



**GLOBE
EDUCATION**

ROMEO AND JULIET

STUDENT'S BOOKLET

**AGES 14 - 19
[KEY STAGE 4/5]**

NAME:

CLASS:

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TEXT IN PERFORMANCE

DRAMATIS PERSONAE

CAPULETS:

JULIET - *a thirteen-year-old girl from Verona, only child of the rich Capulet*
CAPULET - *her father*
CAPULET'S WIFE - *her mother*
COUSIN CAPULET - *a relative of her father's*
NURSE - *Juliet's wet nurse*
PETER - *Nurse's man*
TYBALT - *Juliet's cousin*
TYBALT'S PAGE
PETRUCHIO - *a follower of Tybalt*
SAMSON - *a Capulet retainer*
GREGORY - *another Capulet retainer*
SERVINGMEN - *in the Capulet household*

MONTAGUES:

ROMEO - *sole son and heir of the Montague family*
MONTAGUE - *Romeo's father*
MONTAGUE'S WIFE - *Romeo's mother*
BENVOLIO - *Romeo's cousin*
BALTHASAR - *Romeo's man*
ABRAHAM - *a Montague retainer*
SERVINGMEN - *in the Montague household*

THE PRINCE'S KINDRED:

PRINCE ESCALUS - *governor of Verona*
MERCUTIO - *his kinsman, and friend of Romeo's*
COUNTY PARIS - *another kinsman, suitor to Juliet*
PARIS' PAGE
MERCUTIO'S PAGE

OTHERS:

CHORUS
CITIZENS - *of Verona*
FRIAR LAURENCE - *a Franciscan*
FRIAR JOHN - *another Franciscan*
APOTHECARY - *of Mantua*

THREE WATCHMEN

THREE MUSICIANS - *Simon Catling, Hugh Rebeck, and James Soundpost*

Attendants, Masquers, Torchbearers, Guests and Gentlewomen

TEXT IN PERFORMANCE

THE NEW GLOBE THEATRE



Photograph: Simon Annand



Photograph: John Trammer



Photograph: John Trammer



Photograph: John Trammer

1) Describe what is contained in each image.

2) Explain the connection between the images.

Extension activity: To what extent do you think these images are relevant to theatre in the twenty-first century?

TEXT IN PERFORMANCE

THE NEW GLOBE THEATRE

Research Tasks:

There's some space below to make notes on areas of research. You can include other research in the form of loose-leaf notes in your Student Booklet.

1) Who was Sam Wanamaker? Why did he want to rebuild a Shakespearean theatre on Bankside? How long did the process take and what hurdles were encountered and overcome along the way? How similar is the new Globe to the original one (building methods, building materials, use of any modern technologies) and how much do we know for certain about the first Globe?

This image shows a full page of white paper with horizontal black lines, resembling notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

TEXT IN PERFORMANCE

THE NEW GLOBE THEATRE

Research Tasks: Continued

2) Some Globe productions have put ideas about original Elizabethan and Jacobean theatre practices into practice. These include:

- costume
- pronunciation
- use of authentic musical instruments and sound effects
- all-male companies

Choose one of these areas to research.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook paper. There are no margins, text, or other markings on the page.

TEXT IN PERFORMANCE

MOVING AND FIGHTING

How might the shape and layout of the Globe's stage make particular demands of actors?

In which parts of the play do scenes take place that need carefully rehearsed movements?

Extension activity: Watch the first part of Act 1 Scene 1 of *Romeo and Juliet* performed at the Globe in 2013. Write down any examples of carefully choreographed moves from this clip that you notice.

TEXT IN PERFORMANCE

MOVING AND FIGHTING

My five adjectives about Tybalt:

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____

My advice to the actor playing Tybalt about his posture and movements:

Shakespeare's World:

Most Elizabethan gentlemen carried swords in public and many had a dagger too. These weapons were worn more as a sign of status than for defence. However younger gentlemen (or 'gallants') did fight in the streets. The fact that even the servants in *Romeo and Juliet* carry swords and shields too (not normally carried at all), is a sign of just how extreme the old feud has become.

TEXT IN PERFORMANCE

MOVING AND FIGHTING

Staging a fight:

- How would you stage the fight scene involving Tybalt, Romeo and Mercutio (Act 3 Scene 1 particularly lines 55-143)?
- How naturalistic would the fighting be or would it be more stylised?

Work in pairs, using the space below to make notes and then record your ideas on a storyboard sheet. Include your storyboard sheet as a loose-leaf page inside this Student Booklet.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

TEXT IN PERFORMANCE

PLAYING ROMEO

Answer these questions about Romeo at the beginning of Act 1:

1) Who am I?

2) Where am I?

3) When is it?

4) What do I want?

5) Why do I want it?

6) How will I get it?

7) What must I overcome?

Repeat this for Romeo at another point in the play (.....):

1) Who am I?

2) Where am I?

3) When is it?

4) What do I want?

5) Why do I want it?

6) How will I get it?

7) What must I overcome?

Extension activity: How did your answers differ? What did you learn from this about playing Romeo at different points in the play?

TEXT IN PERFORMANCE

PLAYING ROMEO

Read the following three accounts by actors who have played Romeo at the Globe. Discuss and make notes about any of the following:

- personal insights about 'becoming' Romeo
- creative ideas they brought to the role
- anxieties or misgivings about the role
- insights they brought to the role from background reading/research/lectures
- how all of this translated into the performance they gave as Romeo

Tom Burke (2004):

I'm starting to find the humour in Romeo...It's just something I wasn't really expecting. I suppose it connects to the more playful aspect I've found just recently in Romeo's relationship with the Friar. I'd always thought of that as a very serious relationship because they talk about serious things but actually a serious subject doesn't always go with a serious tone. There was just a little bit of mischief there today which I liked. John [McEnery, Friar Laurence] was talking to me, asking 'Have you been up late? What have you been up to?' [II.3] and I was just enjoying the fact that he doesn't know where I've been and the mystery that gives me. Also I enjoyed the fact that I have something to tell him; he knows that I have something to tell him and wouldn't I just tell him straightaway? I don't tell him very clearly – I say: 'I have been feasting with mine enemy,/Where on a sudden one hath wounded me/That's by me wounded.[II.3.45-7] He says 'Just please be plain.'

The more I put myself into this, the more it seems to work. There's always a tendency to take the edges off one's own personality and any personal behaviour patterns because you don't want to impose anything on a part. I didn't want to impose anything on it for the first two weeks, but actually you kind of have to allow all those little strange parts of yourself out, and a lot of them are right and work...For instance, sometimes when people are talking to me, whatever they want me to do or be I'll get this perverse urge to do the opposite. A sort of rebellious thing, I suppose: if somebody starts saying 'Now Tom, we need to talk seriously,' I immediately want to do something silly. I didn't think that was right for Romeo, but I'm beginning to think maybe it is right for my physical life onstage.

TEXT IN PERFORMANCE

PLAYING ROMEO

Richard Madden (2007 touring production)

Romeo is changing all the time. Because he is young, there are a lot of quick changes in his character. One minute he's this lover, daydreamer, angst-y teenager, and then within thirty seconds he switches: his friend has just been killed in front of him, and he turns instantly into this man who has this terrible guilt. I'm trying to develop that change from boy to man, which is difficult, but I think it is coming, especially in the second half. Having a new space really lends itself to having to re-experience everything for the first time. When you're looking around each night you are seeing different things, and the space is different. If you're on stage in a theatre you have to generate that freshness every night, which is a hard job. When you're on tour you have to renegotiate a space, which lends itself to you being affected by different things every night.

Sam Valentine (2015)

...it's so well known, it's hard to keep it fresh. And I guess it will be hard to keep the audience guessing. Well we'll never keep them guessing but to keep the audience on their toes even though they know what's going to happen – I mean it's said at the beginning by the chorus isn't it. Which is quite nice I suppose, even though people know it very well the chorus is still there just to remind them anyway!

On the copy of *Romeo & Juliet* I'd bought before we got sent the cut down script, I had the Penguin edition, and on the front it's got a quote from Baz Luhrmann who directed that film a few years ago with Leonardo DiCaprio. And it says Romeo was the first rebel without a cause. And I think that's really nice, but I think my feeling at the moment is; he is, but maybe less so than Mercutio. Maybe Mercutio is more that rebel without a cause. Romeo feels very sensitive and very, like he really wants to be sensitive but he's in this laddy group that's going around. So my impressions of him are, yeah, sensitive, kind, attentive, passionate, desperately wants to be loved properly. And to love, because I don't think his parents ever – him and Juliet come from quite wealthy families and never had that kind of personal, touchy feely family loving stuff. So yeah I think that's what he's going for

TEXT IN PERFORMANCE

PLAYING JULIET

Answer these questions about Juliet at the beginning of Act 1:

1) Who am I?

2) Where am I?

3) When is it?

4) What do I want?

5) Why do I want it?

6) How will I get it?

7) What must I overcome?

Repeat this for Juliet at another point in the play (.....):

1) Who am I?

2) Where am I?

3) When is it?

4) What do I want?

5) Why do I want it?

6) How will I get it?

7) What must I overcome?

Extension activity: How did your answers differ? What did you learn from this about playing Juliet at different points in the play?

TEXT IN PERFORMANCE

PLAYING JULIET

Read the following extracts from blog posts by actress Kananu Kirimi who played Juliet at the Globe in 2004. Discuss:

- the creative ideas she brought to the role
- any anxieties or misgivings about the role
- any insights she brought to the role from background reading/research/lectures
- how all of this translated into the performance she gave as Juliet

(You can read these posts in full and more of Kananu's reflections here: shakespearesglobe.com/discovery-space/adopt-an-actor/archive/juliet-played-by-kananu-kirimi)

April 2nd 2004: First Impressions of Juliet

We've only just started rehearsals, but what's really struck me is how much I don't know about her! Juliet is a young girl in a rich family. Her family seems quite strict (her father certainly doesn't like being crossed). I'm not sure how we're going to use the idea that her position is very restricted but that's interesting me at the moment. I'm finding that there are a lot of things I don't know as Kananu approaching the character of Juliet, and there are lots of things she must not know as Juliet. That came up early this week, when Tom [Burke, Romeo], Tim [Carroll, Master of Play] and I talked about the feast scene (1.5). When Romeo takes Juliet's hand at their first meeting, you could assume that her reaction is 'Oh, I love you' straightaway because you know the story already – we anticipate they will fall in love and become the core of a tragedy. But if you're at a party and someone grabs your hand, you're more likely to be taken aback. You might think they were a bit strange and your first reaction might be to tell them to 'Get off!' Juliet doesn't know what's going to happen next, so I've been trying to avoid making assumptions because I know the story... I trying to unclog myself and approach it afresh.



