

**SIGNING
SHAKESPEARE**

Romeo & Juliet



Workpack

CONTENTS

INTRODUCTION.....	i
ABOUT SIGNING SHAKESPEARE	i
ABOUT THE WORKPACK and ITS RESOURCES	i
KEY PRINCIPLES OF PRACTICE	ii
1. Follow the chronology of the narrative	ii
2. Explore key themes.....	iii
3. Drama/Theatre-based approaches.....	iii
4. Explicit visual resources	iv
Sashes	iv
Speech bubbles.....	iv
5. Reinforce cumulative knowledge and explore interpretations	iv
6. Modelling, including short films with deaf artists	v
Sign names.....	v
Sign Supported English	v
7. Writing tasks	v
INTRODUCTION TO THE PLAY	1
<i>ROMEO AND JULIET: AN INTRODUCTION</i>	1
<i>Romeo and Juliet: An introduction</i>	1
Resource list.....	1
Exercise 1: Introducing the theme of love and marriage	2
Exercise 2: Introducing themes of conflict and death, and honour and duty	4
Exercise 3: Keeping notes on themes	6
THE PROLOGUE.....	7
THE PLAY'S PROLOGUE	7

The play's Prologue	7
Resource list.....	7
Exercise 1: Rhyme in the Prologue	8
Exercise 2: Watching the Prologue	10
Exercise 3: Performing the Prologue	12
Exercise 4: Themes in the Prologue.....	13
Exercise 5: Introducing iambic pentameter	16
Exercise 6: Writing task.....	18
ACT 1	19
ACT 1 SCENE 1.....	19
Act 1 Scene 1: Part 1 – ‘From ancient grudge break to new mutiny’	19
Resource list.....	19
Exercise 1: Meeting the families.....	20
Exercise 2: Starting the fight.....	21
Exercise 3: The Prince stops the fight.....	27
Exercise 4: The world of the play.....	29
Exercise 5: Introducing the timeline	30
Exercise 6: Writing tasks	30
Act 1 Scene 1: Part 2 – Romeo.....	33
Resource list.....	33
Exercise 1: Meeting all the characters.....	34
Exercise 2: Focus on Romeo	36
Exercise 3: Writing tasks	39
ACT 1 SCENES 2–4	41
Act 1 Scenes 2–4	41
Resource list.....	41

Exercise 1: Who's invited to the party? (Act 1 Scene 2)	42
Exercise 2: Focus on Juliet (Act 1 Scene 3)	44
Exercise 3: Going to the party (Act 1 Scene 4)	47
Exercise 4: Writing tasks	50
ACT 1 SCENE 5.....	51
Act 1 Scene 5.....	51
Resource list.....	51
Exercise 1: At the party.....	52
Exercise 2: Romeo and Juliet meet.....	55
Exercise 3: Sharing a sonnet	58
Exercise 4: Identities revealed	59
Exercise 5: Writing tasks	61
ACT 1: SUMMATIVE WRITING TASKS	62
ACT 2	63
ACT 2 SCENES 1–2	63
Act 2 Scenes 1–2	63
Resource list.....	63
Exercise 1: Romeo looks for Juliet (Act 2 Scene 1)	64
Exercise 2: Monologues in the garden (Act 2 Scene 2)	65
Exercise 3: The balcony scene (Act 2 Scene 2)	68
Exercise 4: Writing tasks	71
ACT 2 SCENES 3–6	72
Act 2 Scenes 3–6	72
Resource list.....	72
Exercise 1: Romeo visits Friar Lawrence (Act 2 Scene 3).....	73
Exercise 2: Friar Lawrence and rhyme (Act 2 Scene 3).....	76

Exercise 3: Romeo's friends (Act 2 Scene 4)	77
Exercise 4: Romeo and the Nurse (Act 2 Scene 4)	79
Exercise 5: Juliet and the Nurse (Act 2 Scene 5)	81
Exercise 6: Writing tasks	83
ACT 2: SUMMATIVE WRITING TASKS	84
ACT 3	85
ACT 3 SCENE 1	85
Act 3 Scene 1	85
Resource list	85
Exercise 1: Waiting for Romeo	86
Exercise 2: Tybalt arrives	87
Exercise 3: Mercutio and Tybalt die	90
Exercise 4: Writing tasks	92
ACT 3 SCENE 2	93
Act 3 Scene 2	93
Resource list	93
Exercise 1: Juliet waits for Romeo	93
Exercise 2: The Nurse brings bad news	96
Exercise 3: Juliet's confusion	97
Exercise 4: Juliet's feelings about Romeo being banished	99
Exercise 5: Writing tasks	102
ACT 3 SCENE 3	103
Act 3 Scene 3	103
Resource list	103
Exercise 1: Romeo's feelings about banishment	103
Exercise 2: The Nurse brings Juliet's message	105

