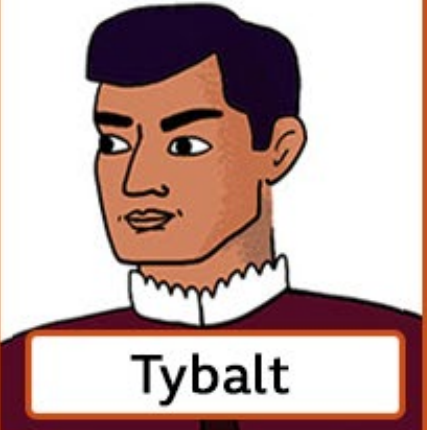
Lady Capulet



Juliet



Rosaline



Tybalt



Lord Montague



Romeo



Benvolio



Balthasar



Friar Lawrence



Prince Escalus



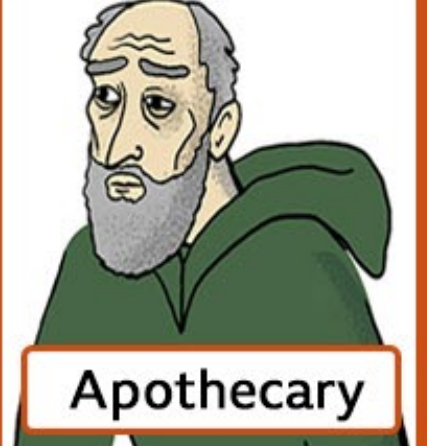
Mercutio



Paris

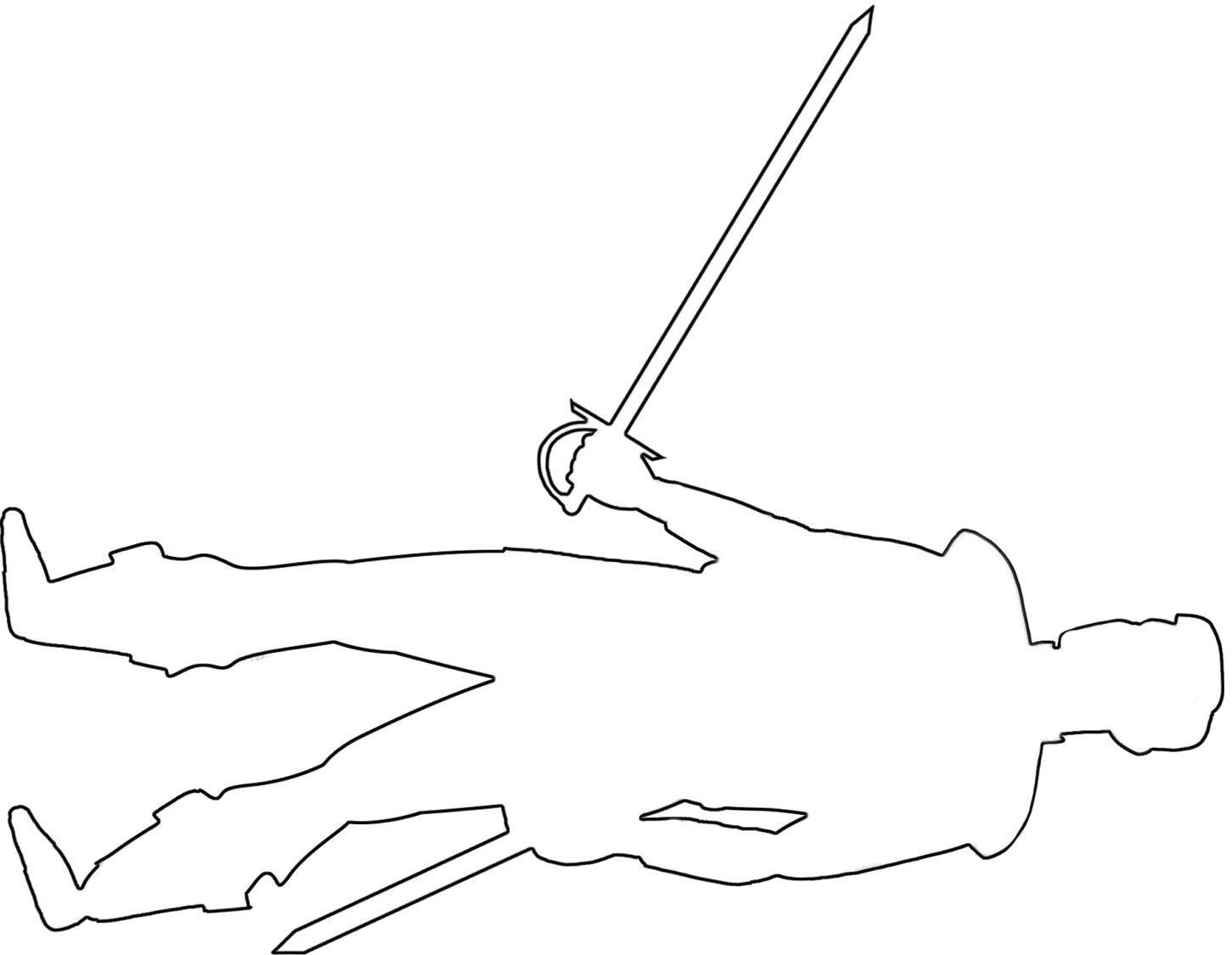


Nurse



Apothecary

Tybalt - Role on the wall



Tybalt - quotes

Things Tybalt says:	Things others say about Tybalt:
<p><i>(Fighting in the street at the start of the play)</i> 'Peace? I hate the word, As I hate hell and all Montagues.'</p>	<p>Benvolio: <i>(Talking about the fight in the street)</i> 'The fiery Tybalt...hissed in scorn.'</p>
<p><i>(When he sees Romeo at the party)</i> 'Uncle, this is a Montague...that villain Romeo! To strike him dead, I hold it not a sin!'</p>	<p>Mercutio: <i>(Explaining to Romeo who Tybalt is)</i> 'They call him King of Cats.'</p>
<p><i>(When he sees Romeo the day after Romeo marries Juliet)</i> 'Romeo, the hate I bear thee can afford no better term than this - thou art a villain!'</p>	<p>Lady Capulet: <i>(When she discovers that Tybalt is dead)</i> 'Tybalt, my cousin! O my brother's child! O, the blood is spilt O my dear kinsman!'</p>

Blank writing area with 15 vertical lines for text entry.

Vertical rectangular box for text entry.

Large vertical rectangular box for text entry, spanning the middle and bottom sections.

Large vertical rectangular box for text entry, spanning the middle and bottom sections.

Blank writing area with 10 vertical lines for text entry.

Vertical rectangular box for text entry.

Large empty rectangular box for text or graphics.

Analysis of events

1. Romeo is on his way back from his wedding, accompanied by his friends Benvolio and Mercutio. Juliet is back at home with her Nurse.
2. They bump into Tybalt and his gang.
3. Tybalt tries to force a fight with Romeo by saying how much he hates him.
4. Romeo replies by saying that he loves Tybalt like a brother - meaning that he has married Juliet and they are now 'family' even though Tybalt doesn't know this yet.
5. Mercutio is angry that Romeo is behaving in a way that seems cowardly and offers to fight Tybalt instead.
6. When Mercutio and Tybalt start to fight, Romeo gets between them to try to break it up, but Tybalt stabs Mercutio.
7. Mercutio dies.
8. Tybalt walks away.
9. Romeo is so full of anger at the death of Mercutio that he strikes out at Tybalt as he returns and kills him.
10. Romeo realises what he has done. He has killed Juliet's cousin. He runs away.
11. The Prince banishes Romeo.