Photograph: Andy Bradshaw

TEXT IN PERFORMANCE

PLAYING JULIET

April 9th 2004: Tudor Group

The Tudor Group came in this week to talk to us about Elizabethan life – it's really useful background for original practices. I'd heard about this group of people who live as Tudors for two days a week, but I wasn't sure what to expect: it sounds like a slightly odd thing to do! They turned out to be lovely and the amount of information they had about Tudor life was astounding. They know so much because, as far as is possible, they actually live that life and have lived it for over twenty years. They wear the clothes in the way the Tudors would have done (lots of layers and no underwear) and use Tudor etiquette. It made the period seem very human and immediate instead of a distant other world.

Etiquette:

Whilst there are similarities, of course there are also big differences between the periods. Tudor etiquette, for one thing, was very complicated. They held themselves in a completely different way – their posture was very upright and their movements seem a lot more graceful than ours. Ruth [member of the Tudor group] showed me how women would have curtsied and the movement is really simple but I can't get it right! You're meant to keep a really straight back and bend like a ballet dancer when they do plié. I keep sticking my bottom out so my curtsy makes me look like a duck. I told Ruth that I didn't feel very graceful doing the movements and she explained that was because modern posture encourages you to stick your chest out and sort of stick your bottom out, whereas the Elizabethans would have been in a better alignment. It's good to have something physical that I know I need to practice!

Correct etiquette was incredibly important for the Tudors – how you were treated signalled your place in the social hierarchy – so we did another exercise to familiarise ourselves with the different greetings appropriate to different the ranks of society. Tim [Carroll, Master of Play] gave us all a position within the social hierarchy and we had to walk around the room and greet each other. Women have an easy time of it because they just have to vary how much they bend their knees (how low the curtsy is), but for men it's more complicated. They have to kiss their hands, offer the hand with a kiss on it to the lady, then take a large step back. This is the Italian version: the English version involves taking your hat off and giving an elaborate flourish with your hand. The idea of the differences between English and Italian etiquette is interesting because obviously though Romeo and Juliet was written and performed in Britain, the action is set in Verona, Italy. It got me thinking about how setting and social ritual would influence Act I, scene 5... if we choose Italian forms of greeting in line with a Verona setting, then Romeo and Juliet's first touch is even more remarkable because in Italy you didn't touch hands in greeting.

TEXT IN PERFORMANCE

PLAYING JULIET

April 16th 2004: Hysterics

Today Bette and I have been doing Act three, scene two: the scene where the Nurse tells Juliet that Tybalt is dead and Romeo has been banished. I came in this morning and Bette said ‘we’re doing our weeping and wailing this morning, aren’t we?’ It’s a very dramatic scene and we’ve been trying hard to figure out what’s going on behind from the hysterics. It’s surprisingly hard to just act ‘hysterical’. As Bette said after our rehearsal, it’s very useful having something to actually concentrate on doing, rather than just pouring out your grief (which you could do I suppose, that seems to be the way it was written). Instead of just going ‘Ay me, ay me’, Tim asked us to try and to think about what the Nurse is doing by expressing herself in this way: is there anything in addition to her grief? How does she want to affect me – what is it that she wants from Juliet? It might seem like wailing on the surface but maybe she wants to make me feel bad, or to change my mind and make me realise that marrying Romeo was a terrible decision. Perhaps she’s thinking about the dangerous situation she’s put herself in.

For Juliet, that scene may be a case of simply hearing the news and doing nothing but reacting with a denial: that’s what I started out playing, as though I was just saying ‘No. NO. NOO.’ Then Tim suggested that when you get bad news, you don’t just deny it – instead you often try to change it, and make it better somehow: if you told me ‘Your whole family is dead’, I might say ‘What? You mean my mother, my father, my sister, my brother...’ You try to undo or modify what the other person has said. If you confront the other person with what they have said, they might actually have to rephrase it: ‘Well, no, your whole family isn’t dead...’ Thinking in this way helped me become more active and involved in the scene – it wouldn’t be very interesting if I simply thought ‘poor me, poor me’ from beginning to end!

TEXT IN PERFORMANCE

WRITING ABOUT PERFORMANCE

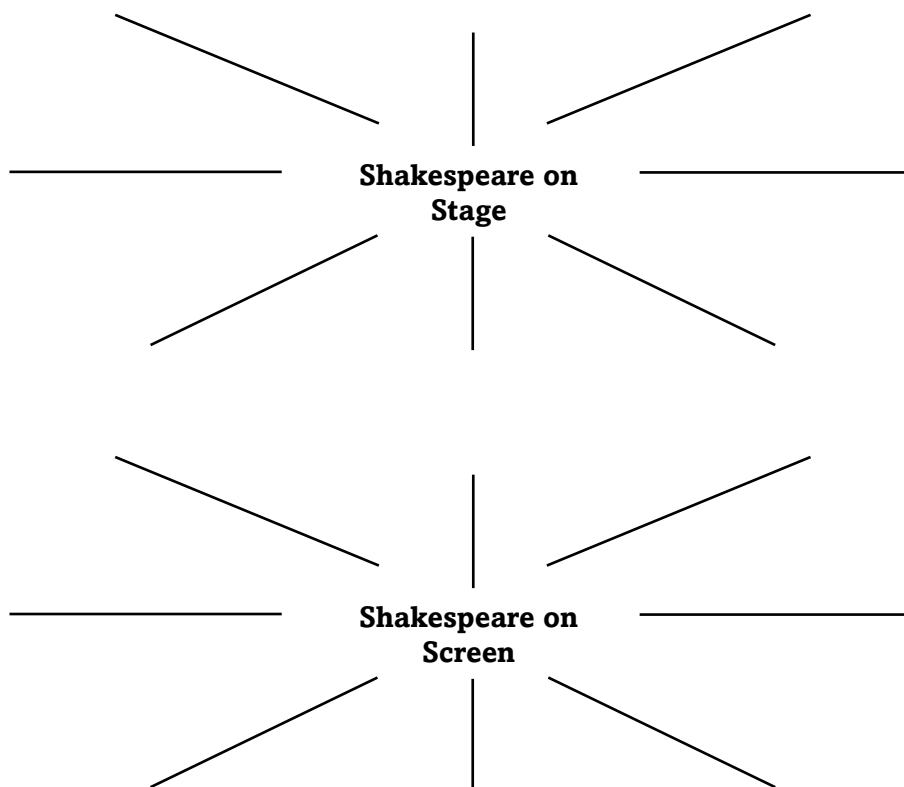
“Shakespeare and all great dramatists have their maximum effect on stage but bear to be or must be studied at home before or after or both.”

- Gerald Manley Hopkins

On the Stage		On the Page
	<p>At this point in the play’s final scene, both Romeo and Juliet lie dead. Over the remaining 150 lines of the play, the audience witnesses other characters making this dreadful discovery and trying to work out why these events have happened and who is to blame.</p> <p>The mood of the scene – with its two protagonists dead and the setting being the Capulet tomb – is one of death and mourning. On stage, the first part of this section could be frantic with many characters appearing including watchmen and the prince’s attendants. The scene also brings news of the off-stage death of Romeo’s mother “dead tonight” of “Grief” on hearing that her son had been banished. On stage are the bodies of not only Romeo and Juliet but also Paris, all physical evidence of the tragic consequences of the feud. When the Prince talks about losing “a brace of kinsmen” and uses the imperative “See what a scourge is laid upon your hate” he might point to or gesture towards the three young people who have so tragically died.</p> <p>The actors playing the other characters will seem shocked and confused and also very saddened by events. They also learn that their hatred must finally give way to friendship and forgiveness. When Capulet says “give me thy hand” to Montague and Montague says he will raise a statue of Juliet “in pure gold”, these are powerful symbols – amidst the violence and death – of a more peaceful future.</p>	

TEXT IN PERFORMANCE

ON STAGE AND SCREEN



Our film still is taken from

(Include your research into past productions and/or film adaptations of *Romeo and Juliet* on loose-leaf pages within your Student Booklet.)

<p>What kind of shot is it? (e.g. long shot, close up, extreme close up, aerial shot)</p>	<p>What effect does the lighting have? (e.g. brightness, naturalness, light source, what's in shadow)</p>
<p>What do you notice about the use of colour? (e.g. colour palette, contrasts, connotations, and symbolism of colours)</p>	<p>What's in the frame? How is the frame composed?</p>

TEXT IN PERFORMANCE

ACT I, SCENE 5

Shakespeare's World

In the Tudor and Stuart periods, the upper classes hired musicians and actors and held grand celebrations in their own houses. Masques could be anything from a simple fancy-dress party (where everyone wore a mask) to a full-scale theatrical show. The simple masque in *Romeo and Juliet* is a chance for the youth of Verona to flirt with each other, whilst under the cover of disguise. Crucially it gives Romeo and his friends the chance to enter the Capulet household without being detected.

List all the references to the Capulet ball in Act 1 Scenes 1-4 that you can find:

Extension activity: How does Shakespeare show that the characters' anticipation is building? How does Shakespeare build the audience's anticipation of this scene?

TEXT IN PERFORMANCE

ACT I, SCENE 5

Essay Task:

Write a detailed commentary about Act 1 Scene 5 that also assesses the scene's significance in the play as a whole. Remember to:

- write about each 'section' of the scene
- make points about characters, themes, language and context
- support points with textual evidence
- make links between this scene and other parts of the play

You should use the following pages to plan your essay.