Exercise 3: Writing task.....	107
ACT 3 SCENES 4–5	108
Act 3 Scenes 4–5	108
Resource list.....	108
Exercise 1: The wedding to Paris is arranged (Act 3 Scene 4)	109
Exercise 2: Larks and nightingales (Act 3 Scene 5)	111
Exercise 3: Romeo must leave (Act 3 Scene 5)	113
Exercise 4: Juliet's dilemma (Act 3 Scene 5)	114
Exercise 5: Juliet's response to news of the wedding (Act 3 Scene 5)	115
Exercise 6: Lord Capulet arrives (Act 3 Scene 5).....	117
Exercise 7: Conflict with Lord Capulet (Act 3 Scene 5)	118
Exercise 8: Lady Capulet and the Nurse abandon Juliet (Act 3 Scene 5).....	123
Exercise 9: Writing tasks	125
ACT 3: SUMMATIVE WRITING TASKS	127
ACT 4	128
ACT 4 SCENE 1	128
Act 4 Scene 1.....	128
Resource list.....	128
Exercise 1: Juliet's determination	129
Exercise 2: Friar Lawrence's plan	130
Exercise 3: Writing tasks	133
ACT 4 SCENES 2–5	134
Act 4 Scenes 2–5	134
Resource list.....	134
Exercise 1: The wedding day becomes Wednesday (Act 4 Scene 2)	135
Exercise 2: Juliet's doubts and fears (Act 4 Scene 3)	135

Exercise 3: The morning of Juliet's wedding to Paris (Act 4 Scenes 4–5)	139
Exercise 4: Writing tasks	141
Exercise 5: Additional writing task to explore the characters of Friar Lawrence and the Nurse	142
ACT 4: SUMMATIVE WRITING TASKS	143
ACT 5	144
ACT 5 SCENES 1–2	144
Act 5 Scenes 1–2	144
Resource list.....	144
Exercise 1: Romeo in Mantua (Act 5 Scene 1)	144
Exercise 2: Plague (Act 5 Scene 2)	147
Exercise 3: Writing tasks	148
ACT 5 SCENE 3.....	150
Act 5 Scene 3.....	150
Resource list.....	150
Exercise 1: Outside the Capulet tomb	151
Exercise 2: Inside the Capulet tomb	153
Exercise 3: Juliet.....	156
Exercise 4: Friar Lawrence tells all	158
Exercise 5: The parents	160
Exercise 6: The Prince's speech	161
Exercise 7: Writing tasks	162
ADDITIONAL ACTIVITIES.....	164
REVISION TASKS AND ACTIVITIES.....	164
Revision tasks and activities.....	164
Resource list.....	164

Exploring themes (essay prompts)	165
Creative responses (developing knowledge, understanding and personal interpretations).....	165

INTRODUCTION

Welcome to this **Signing Shakespeare *Romeo and Juliet* Workpack**. It contains a complete Scheme of Work for teaching Shakespeare's *Romeo and Juliet* at GCSE level. This Workpack is designed to be used alongside the **Signing Shakespeare *Romeo and Juliet* Resource Pack** – which contains worksheets and handouts, Gallery presentations and images – and the [Playlist](#) of short films.

ABOUT SIGNING SHAKESPEARE

Signing Shakespeare is a programme designed to support young people who are deaf and hard of hearing in their study and enjoyment of Shakespeare. It aims to develop knowledge and skills in reading, writing, critical thinking, and communication, to support GCSE study and beyond. Our activities and resources focus on visual and active learning. They explore not just the story of *Romeo and Juliet*, but also the plot, characters, relationships, themes, context and language of the play. Collaborative activities and writing tasks support students to develop their understanding of the different perspectives and layers within the text.

ABOUT THE WORKPACK AND ITS RESOURCES

This series of activities has been designed to support the teaching and learning of Shakespeare at GCSE level with students who are deaf or hard of hearing; but it can also support students at different levels, with or without special educational needs. The activities cover the whole play of *Romeo and Juliet* and the resources include short films of deaf actors performing key speeches and edited dialogues.

- Many exercises involve **active, dialogic, and drama approaches** to aid students' understanding and explore their own interpretations of the text. Access to an open space is useful for these activities, but many can take place in a classroom with some space around desks and a clear view of a screen for supporting visuals.
- Tags at the start of each exercise indicate whether that activity focuses on particular **characters, themes, context** or aspects of **language** (such as metaphor, metre, antithesis).