10-Point summary

1. The Montagues and Capulets are at war and fight in the streets of Verona. Meanwhile, Romeo Montague is moping around as his new girlfriend, Rosaline, is not interested in him anymore.
2. The Prince of Verona breaks up a Montague / Capulet fight and says that he will deal harshly with anyone who fights in the streets again.
3. Romeo and his friends Mercutio and Benvolio sneak into a Capulet party. Romeo spots Juliet Capulet and falls instantly in love with her. Juliet's angry cousin Tybalt sees Romeo and tries to get him ejected from the party.
4. After the party Romeo sneaks to Juliet's balcony. Despite them both realising that a relationship between a Montague and Capulet might cause trouble, they agree to marry.
5. Juliet's nurse and Romeo's friend, Friar Lawrence, help the pair to sneak out and marry the next day.
6. After the secret wedding, Romeo and his friends bump into Tybalt who tries to pick a fight. Tybalt kills Mercutio, and Romeo is furious. He strikes at Tybalt and kills him. Prince Escalus banishes Romeo to Mantua.
7. Juliet discovers that Romeo has been banished. She is grief-stricken. Her father wants her to marry Count Paris, but she and the Friar come up with a plan; she will take a special sleeping potion that will make her appear to be dead.
8. Friar Lawrence sends the message to Romeo that Juliet is sleeping in the Capulet vault and not dead. But the message that Romeo actually receives is from his servant, Balthasar, saying that Juliet is dead.
9. Romeo returns to Verona and goes to Juliet's grave. He poisons himself at her bedside.
10. Juliet wakes up to find Romeo dead. She takes his dagger and kills herself in grief. The Montagues and Capulets are reconciled in grief and build a statue to remember Romeo and Juliet and their legacy.

Ten quotes to match with the ten events

1. *Capulets to Montagues (or vice versa):*
'Do you bite your thumb at us, sir?'
2. *Prince Escalus to the Montagues and Capulets:*
'Throw your mistempered weapons to the ground!'
3. *Tybalt (when he sees Romeo):*
'Uncle - this is a Montague - our foe!'
4. *Juliet:*
'Romeo, Romeo. Wherefore art thou Romeo?'
5. *Friar Lawrence (about the wedding):*
'This alliance may so happy prove.'
6. *Tybalt (to Romeo):*
'Thou art a villain!'
7. *Juliet (thinking about taking the potion):*
'What if this mixture do not work at all?'
8. *Romeo (when he gets the message that Juliet has died):*
'Is it even so? Then I defy you stars!'
9. *Romeo:*
'Thus - with a kiss - I die.'
10. *The Chorus:*
'For never was a story of more woe / Than this of Juliet and her Romeo.'

10 events for Time / Happiness graph

Cut out the boxes and place them in the appropriate spot on your Time / Happiness graph

<p>1. The Montagues and Capulets are at war and fight in the streets of Verona. Meanwhile, Romeo Montague is moping around as his new girlfriend, Rosaline, is not interested in him anymore.</p>	<p>2. The Prince of Verona breaks up a Montague / Capulet fight and says that he will deal harshly with anyone who fights in the streets again.</p>	<p>3. Romeo and his friends Mercutio and Benvolio sneak into a Capulet party. Romeo spots Juliet Capulet and falls instantly in love with her. Juliet's angry cousin, Tybalt, sees Romeo and tries to get him ejected from the party.</p>	<p>4. After the party Romeo sneaks to Juliet's balcony. Despite them both realising that a relationship between a Montague and Capulet might cause trouble, they agree to marry.</p>	<p>5. Juliet's nurse and Romeo's friend the Friar help the pair to sneak out and marry the next day</p>
<p>6. After the secret wedding, Romeo and his friends bump into Tybalt who tries to pick a fight. Tybalt kills Mercutio, and Romeo is furious. He strikes at Tybalt and kills him. Prince Escalus banishes Romeo to Mantua.</p>	<p>7. Juliet discovers that Romeo has been banished. She is grief-stricken. Her father wants her to marry Count Paris, but she and the Friar come up with a plan: she will take a special sleeping potion that will make her appear to be dead.</p>	<p>8. Friar Lawrence sends the message to Romeo that Juliet is sleeping in the Capulet vault and not dead. Due to a mix up, the message Romeo actually receives is from his servant, Balthasar, saying that Juliet is dead.</p>	<p>9. Romeo returns to Verona and goes to Juliet's grave. He poisons himself at her bedside.</p>	<p>10. Juliet wakes up to find Romeo dead. She takes his dagger and kills herself in grief. The Montagues and Capulets are reconciled in grief and build a statue to remember Romeo and Juliet and their legacy.</p>



Template for Time / Happiness graph