Section A:

HEAD SERVINGMAN	Where's Potpan, that he helps not to take away? He shift a trencher, he scrape a trencher!	
1 SERVINGMAN	When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.	5
HEAD SERVINGMAN	Away with the join-stools, remove the court-cupboard, look to the plate. Good thou, save me a piece of marchpane and, as thou loves me, let the porter let in Susan Grindstone and Nell, Anthony and Potpan.	10
2 SERVINGMAN	Ay, boy, ready.	
HEAD SERVINGMAN	You are looked for, and called for, asked for, and sought for, in the great chamber.	
3 SERVINGMAN	We cannot be here and there too. Cheerly, boys, be brisk awhile, and the longer liver take all. <i>Exeunt.</i>	14

Enter [CAPULET, CAPULET'S WIFE, JULIET, TYBALT, NURSE, County PARIS, COUSIN CAPULET, Tybalt's Page, Attendants and] all the Guests and Gentlewomen to the Masquers.

CAPULET	Welcome, gentlemen. Ladies that have their toes Unplagued with corns will walk a bout with you. Ah, my mistresses, which of you all Will not deny to dance? She that makes dainty, She, I'll swear, hath corns. Am I come near ye now? Welcome, gentlemen. I have seen the day That I have worn a visor and could tell A whispering tale in a fair lady's ear, Such as would please. 'Tis gone, 'tis gone, 'tis gone. You are welcome, gentlemen. Come, musicians, play.	20 25
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Music plays and they dance.

TEXT IN PERFORMANCE

ACT I, SCENE 5

	A hall, a hall! Give room and foot it, girls. More light, you knaves, and turn the tables up. And quench the fire, the room is grown too hot. Ah, sirrah, this unlooked-for sport comes well. Nay, sit, nay, sit, good cousin Capulet, For you and I are past our dancing days. How long is't now since last yourself and I Were in a masque?	30
COUSIN CAPULET	By'r Lady, thirty years.	
CAPULET	What man, 'tis not so much, 'tis not so much: 'Tis since the nuptial of Lucentio. Come Pentecost as quickly as it will, Some five-and-twenty years, and then we masqued.	35
COUSIN CAPULET	'Tis more, 'tis more, his son is elder, sir, His son is thirty.	
CAPULET	Will you tell me that? His son was but a ward two years ago.	40

Section B:

ROMEO [<i>to a Servingman</i>]	What lady' that which doth enrich the hand Of yonder night?	
SERVINGMAN	I know not, sir. O, she doth teach the torches to burn bright. It seems she hangs upon the cheek of night As a rich jewel in an Ethiop'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 And, touching hers, make blessed my rude hand. Did my heart love till now? Forswear it, sight, For I ne'er saw true beauty till this night.	45 50
TYBALT	This by his voice should be a Montague. Fetch me my by my rapier, boy. What, dares the slave Come hither, covered with an antic face, To fleer and scorn at our solemnity? Now by the stock and honour of my kin, To strike him dead I hold it not a sin.	[<i>Exit Page.</i>] 55

TEXT IN PERFORMANCE

ACT I, SCENE 5

Section C:

CAPULET	Why, how now, kinsman, wherefore storm you so?	
TYBALT	Uncle, this is a Montague, our foe, A villain that is hither come in spite To scorn at our solemnity this night.	60
CAPULET	Young Romeo is it?	
TYBALT	'Tis he, that villain Romeo.	
CAPULET	Content thee, gentle coz, let him alone. 'A bears him like a portly gentleman And, to say truth, Verona brags of him To be a virtuous and well-governed youth. I would not for the wealth of all this 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, An ill-beseeming semblance for a feast.	65 70
TYBALT	It fits when such a villain is a guest. I'll not endure him.	
CAPULET	He shall be endured. What, goodman boy, I say he shall, go to! Am I the master here or you? Go to! You'll not endure him? God shall mend my soul, You'll make a mutiny among my guests, You will set cock-a-hoop, you'll be the man!	75 80
TYBALT	Why, uncle, 'tis a shame.	
CAPULET	Go to, go to. You are a saucy boy. Is't so indeed? This trick may chance to scathe you, I know what. You must contrary me! – Marry, 'tis time, Well said, my hearts. – You are a princ Cox, go, Be quiet, or – More light, more light! – For shame, I'll make you quiet. – What, cheerly, my hearts!	85
TYBALT	Patience perforce with willful choler meeting Makes my flesh tremble in their different greeting. I will withdraw, but this intrusion shall, Now seeming sweet, convert to bitt' rest gall.	90 <i>Exit.</i>

TEXT IN PERFORMANCE

ACT I, SCENE 5

Section D:

ROMEO	If I profane with my unworhiest hand This holy shrine, the gentle sin is this: My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss. 95	
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?	100
JULIET	Ay, pilgrim, lips that they must use in prayer.	
ROMEO	O then, dear saint, let lips do what hands so – They pray; grant thou, lest faith turn to despair.	
JULIET	Saints do not move, though grants for prayers' sake.	
ROMEO	Then move not while my prayer's effect I take. [<i>Kisses her.</i>]	105
JULIET	Thus from my lips by thine my sin is purged.	
JULIET	Then have my lips the sin that they have took.	
ROMEO	Sin from my lips? O trespass sweetly urged! Give me my sin again. [<i>Kisses her.</i>]	
JULIET	You kiss by th' book.	
NURSE	Madam, your mother craves a word with you. 110 [<i>Juliet moves towards her mother.</i>]	
ROMEO	What is her mother?	
NURSE	Marry, bachelor, Her mother is the lady of the house, And a good lady, and a wise and a virtuous. I nursed her daughter that you talked withal. I tell you, he that can lay hold of her 115 Shall have the chinks.	
ROMEO	Is she a Capulet? O dear account! My life is my foe's debt.	
BENVOLIO	Away, be gone, the sport is at the best.	
ROMEO	Ay, so I fear; the more is my unrest.	
CAPULET	Nay, gentlemen, prepare not to be gone; 120 We have a trifling foolish banquet towards. [<i>They whisper in his ear.</i>] Is it e'en so? Why then, I thank you all. I thank you, honest gentlemen, good night. More torches here! Come on them, let's to bed. Ah, sirrah, by my fay, it waxes late. 125 I'll to my rest.	

Exeunt [all but Juliet and Nurse.]

TEXT IN PERFORMANCE

ACT I, SCENE 5

Section E:

[illegible]

NURSE The son and heir of old Tiberio.

JULIET What's he that now is going out of door?

NURSE Marry, that I think be young Petruchio. 130

JULIET What's he that follows here, that would not dance?

NURSE I know not.

JULIET Go ask his name.

[Nurse moves away.]

If he be married,
My grave is like to be my wedding bed.

NURSE *[returning]* His name is Romeo, and a Montague, 135
The only son of your great enemy.

JULIET My only love sprung from my only hate,
 Too early seen unknown, and known too late!
 Prodigious birth of love it is to me
 That I must love a loathed enemy, 140

NURSE What's tis, what's tis?

[illegible]

NURSE Anon, anon!
Come, let's away, the strangers all are gone. *Exeunt.*

ACT I, SCENE 5

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

LANGUAGE

CLUES ABOUT CHARACTERS

For each of these epithets from Act 1 Scene 5, find out:

- Who is being spoken about?
- Who is speaking?

1) “villain”

2) “gentle coz”

3) “kinsman”

4) “our foe”

5) “saucy boy”

6) “dear saint”

7) “bachelor”

8) “a loathed enemy”

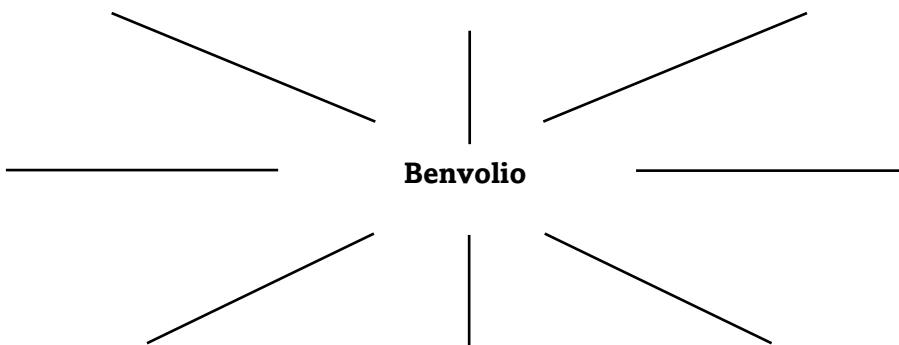
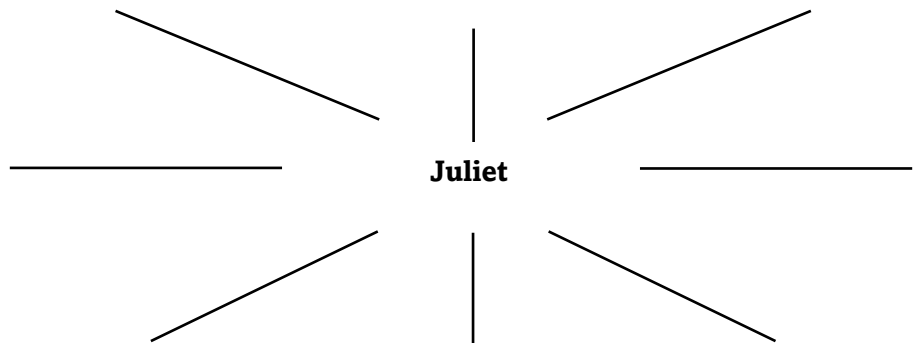
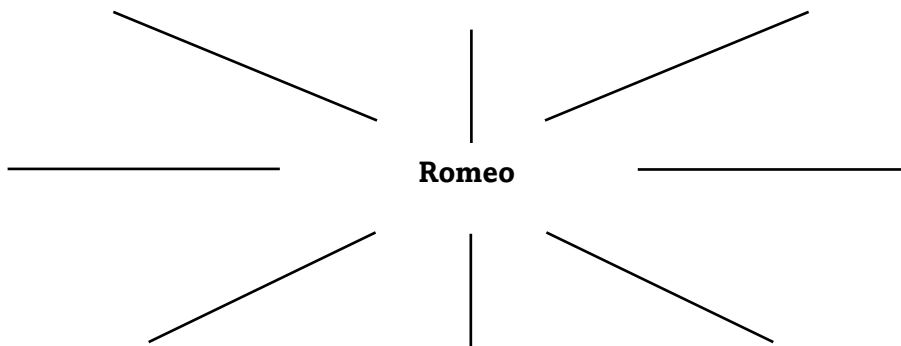
9) “honest gentlemen”

10) “a virtuous and well-governed youth”

LANGUAGE

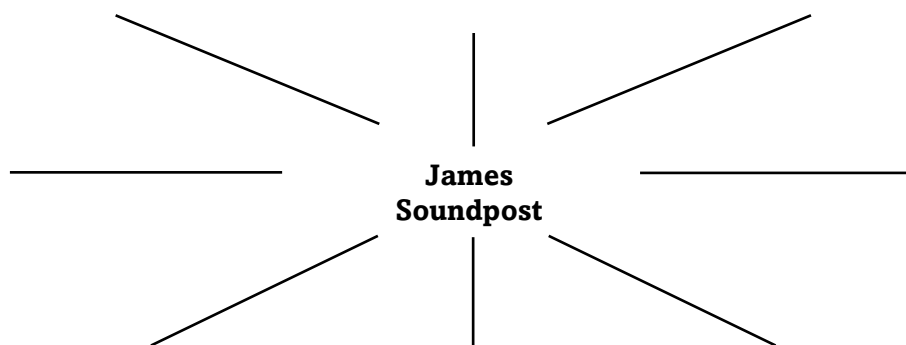
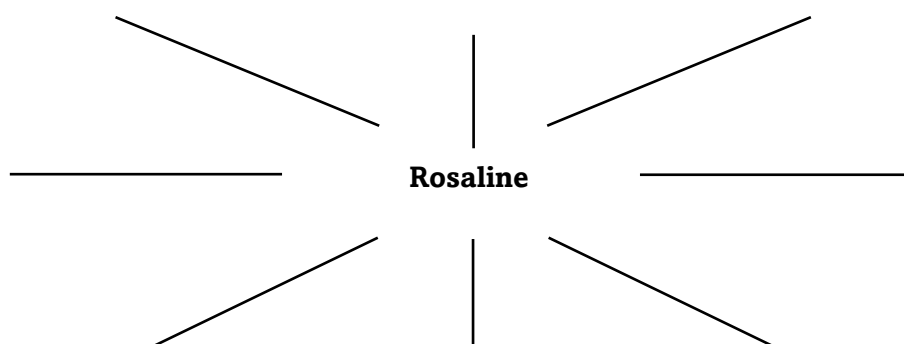
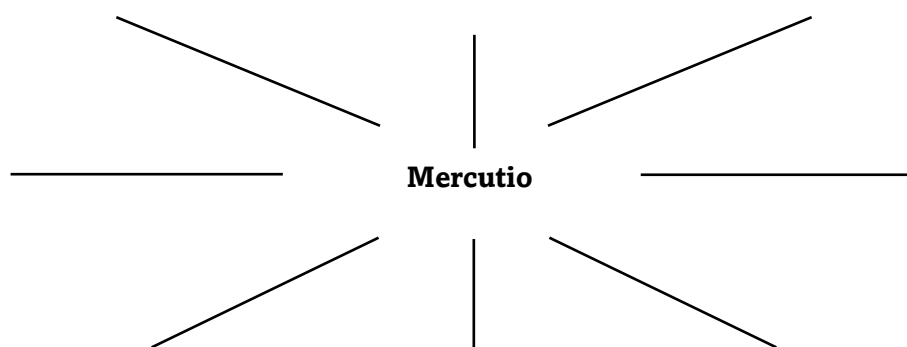
CLUES ABOUT CHARACTERS

**“What’s in a name? That which we call a rose
By any other word would smell as sweet.”**



LANGUAGE

CLUES ABOUT CHARACTERS



LANGUAGE

METRE AND RHYME

Shakespeare's World:

Rex Gibson writes that, "As Shakespeare grew older, he tended to use rhyme less frequently. *Love's Labour's Lost* has well over 1000 rhymes; *A Midsummer Night's Dream* almost 800; *Romeo and Juliet* and *Richard II* about 500 each. In contrast, the Roman plays, *Antony and Cleopatra*, *Julius Caesar* and *Coriolanus* each have under 40 rhymes."

Find three examples of Shakespeare's use of rhyme in Act 1, Scenes 1 and 2. Try to choose examples that are as different from each other as you can.

1)

2)

3)

Extension activity: Write a commentary about how Shakespeare uses rhyme in these examples and the effects he achieves.

LANGUAGE

LITERARY TECHNIQUES

Matching Activity:

a break or pause in the middle a line of verse, marked by punctuation	antithesis
a description which exaggerates, by using extremes of language	caesura
the contrast of ideas or words in a balanced or parallel construction	dramatic irony
a word or phrase made up of two opposites	enjambment
a description of an object as if it is a person by giving it human characteristics	hyperbole
this is when the audience of a play know crucial information that the characters onstage do not know	oxymoron
when a sentence runs from one line of verse to the next, with no punctuation or pause. Sometimes called a 'run-on line'	personification

LANGUAGE

ANALYSING LANGUAGE FEATURES

Read the following extract from Act 2 Scene 2, looking for one or more of the following motifs, highlighting key words/examples as you go through:

- night and day
- the skies
- religious language
- danger and death
- nature
- change

Act 2, Scene 2 lines 1-32

ROMEO [<i>Comes forward.</i>]	He jests at scars that never felt a wound. 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. Be not her maid, since she is envious; Her vestal livery is but sick and green, And none but fools do wear it. Cast it off.	5
[Enter Juliet aloft.]	It is my lady, O, it is my love! O, that she knew she were! She speaks, yet she says nothing. What of that? Her eye discourses, I will answer it. I am too bold, 'tis not to me she speaks. 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 Would through the airy region stream so bright That birds would sing and think it were not night. See how she learns her cheek upon her hand. O' that I were a glove upon that hand, That I might touch that cheek!	10
JULIET	Ay me.	15
ROMEO	She speaks.	20
	O speak again, bright angel, for thou art As glorious to this night, being o'er my head, As is a winged message of heaven Unto the white-upturned wondering eyes Of mortals that fall back to gaze on him When he bestrides the lazy-puffing clouds	25 30

ANALYSING LANGUAGE FEATURES

Extension activity: Write about the importance of one of the motifs (a) in this particular passage at this point in the play, and (b) in the play as a whole.

[illegible]

ANALYSING LANGUAGE FEATURES

Annotate the following six quotations. Look in particular for examples of opposition, oxymoron and paradox. How do they add to the meaning and effectiveness of Shakespeare's language?

Extract 1:

JULIET Go ask his name. [*Nurse moves away.*]
 If he be married,
My grave is like to be my wedding bed.

Extract 2:

JULIET My only love sprung from my only hate,
Too early seen unknown, and known too late!
Prodigious birth of love it is to me
That I must love a loathed enemy

Extract 3:

JULIET Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night.

Extract 4:

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

Extract 5:

ROMEO It was the lark, the herald of the morn,
No nightingale. Look, love, what envious streaks
Do lace the severing clouds in yonder east.
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

Extract 6:

ROMEO More light and light, more dark and dark our woes.

LANGUAGE

SOLILOQUIES AND ASIDES

Act 4 Scene 3 lines 14-58

JULIET

God knows when we shall meet again.
I have a faint cold fear thrills through my veins, 15
That almost freezes up the heat of life.
I'll call them back again to comfort me.
Nurse! – What should she do here?
My dismal scene I needs must act alone.
Come, vial. 20
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no! This shall forbid it. Lie thou there.

[Lays down a knife.]

What if it be poison which the Friar
Subtly hath ministered to have me dead, 25
Lest in this marriage he should be dishonoured,
Because he married me before to Romeo?
I fear it is, and yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb, 30
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes? 35
Or if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place,
As in a vault, an ancient receptacle
Where for this many hundred years the bones 40
Of all my buried ancestors are packed,
Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud, where, as they say,
At some hours in the night spirits resort –
Alack, alack, is it not like that I, 45
So early waking, what with loathsome smells,
And shrieks like mandrakes torn out of the earth,
That living mortals, hearing them, run mad –
O, if I wake, shall I not be distraught,
Environed with all these hideous fears, 50
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desperate brains?
O, look, methinks I see my cousin's ghost 55
Seeking out Romeo that did spit his body
Upon a rapier's point. Stay, Tybalt, stay!
Romeo, Romeo, Romeo, here's drink! I drink to thee.

She falls upon her bed within the curtains.

LANGUAGE

SHAKESPEARE'S DICTION

Read Act 3 Scene 3 looking at Shakespeare's word choices and in particular at his use of the following words. Make notes in the spaces below.

- banished/banishment

- dead/death/die

- doom

- happy

- heaven

- kiss/kisses

- life/live

- love

- shape

LANGUAGE

SHAKESPEARE'S DICTION

Now write a paragraph about Shakespeare's diction, its meanings and effects in this scene. Make detailed reference to four of the words from the list in your answer.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

LANGUAGE

SHAKESPEARE'S DICTION

Highlight the two compound words used in this extract:

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...

1) What do you think Shakespeare means by these two words?

2) How many compound words can you find? Find five and record them here.

LANGUAGE

USING QUOTATIONS EFFECTIVELY

Read the following paragraph about Mercutio's language and select three or four of the following comments that you think apply. All of the comments relate to the student's use of textual references and evidence. Write the comments you have chosen as annotations around the paragraph, drawing arrows or using highlighters if you want to connect your comment to a particular part of the paragraph. At the bottom of the paragraph, pick out up to three target areas this student could focus on in his or her written work.

Mercutio speaks very wittily and uses lots of humour. For example he uses puns and rude wordplay to entertain his friends and to affectionately mock Romeo's romantic clichés. Even when he is dying he still uses a pun saying that if his friends should look for him tomorrow they will find him a 'grave man'. Here Shakespeare is using the two meanings of 'grave' as it can mean 'serious' and also it can mean 'where someone is buried'. Mercutio's language is very imaginative for example in his speech about Queen Mab when he describes her appearance and actions in great detail: 'Her chariot is an empty hazelnut/Made by the joiner squirrel or old grub'. His playful use of words and imaginative flights of fancy mean that his appearances on stage are exciting, amusing and memorable.

needs a supporting quotation	good choice of quotation	shows understanding
insert quotation marks	gives examples	explains meaning
well-integrated quotation	well explained	correct use of ellipsis
mentions language feature and gives example	interesting link to another part of text	explains effects
picks out word from quotation and analyses it well	overlong quotation	great example to illustrate point
explores different meanings of quotation	quotation needs more explanation/analysis	concise quotation

Target 1: _____

Target 2: _____

Target 3: _____

Extension activity: Repeat this activity using a paragraph from your own or another student's writing about *Romeo and Juliet*. Include the piece of writing surrounded by your annotations along with up to three personal targets on a loose-leaf page of this booklet.

LANGUAGE

USING QUOTATIONS EFFECTIVELY

Quiz: Find the Missing Words

- 1) "The fearful passage of their _____ love." (Chorus, Prologue)
- 2) "_____ subjects, enemies to peace." (Prince, Act I Scene 1)
- 3) "Love is a _____ made with the fume of sighs." (Romeo, Act 1 Scene 1)
- 4) "And too soon marred are those so early _____." (Capulet, Act 1 Scene 2)
- 5) "Thou wast the _____ babe that e'er I nursed." (Nurse, Act 1 Scene 3)
- 6) "If love be _____ with you, be _____ with love." (Mercutio, Act 1 Scene 4)
- 7) "If he be married/My _____ is like to be my wedding bed." (Juliet, Act 1 Scene 5)
- 8) "Now old desire doth in his _____ lie." (Chorus, Act 2 Scene 0)
- 9) "'Tis but thy _____ that is my enemy." (Juliet, Act 2 Scene 2)
- 10) "The earth that's nature's _____ is her tomb." (Friar Laurence, Act 2 Scene 3)
- 11) "Now art thou sociable, now art thou _____." (Mercutio, Act 2 Scene 4)
- 12) "So smile the heavens upon this _____ act." (Friar Laurence, Act 2 Scene 6)
- 13) "Romeo, the love I bear thee can afford/No better term than this: thou art a _____." (Tybalt, Act 3 Scene 1)
- 14) "For who is living if those two are _____?" (Juliet, Act 3 Scene 2)
- 15) "Heaven is here/Where _____ lives." (Romeo, Act 3 Scene 3)
- 16) "I have more care to stay than _____ to go." (Romeo, Act 3 Scene 5)
- 17) "Henceforth am I ever _____ by you." (Juliet, Act 4 Scene 2)
- 18) "O _____ day!" (Nurse, Act 4 Scene 5)
- 19) "...and if you had the strength/Of twenty men, it would _____ you straight." (Apothecary, Act 5 Scene 2)
- 20) "See what a scourge is laid upon your _____." (Prince, Act 5 Scene 3)

How many of these quotations can you learn by heart?

As a revision activity, choose a quotation and identify a point or points for which that quotation could be used as evidence in an exam.

LANGUAGE

ANALYSING LANGUAGE IN MY ESSAYS

5 steps to writing a paragraph of analysis

- 1) Begin with a topic sentence that makes your main point.
- 2) Make a further two or three linked points within your paragraph.
- 3) Include brief quotations as textual evidence to support your points.
- 4) Analyse the language of the quotations you choose: meaning(s), techniques used, effects on audience.
- 5) End with an insightful sentence that draws a conclusion from the evidence you have gathered.

Bearing these steps in mind, assess these two paragraphs to see how effectively the students who wrote them have analysed the language of the play in terms of their understanding of the language used and the point the student is arguing in this paragraph.

Paragraph 1:

Tybalt is a character who likes to fight. He is angry when he recognises Romeo's voice at the Capulet ball – 'This by his voice should be a Montague' - and instantly reacts by asking his page for his sword. Capulet tries to calm his nephew with gentle phrases like 'wherefore storm you so?' and 'gentle coz, let him alone'. This is one of several examples in *Romeo and Juliet* of where a more peaceful and harmonious way of living side by side is suggested. The Prince, for example, argues for 'peace' from the first to the last scene but his words are not heeded until Romeo and Juliet have tragically lost their lives. In Friar Laurence's description of the plants he uses as a herbalist in Act 2 Scene 3, the plants can be seen as a symbol for these two aspects of human nature:

Within the infant rind of this weak flower
Poison hath residence and medicine power

He is suggesting that humans, like plants, have the power to do both good and harm. An example of this in the play is Romeo who just after marrying his lover Juliet kills Tybalt in a street brawl and is banished.

LANGUAGE

ANALYSING LANGUAGE IN MY ESSAYS

Paragraph 2:

The theme of conflict is woven into the play from the very beginning. Shakespeare reminds us of the feud from the Prologue onwards: “From ancient grudge break to new mutiny.” The opposition of “ancient” and “new” shows that there has been a conflict between the Montagues and the Capulets for a very long time and the repetition of “civil” in line 4 makes it clear that it is warring soldiers but ordinary citizens who are dying. Shakespeare then goes on to show the audience what the Prologue has described as the first scene of the play as we see two servants from the Capulet household first talking about the Montagues: “I will push Montague’s men from the wall” and then quarrelling with a Montague servant Abraham who insults them: “Do you bite your thumb at us, sir?” This argument soon becomes a more serious scuffle requiring intervention from the Prince himself. Shakespeare is showing us how conflict can escalate and how innocent lives can be put at risk.

Extension activity: Both students are answering the same question. What do you think the question might be? Which clues helped you work this out?

LANGUAGE

ESSAY SKILLS

Use this checklist to help you reflect on your essay-writing skills. (You could do this with a partner or with your teacher as you look back over your planning, drafting and finished piece of work for a prior assignment.)

My 5 skill areas for writing a brilliant Shakespeare essay:

1) EXAM SKILLS

- focusing on what the question is asking
- ability to plan
- time management skills
- appropriate and effective use of textual knowledge
- appropriate and effective use of contextual knowledge

2) TEXTUAL KNOWLEDGE AND UNDERSTANDING

- good overall understanding of the text
- good recall of details about the text including order of events, characters, etc.
- knowledge of a wide range of short quotations
- ability to discuss and connect key themes, ideas and concepts

3) ABILITY TO ADVANCE AN ARGUMENT

- taking a stance in relation to the question from the beginning
- making sure each key point (per paragraph) clearly links to my overall argument
- providing textual evidence to support points
- using my conclusion to argue my case in a convincing and compelling way

4) LANGUAGE ANALYSIS SKILLS

- Identifying language features and commenting on their effects
- Ability to zoom in on a particular word or phrase for more detailed discussion
- Considering different possible meanings
- Comparing and contrasting how Shakespeare uses language at different times

5) WRITTEN EXPRESSION

- Appropriately formal tone
- Fluency and accuracy of written expression
- Fluent and effective integration of quotations
- Accurate use of literary and theatrical terminology, where appropriate

Consider:

- Which are my strongest skill areas?

- In which areas would I most benefit from further support and practice?

CHARACTERS

THE NURSE AND THE FRIAR

Pick out five moments from the play where we are shown an aspect of the relationship between Juliet and her Nurse, e.g. how long they have known each other, Nurse's fondness for Juliet, the Nurse's support for Romeo and Juliet's relationship. Write a short paragraph containing textual evidence for each point you make.

1)

2)

3)

4)

5)



Photograph: Andy Bradshaw

Shakespeare's World:

Leading female roles were played by boys in Shakespeare's time, but some older female characters – such as the Nurse – would have been played by men. This gave Shakespeare the chance to write for the humorous possibility of a man dressed as a woman, which is a popular form of comedy to this day!

CHARACTERS

THE NURSE AND THE FRIAR

Shakespeare's World:

Romeo, Juliet and Friar Laurence all put themselves at risk as a result of marrying secretly because the marriage was unlawful. Since Romeo and Juliet were both under twenty-one, they needed their parents' consent to marry.

Make notes about Friar Laurence under the following headings:

- his role as a Friar (religious, herbalist, etc.)

- his motivation in helping the couple

- his decision to marry them illegally

Next look for quotations to support your points. (Scenes to focus on include Act 2 Scene 3, Act 2 Scene 5, Act 2 Scene 6 and Act 5 Scene 2.) Then expand on your notes to find out what you can about different possible interpretations of this character in performance. (Write on loose-leaf pages and add them to your booklet). You could search in the Adopt an Actor archive to find out what actors who have played Friar Laurence say about this character.



Photograph: John Haynes

CHARACTERS

THE NURSE AND THE FRIAR

Act 2 Scene 3 lines 1-18

Now, ere the sun advance his burning eye
The day to cheer and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds and precious-juiced flowers.
The earth that's nature mother is her tomb, 5
What is her burying grave, that is her womb;
And from her womb children of divers kind
We sucking on her natural bosom find,
Many for many virtues excellent, 10
None but for some, and yet all different.
O, mickle is the powerful grace that lies
In plants, herbs, stones and their true qualities,
For naught so vile that on the earth doth live
But to the earth some special good doth give,
Nor aught so good but, strained from that fair use, 15
Revolts from true birth, stumbling on abuse.
Virtue itself turns vice, being misapplied,
And vice sometime by action dignified.

What do you understand by the word 'soliloquy'?

Find another soliloquy in the play and write down its act, scene and line reference here.

CHARACTERS

THE NURSE AND THE FRIAR

Complete this table about the soliloquy you chose for the previous activity.

How does this soliloquy contribute to our understanding of the character who is speaking? Provide examples from the text.	
Which of the play's key themes and ideas are important in this soliloquy? Provide examples from the text.	

CHARACTERS

BENVOLIO AND MERCUTIO

Find evidence in Act 1 Scene 1 of various aspects of Benvolio's character and roles that he appears to play, e.g. member of the Montague family, peacemaker, cousin and close companion of Romeo's, trusted witness and advisor.

Extension activity: Look for further evidence in Act 1 Scenes 2 & 4, in Act 2 Scene 4 and in Act 3 Scene 1 to support these points.

CHARACTERS

BENVOLIO AND MERCUTIO

Complete the following table with examples of Mercutio's character and add your own points at the bottom.

Point about Mercutio	Supporting evidence
- Loves wit and wordplay	
- Likes puns and double entendre	
- Has upper class status	
- Is neither a Montague nor a Capulet	
- Is a good friend of Romeo	
- Dies in Act 3 Scene 1 with serious consequences for Romeo and Tybalt	

CHARACTERS

BENVOLIO AND MERCUTIO

Act 1 Scene 4 lines 53-103

MERCUTIO

O, then I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate stone 55
On the forefinger of an alderman,
Drawn with a team of little atomi
Over men's noses as they lie asleep.
Her chariot is an empty hazelnut
Made by the joiner squirrel or old grub, 60
Time out o'mind the fairies' coachmakes;
Her wagon-spokes made of long spinners' legs,
The cover of the wings of grasshoppers,
Her traces of the smallest spider web,
Her collars of the moonshine's watery beams, 65
Her whip of cricket's bone, the lash of film,
Her wagoner a small grey-coated gnat,
Not half so big as a round little worm
Pricked from the lazy finger of a maid.
And in this state she gallops night by night 70
Through lovers' brains, and then they dream of love;
On courtiers' knees, that dream on curtsies straight;
O'er lawyers' fingers, who straight dream on fees;
O'er ladies lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues, 75
Because their breaths with sweetmeats tainted are.
Sometimes she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit;
And sometime comes she with a tithe-pig's tail,
Tickling a parson's nose as 'a lies asleep; 80
Then he dreams of another benefice.
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscados, Spanish blades,
Of healths five fathom deep; and then anon 85
Drums in his ear, at which he starts and wakes,
And being thus frightened, swears a prayer or two
And sleeps again. That is the very Mab
That plaits the manes of horses in the night,
And bakes the elf-locks in foul sluttish hairs, 90
Which once untangled much misfortune bodes.
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, 95

Thou talk'st of nothing.

CHARACTERS

BENVOLIO AND MERCUTIO

Act 1 Scene 4 lines 53-103

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,
And more inconstant than the wind who woos 100
Even now the frozen bosom of the north,
And, being angered, puffs away from thence,
Turning his side to the dew-dropping south.

Points for discussion:

- how Mercutio describes the appearance of Queen Mab and her chariot

- what Mercutio says about what Queen Mab does to whom (lawyers, lovers, etc.)

- how Mercutio's tone changes after Romeo interrupts him

- what this speech shows us about the character of Mercutio

- how this speech connects to some of the play's key themes and motifs

CHARACTERS

BENVOLIO AND MERCUTIO

Annotate these quotations spoken by Mercutio. Consider:

- what they show us about Mercutio's character and dramatic function
- the literary features Shakespeare is using and their effects
- links to the play's key themes and motifs

Quotation 1:

ROMEO	I dreamt a dream tonight.
MERCUTIO	And so did I.
ROMEO	Well, what was yours?
MERCUTIO	That dreamers often lie.

Quotation 2:

Speak to my gossip Venus one fair word,
One nickname for her purblind son and heir,
Young Abraham Cupid

Quotation 3:

More than Prince of Cats. O, he's the courageous captain of compliments: he fights as you sing prick-song, keeps time, distance and proportion. He rests his minim rests, one, two, and the third in your bosom; the very butcher of a silk button, a duelist, a duelist, a gentleman of the very first house, of the first and second cause. Ah, the immortal passado, the punto reverso, the hay!

Quotation 4:

Thy wit is a very bitter sweetening, it is a most sharp sauce.

Quotation 5:

Why, is not this better now than groaning for love? Now art thou sociable, now art thou Romeo, now art thou what thou art, by art as well as by nature, for this driveling love is like a great natural that runs lolling up and down to hide his bauble in a hole.

Quotation 6:

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.

CHARACTERS

TYBALT AND PARIS

Annotate these quotations spoken by Tybalt. Consider:

- what they show us about Tybalt's character and dramatic function
- the literary features Shakespeare is using and their effects
- links to the play's key themes and motifs

Quotation 1:

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

Quotation 2:

What, drawn and talk of peace? I hate the word
As I hate hell, all Montagues and thee.
Have at thee, coward.

Quotation 3:

Uncle, this is a Montague, our foe,
A villain that is hither come in spite
To scorn at our solemnity this night.

Quotation 4:

Patience perforce with willful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw, but this intrusion shall,
Now seeming sweet, convert to bitt' rest gall.

Quotation 5:

Mercutio, thou
consorest with Romeo.



Photograph: Ellie Kurtz

CHARACTERS

TYBALT AND PARIS

Annotate these quotations spoken by Paris. Consider:

- what they show us about Paris' character and dramatic function
- the literary features Shakespeare is using and their effects
- links to the play's key themes and motifs

Quotation 1:

Of honourable reckoning are you both,
And pity 'tis you lived at odds so long.
But now, my lord, what say

Quotation 2:

Younger than she are happy mothers made.

Quotation 3:

These times of woe afford no times to woo.
Madam, good night; commend me to your daughter.

Quotation 4:

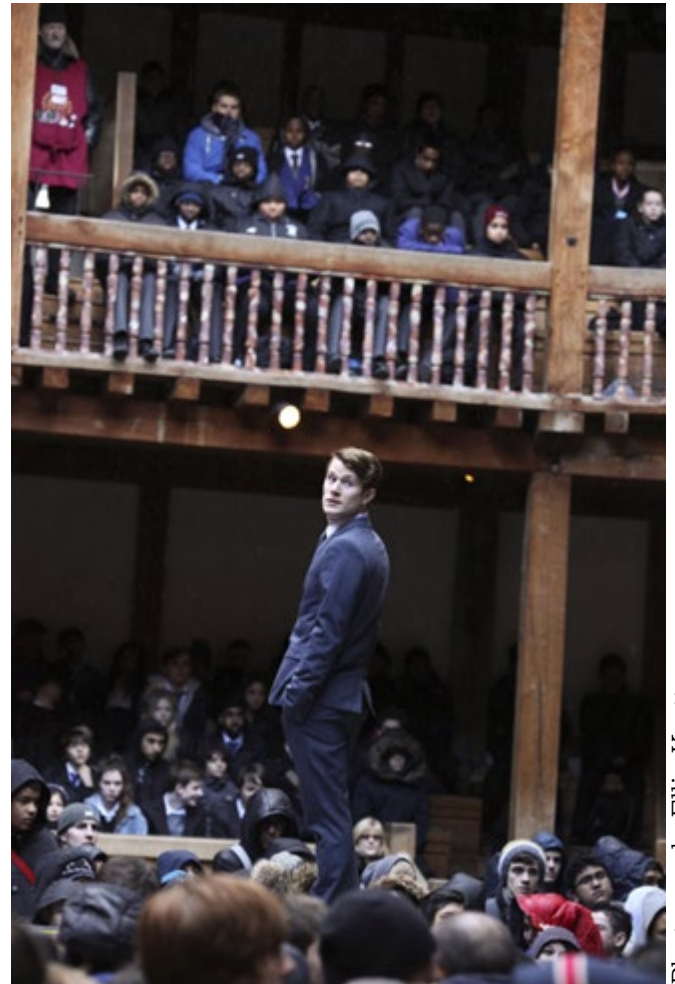
My lord, I would that Thursday were tomorrow.

Quotation 5:

Sweet flower, with flowers thy bridal bed I strew,
O woe, thy canopy is dust and stones,
Which with sweet water nightly I will dew,
Or, wanting that, with tears distilled by moans.
The obsequies that I for thee will keep,
Nightly shall be to strew thy grave and weep.

Quotation 6:

Stop thy unhallowed toil, vile Montague!
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee.
Obey and go with me, for thou must die.



Photograph: Ellie Kurtz

CHARACTERS

TYBALT AND PARIS

Now find quotations about Tybalt and Paris. For each quotation consider:

- who is speaking?
- when, where and with whom are they speaking?

Tybalt	Paris

CHARACTERS

CHARACTER NOTES

(Use additional copies of this sheet for each your notes on each character and insert them here.)

Title:	Name:	Photo or drawing to go here		
Age:				
Place of residence:				
Appearance/distinguishing features:				
Significant relationships:				
Character description and evidence:				
Passport stamps (key moments in that character's 'journey' through the text):				

THEMES

TRUTH AND SECRECY

Your task now is to rehearse and stage Act 4 Scene 5 lines 1-95. Make notes around the scene that reflect the importance of these themes in the scene.

Extension activity: Show where there are connections between different sections of this scene and between this scene and other parts of the play using cross-referencing.

NURSE	Mistress, what, mistress! Juliet! Fast, I warrant her, she - Why, lamb, why, lady! Fie, you slug-a-bed! Why, love, I say! Madam! Sweetheart! Why, bride! What, not a word? You take your pennyworths now. Sleep for a week; for the next night, I warrant, The County Paris hath set up his rest, That you shall rest but little. God forgive me, Marry and amen. How sound is she asleep. I must needs wake her. Madam, madam, madam! Ay, let the County take you in your bed; He'll fright you up, i'faith. Will it not be? What, dressed, and in your clothes, and down again? I must needs wake you. Lady! lady! lady! Alas, alas, help, help! My lady's dead! O, weraday, that ever I was born! Some aqua vitae, ho! My lord! my lady!	5 10 15
<i>Enter CAPULET'S WIFE.</i>		
CAPULET'S WIFE	What noise is here?	
NURSE	O lamentable day!	
CAPULET'S WIFE	What is the matter	
NURSE	Look, look! O heavy day!	
CAPULET'S WIFE	O me, O me, my child, my only life! Revive, look up, or I will die with thee. Help, help, call help!	20
<i>Enter CAPULET</i>		
CAPULET	For shame, bring Juliet forth; her lord is come.	
NURSE	She's dead, deceased, she's dead, alack the day!	
CAPULET'S WIFE	Alack the day, she's dead, she's dead, she's dead.	
CAPULET	Ha, let me see her. Out, alas, she's cold. Her blood is settled, and her joints are stiff. Life and these lips have long been separated. Death lies on her like an untimely frost Upon the sweetest flower of all the field.	25
NURSE	O lamentable day!	
CAPULET'S WIFE	O woeful time!	30
CAPULET	Death, that hath ta'en her hence to make me wail, Ties up my tongue, and will not let me speak.	

THEMES

TRUTH AND SECRECY

Enter FRIAR LAURENCE and the County PARIS.

FRIAR LAURENCE	Come, is the bride ready to go to church?	
CAPULET	Ready to go, but never to return. O son! the night before thy wedding-day Hath death lain with thy wife. There she lies, Flower as she was, deflowered by him. Death is my son-in-law, death is my heir, My daughter he hath wedded. I will die And leave him all; life, living, all is death's.	35 40
PARIS	Have I thought long to see this morning's face, And doth it give me such a sight as this?	
CAPULET'S WIFE	Accursed, unhappy, wretched, hateful day! Most miserable hour that e'er time saw In lasting labour of his pilgrimage! But one, poor one, one poor and loving child, But one thing to rejoice and solace in, And cruel death hath caught it from my sight.	45
<i>All at once cry out and wring their hands.</i>		
NURSE	O woe, O woeful, woeful, woeful day! Most lamentable day, most woeful day, That ever, ever, I did yet behold! O day, O day, O day, O hateful day! Never was seen so black a day as this. O woeful day, O woeful day!	50
PARIS	Beguiled, divorced, wronged, spited, slain! Most detestable death, by thee beguiled, By cruel, cruel thee quite overthrown. O love! O life! not life, but love in death.	55
CAPULET	Despised, distressed, hated, martyred, killed! Uncomfortable time, why cam'st thou now To murder, murder our solemnity? O child, O child, my soul and not my child! Dead art thou, alack, my child is dead, And with my child my joys are buried.	60
FRIAR LAURENCE	Peace, ho, for shame! Confusion's cure lives not In these confusions. Heaven and yourself Had part in this fair maid; now heaven hath all, And all the better is it for the maid. Your part in her you could not keep from death, But heaven keeps his part in eternal life. The most you sought was her promotion, For 'twas your heaven she should be advanced. And weep ye now, seeing she is advanced Above the clouds, as high as heaven itself?	65

THEMES

TRUTH AND SECRECY

	O, in this love you love your child so ill That you run mad seeing that she is well. She's not well married that lives married long, But she's best married that dies married young. Dry up your tears, and stick your rosemary On this fair corse, and, as the custom is, In all her best array bear her to church; For though fond nature bids us all lament, Yet nature's tears are reason's merriment.	75 80
CAPULET	All things that we ordained festival Turn from their office to black funeral: Our instruments to melancholy bells, Our wedding cheer to a sad burial feast, Our solemn hymns to sullen dirges change; Our bridal flowers serve for a buried corse, And all things change them to the contrary.	85 90
FRIAR LAURENCE	Sir, go you in and, madam, go with him. And go, Sir Paris. Every one prepare To follow this fair corse unto her grave. The heavens do lour upon you for some ill; Move them no more by crossing their high will.	95

[Exeunt CAPULET, LADY CAPULET, PARIS, and FRIAR LAURENCE]

When you have finished reading, annotating and rehearsing the scene, write a few sentences here about truth and secrecy:

- in relation to this extract
- elsewhere in the play.

THEMES

TRUTH AND SECRECY

	Key moments (truth and secrecy)	Useful Quotations
Act 1		
Act 2		
Act 3		
Act 4		
Act 5		

TRUTH AND SECRECY

Write a detailed paragraph explaining and exploring the connection(s) between one of your examples and the importance of this theme in the text as a whole.

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THEMES

FAMILY

My notes about Juliet's relationship with her parents:

Act 3 Scene 4 lines 1-21:

Enter old CAPULET, his WIFE and PARIs.

CAPULET

Things have fallen out, sir, so unluckily,
That we have had no time to move our daughter.
Look you, she loved her kinsman Tybalt dearly,
And so did I. Well, we were born to die.
'Tis very late; she'll not come down tonight.
I promise you, but for your company
I would have been abed an hour ago.

PARIS These times of woe afford no time to woo.
Madam, good night; commend me to your daughter.

CAPULET'S WIFE I will, and know her mind early tomorrow.
Tonight she's mewed up to her heaviness.

Paris offers to go in and Capulet calls him again.

Of my child's love. I think she will be ruled
In all respects by me; nay, more, I doubt it not.
Wife, go you to her ere you go to bed,
Acquaint her here of my son Paris' love,
And bid her, mark you me, on Wednesday next –
But soft, what day is this?

PARIS Monday, my lord.

CAPULET Monday! Ha, ha. Wednesday is too soon.
A' Thursday let it be, a' Thursday, tell her,
She shall be married to this noble earl.

THEMES

FAMILY

Watch a performance of these lines and discuss:

- Capulet's attitude towards his daughter;
- Capulet's attitude towards his daughter's suitor;

[illegible]

Extension activity: What does this extract suggest to us about attitudes to women and arranged marriages at this time?

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THEMES

FAMILY

	Key moments (family)	Useful Quotations
Act 1		
Act 2		
Act 3		
Act 4		
Act 5		

THEMES

FAMILY

Write a detailed paragraph explaining and exploring the connection(s) between one of your examples and the importance of this theme in the text as a whole.

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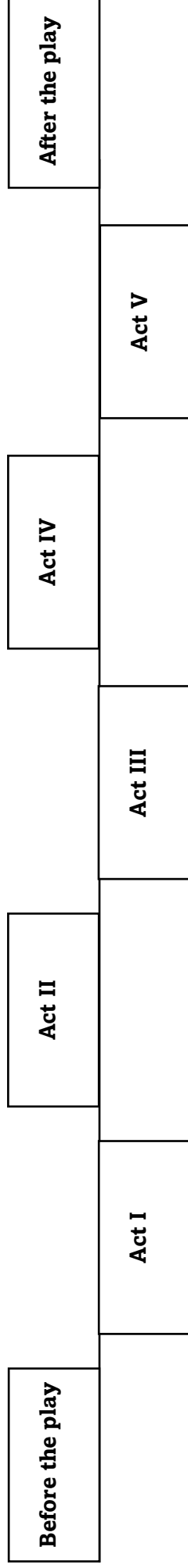
THEMES

AGE AND TIME

Create a timeline of events including quotations and pictures as a large fold-out loose-leaf page for your Student Booklet. There is a template on the next page which you can use as an example.

Extension activity: How do problems with timing and the sequence of events lead to the play's tragic outcome?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



THEMES

AGE AND TIME

Act 3 Scene 4

Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging. Such a waggoner
As Phaeton would whip you to the west
And bring in cloudy night immediately.
Spread thy close-curtain, love-performing night,
That runaways' eyes may wink, and Romeo
Leap to these arms, untalked of and unseen.
Lovers can see to do their amorous rite
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron all in black,
And learn me how to lose a winning match,
Played for a pair of stainless maidenhoods.
Hood my unmanned blood, bating in my cheeks,
With thy black mantle, till strange love grow blood,
Think true love acted simple modesty.
Come, night, come, Romeo, come, thou day in night,
For thou wilt lie upon the wings of night
Whiter than new snow upon a raven's back.
Come, gentle night, come, loving, black-browed night,
Give me my Romeo, and when I shall die
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love
But not possessed it, and though I am sold,
Not yet enjoyed. So tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them.

Discuss:

- the effects of what is happening in the background as Juliet speaks;
- how this production is making us think about the theme of time in this scene
- the idea of dramatic irony in relation to this scene and to this particular staging of it.

THEMES

AGE AND TIME

	Key moments (age and time)	Useful Quotations
Act 1		
Act 2		
Act 3		
Act 4		
Act 5		

THEMES

AGE AND TIME

Write a detailed paragraph explaining and exploring the connection(s) between one of your examples and the importance of this theme in the text as a whole.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

THEMES

FATE, DEATH AND TRAGEDY

The police chief of Verona is conducting an investigation into what caused the deaths of Romeo and Juliet.

Write the police chief's report using textual evidence to support each point. The purpose of the report is to establish to what extent Romeo and Juliet are responsible for their own deaths.

Paragraph 1: Present evidence to prove that Romeo and Juliet are responsible for their own deaths

Paragraph 2: Present evidence of other important factors that led to their deaths

Paragraph 3: Give your verdict on who or what is responsible for the deaths of Romeo and Juliet.

THEMES

FATE, DEATH AND TRAGEDY

	Key moments (fate, death and tragedy)	Useful Quotations
Act 1		
Act 2		
Act 3		
Act 4		
Act 5		

THEMES

FATE, DEATH AND TRAGEDY

Write a detailed paragraph explaining and exploring the connection(s) between one of your examples and the importance of this theme in the text as a whole.

This image shows a full page of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings on the page.

THEMES

ROMANTIC LOVE

	Key moments (romantic love)	Useful Quotations
Act 1		
Act 2		
Act 3		
Act 4		
Act 5		

ROMANTIC LOVE

Write a detailed paragraph explaining and exploring the connection(s) between one of your examples and the importance of this theme in the text as a whole.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

THEMES

CONFLICT

	Key moments (conflict)	Useful Quotations
Act 1		
Act 2		
Act 3		
Act 4		
Act 5		

THEMES

CONFLICT

Write a detailed paragraph explaining and exploring the connection(s) between one of your examples and the importance of this theme in the text as a whole.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

THEMES

Come up with your own theme and key moments related to it using the space below.

	Key moments (.....)	Useful Quotations
Act 1		
Act 2		
Act 3		
Act 4		
Act 5		

THEMES

Write a detailed paragraph explaining and exploring the connection(s) between one of your examples and the importance of this theme in the text as a whole.

This image shows a full page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice or general writing. There are no margins, text, or other markings on the page.

THEMES

MAKING CONNECTIONS

Act 3 Scene 1 lines 55-66:

TYBALT	Well, peace be with you, sir, here comes my man.	55
MERCUTIO	But I'll be hanged, sir, if he wear your livery. Marry, go before to field, he'll be your follower; Your worship in that sense may call him 'man'.	
TYBALT	Romeo, the love I bear thee can afford No better term than this: thou art a villain.	60
ROMEO	Tybalt, the reason that I have to love thee Doth much excuse the appertaining rage To such a greeting. 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.	65

Find a short quotation in this passage that shows Tybalt's angry and violent feelings towards Romeo.

Find a quotation from another part of the play that shows Tybalt's angry and violent feelings towards Romeo.

Extension activity: How can you make a link between these two references in your copy of the play?

THEMES

MAKING CONNECTIONS

Now look for:

- two or more places in the text where Mercutio is witty

- two or more places where Romeo or Juliet speaks about loving their enemy

- two or more places where a character is mourning another's death

SHAKESPEARE'S SOURCES

Read the following extracts from the Brooke and Painter versions of the story of Romeo and Juliet. For each one, think about:

- which part of the story this is, and how you know;
- words which are the same or similar to modern English words;
- any words you don't recognise or aren't sure about;
- how the story compares to Shakespeare's version of events;
- any differences you notice about how the story is being told.

“Then Romeus in arms his lady ‘gan to fold,
With friendly kiss, and ruthfully she ‘gan her knight behold.
With solemn oath they both their sorrowful leave do take;
They swear no stormy troubles shall their steady friendship shake.
Then careful Romeus again to cell returns
And in her chamber secretly our joyless Juliet mourns.
Now huyg clouds of care, of sorrow, and of dread,
The clearness of their gladsome hearts hath wholly overspread.
When golden-crested Phoebus boasteth him in sky,
And under earth, to ‘scape revenge, his deadly foe doth fly
Then hath these lovers’ day an end, their night begun,
For each of them to other is as to the world the sun,
The dawning they shall see, ne summer any more,
But blackfaced night with winter rough, ah, beaten over sore.” – Arthur Brooke

[illegible]

CONTEXTS

SHAKESPEARE'S SOURCES

“And saying so, he thrust himselfe amidst the troupe, and did no more but part the blowes on eyther side, crying vpon them aloud: “My freends, no more, it is time henceforth that our quarel cease. For besides the prouocation of God’s iust wrath, our two families be slaunderous to the whole World, and are the cause that this common wealth doth grow vnto disorder.” But they were so egre and furious one agaynst the other, as they gaue no audience to Rhomeo his counsel, and bent theymselues too kyll, dysmember and teare eche other in pieces. And the fyght was so cruell and outrageous betweene them as they which looked on, were amased to see theym endure those blowes, for the grounde was all couered with armes, legges, thighes, and bloude, wherein no signe of cowardnes appeared, and mayntayned their feyghte so longe, that none was able to iudge who hadde the better, vntill that Thibault Cousin to Iulietta inflamed with ire and rage, turned towardes Rhomeo...” - William Painter

Extension activity: The earliest versions of the story are in Italian. What can you find out about the following?

- Luigi da Porto’s *Giulietta e Romeo*

- Matteo Bandello’s *Giuletta e Romeo*

CONTEXTS

INTERPRETATION AND ADAPTATION

Read the following extract from Charles Dickens' *Nicholas Nickleby*:

As there was no performance that night, Mr Crummles declared his intention of keeping it up till everything to drink was disposed of; but Nicholas having to play Romeo for the first time on the ensuing evening, contrived to slip away in the midst of a temporary confusion, occasioned by the unexpected development of strong symptoms of inebriety in the conduct of Mrs Grudden.

To this act of desertion he was led, not only by his own inclinations, but by his anxiety on account of Smike, who, having to sustain the character of the Apothecary, had been as yet wholly unable to get any more of the part into his head than the general idea that he was very hungry, which--perhaps from old recollections-- he had acquired with great aptitude.

'I don't know what's to be done, Smike,' said Nicholas, laying down the book. 'I am afraid you can't learn it, my poor fellow.'

'I am afraid not,' said Smike, shaking his head. 'I think if you-- but that would give you so much trouble.'

'What?' inquired Nicholas. 'Never mind me.'

'I think,' said Smike, 'if you were to keep saying it to me in little bits, over and over again, I should be able to recollect it from hearing you.'

'Do you think so?' exclaimed Nicholas. 'Well said. Let us see who tires first. Not I, Smike, trust me. Now then. Who calls so loud?'

'"Who calls so loud?"' said Smike.

'"Who calls so loud?"' repeated Nicholas.

'"Who calls so loud?"' cried Smike.

Thus they continued to ask each other who called so loud, over and over again; and when Smike had that by heart Nicholas went to another sentence, and then to two at a time, and then to three, and so on, until at midnight poor Smike found to his unspeakable joy that he really began to remember something about the text.

Early in the morning they went to it again, and Smike, rendered more confident by the progress he had already made, got on faster and with better heart. As soon as he began to acquire the words pretty freely, Nicholas showed him how he must come in with both hands spread out upon his stomach, and how he must occasionally rub it, in compliance with the established form by which people on the stage always denote that they want something to eat. After the morning's rehearsal they went to work again, nor did they stop, except for a hasty dinner, until it was time to repair to the theatre at night.

Never had master a more anxious, humble, docile student. Never had student a more patient, unwearying, considerate, kindhearted master.

As soon as they were dressed, and at every interval when he was not upon the stage, Nicholas renewed his instructions. They prospered well. The Romeo was received with hearty plaudits and unbounded favour, and Smike was pronounced unanimously, alike by audience and actors, the very prince and prodigy of Apothecaries.

CONTEXTS

INTERPRETATION AND ADAPTATION

Now answer the following questions:

1) What do the following words mean in the context of this passage? (4 marks)

ensuing
aptitude
docile
plaudits

inebriety
compliance
prospered
unanimously

2) Which parts are Nicholas and Smike playing in this production of *Romeo and Juliet*? (2 marks)

3) How are the actors mentioned in paragraph 1 spending their 'night off'? (1 mark)

4) What can we infer in paragraph 2 about Smike's past experiences? (1 mark)

CONTEXTS

INTERPRETATION AND ADAPTATION

5) Explain two ways in which Nicholas helps Smike to play the part of the Apothecary. (2 marks)

6) How are their performances received? Support your answer with textual evidence. (5 marks)

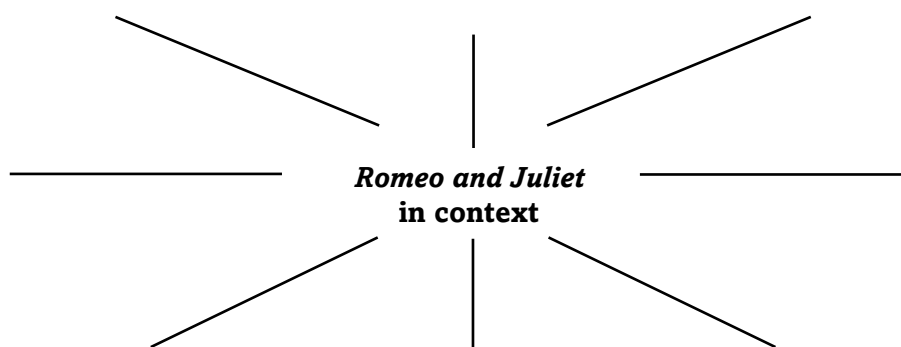
7) How does Dickens convey a sense of kindness, community and friendship in this passage? Support your answer with textual evidence. (6 marks)

Total (out of 20) =

CONTEXTS

THE TEXT IN CONTEXT

What different kinds of context can you think of? Create a brainstorm about the different ways we can place *Romeo and Juliet* in context (social, historical, cultural, etc.)



Revision Tip:

When writing about a text in context, remember LINKED – RELEVANT – HELPFUL!

Each piece of contextual information should:

- have a clear LINK to the text you're studying
- be RELEVANT to the question you're answering and/or the point you're making
- HELP you understand and interpret the text.

Use this space to redraft and improve a paragraph from an assignment about *Romeo and Juliet* you have already written, paying particular attention to how you place the text in context.

TASK BANK

Text in Performance:

- 1) Write a review of a production of *Romeo and Juliet* you have seen.
- 2) Explain to a group of actors, designers, etc. your vision as director for a new production of *Romeo and Juliet* aimed at attracting more teenagers to watch Shakespeare plays.
- 3) What advice would you give to the actors playing Romeo and Juliet in Act 2 Scene 6? Make reference to at least two other parts of the play within your answer.
- 4) Re-read Act 3 Scene 1 lines 1-138. Describe in detail how you would stage this part of the scene and explain the reasons behind your decisions.
- 5) Compare how the character of either Tybalt or Mercutio is portrayed in three different stage or screen versions of the play. Ensure you refer extensively to the text in your answer.
- 6) The critic William Hazlitt describes how the play takes Romeo and Juliet “from the highest bliss to the lowest despair”. Write about three scenes that show how this happens and about how you would stage these scenes.

Language:

- 1) Choose a speech or soliloquy from the play and write a detailed analysis of what it reveals about that character’s thoughts and feelings.
- 2) How does Shakespeare convey the Nurse’s character in the language she uses? Refer to at least three scenes in your answer.
- 3) How does Shakespeare use language to suggest that Romeo and Juliet’s love will come to a tragic end? Choose three scenes in the play from which to draw your evidence.

Character and motivation:

- 1) Discuss Shakespeare’s presentation of the character of Lord Capulet with reference to three scenes from the play.
- 2) How does either Romeo or Juliet change throughout the play and why? How does Shakespeare show us these changes?
- 3) What is the dramatic function in *Romeo and Juliet* of the character of Friar Laurence?

Themes and ideas:

- 1) Write about the importance of conflict and death in *Romeo and Juliet*.
- 2) To what extent are Romeo and Juliet in control of their destinies? What do you think Shakespeare is saying in *Romeo and Juliet* about fate and free will?
- 3) ‘*Romeo and Juliet* is above all a play about youthful rebellion’. How far would you agree with this statement about the play?

REVISION DIARY

Use this page to record feedback on your written work about the play. Remember to include for every entry:

- the date
- feedback about strengths/progress you have made
- feedback about current targets that remain in place and new targets set

(Ask your teacher for more copies of this sheet if needed).

Date	Feedback about strengths	Feedback about targets

REVISION DIARY

Date	Feedback about strengths	Feedback about targets

MY CREATIVE FOLIO

In this section, you can collect your finished work related to studying this play. This might include:

- your revision notes (timeline, character passports and theme pages)
- your essay about Act 1 Scene 5
- your character study/ies
- your debate or presentation cue cards or notes
- your storyboards and prompt book scripts
- your police chief's report
- your programme notes
- your 'task bank' plans and essays

Make notes on feedback you have received about your achievements and your progress towards your targets in your Revision Diary page(s).

[illegible]

MY CREATIVE FOLIO

Creative Folio:

[illegible]