- Tags also include one or more of **five key themes**: love and marriage, conflict and death, honour and duty, fate vs. free will, and time. These are themes commonly associated with *Romeo and Juliet*, with some featured on past GCSE papers. This list, however, is not exhaustive, and you may well identify other themes through exploring students' own interests and interpretations.
- Many of the extracts used as part of this Scheme of Work have been thoughtfully abridged to make them more accessible and engaging for classroom exploration and performance, while preserving key plot developments, themes and character dynamics.
- You will find the majority of resources in the **Signing Shakespeare *Romeo and Juliet* Resource Pack**. Relevant resources are listed at the beginning of each sequence of activity. They are also referenced within each exercise. The resources, which can be easily displayed, printed or photocopied, include:
 - **Gallery presentations** – for each sequence of activity. The presentations include the extracts, **'sign name' films** and images referred to in the activities
 - **Theme sheets** – see [Explore key themes](#)
 - **Worksheets** – for each sequence of activity and for summative writing tasks
 - **Handouts** – offering key text extracts and speech bubbles
 - **Images** – stills of the actors taken during filming.
- There is also a **series of short films in BSL and SSE** (see [Modelling, including short films with deaf artists](#)) for key moments in the play. You can access these short films from the [Playlist](#).

KEY PRINCIPLES OF PRACTICE

1. Follow the chronology of the narrative

We are careful to follow the action of the play as Shakespeare presents it, so that students can build their understanding of characters' different perspectives and the layers of dramatic irony in the text by appreciating who knows what and when. Our research found this approach to be particularly useful for students with special educational needs.

2. Explore key themes

Key themes are noted at the beginning of each exercise throughout the Scheme of Work.

Each student will need a set of **theme sheets**, and to have these available at every lesson. When a key extract relating to one of the themes is explored, a task on the worksheet for that sequence of activity asks students to add the extract as a quotation to the relevant theme sheet.

You may want to encourage students to add any additional notes about themes to their theme sheets as they arise from your discussions. You may also want to keep larger working copies of the theme sheets on display in the classroom. This can be especially useful with the **Time theme sheet**, which is used to help students with their understanding of the chronology of the play.

Completing the theme sheets supports students to complete the summative writing tasks for each Act and provides a record for revision.

Fully completed versions of all theme sheets are available in the **Signing Shakespeare *Romeo and Juliet* Resource Pack** for reference.

3. Drama/Theatre-based approaches

- For activities, we suggest having a base position of standing in a semi-circle so that students can see instructions from you and also see each other.
- Establishing routines and clear signals is important for drama activities. For example: using a hand in the air signal for everyone to look at you and waiting until all attention is on you before giving further instructions, or touching students gently on the shoulder to direct their attention.
- Freeze frames are a device commonly used in the activities as a way to quickly create a visceral understanding of characters' situations and emotions. Physically creating still images or freeze frames helps students to better understand and remember concepts and moments in the play. With freeze frames and other active exercises, it is a good idea to establish clear signs that can be seen across a space. We suggest establishing a sign to hold the freeze absolutely still; a sign to exaggerate the position and facial expression even more; and a sign to relax.

- A signal to cue a group to perform is also useful: perhaps a 3-2-1 signal with your fingers, pointing at the group on 1.
- Modelling what you want the students to do is important in many exercises. We suggest modelling activities with a Teaching Assistant or a confident student to support shared understanding with the group.

4. Explicit visual resources

Sashes

We have found sashes are a clear, fun way for students to keep track of who is playing which character. In the instructions for the activities, we have stated when it is useful to give a sash to a student playing a role.

A sash can be made very simply by stapling or taping folded paper together and writing the name of the character as indicated. You can, of course, be more creative and make sashes out of fabric and decorate them. Also see **Resource 7 – Character sashes**.

Speech bubbles

Speech bubbles containing characters' key words or lines are provided in the **Signing Shakespeare *Romeo and Juliet* Resource Pack** for some exercises. These can be printed and distributed to students to hold up as part of the freeze frames they create.

5. Reinforce cumulative knowledge and explore interpretations

We include prompts and closed questions to support students in consolidating knowledge as the activities progress. We include open questions and prompts for discussion to encourage exploration of ideas and sharing of different possible interpretations. These questions can be adapted based on your knowledge of your students. Examples are given of possible responses with sentences beginning 'Perhaps...', but these examples are not the only possibilities, and your students may well have other ideas. We encourage you to encourage your students to understand that their ideas are always valid, providing that they do not contradict the text.

6. Modelling, including short films with deaf artists

Sign names

We have established sign names for all of the characters in the play. These appear as individual ‘**sign name**’ films, included in the **Gallery presentations**. You can show these films to your students and encourage them to learn the sign names.

Sign Supported English

The **short films** available in the [Playlist](#) are in BSL and most are also available in SSE (Sign Supported English). We recognise that SSE is not a language in its own right, but that it is often used in classrooms where children have a range of communication needs. Feel free to decide which version(s) of the films to show, depending on the needs and understanding of your students.

7. Writing tasks

Exercises with writing tasks punctuate the Scheme of Work. These writing tasks are set out to consolidate and develop students’ understanding of what they have explored together in class and are placed to support students’ recall.

The final exercise in each sequence of activities (apart from the initial ‘Introduction to the play’ sequence) comprises one or more **short writing tasks**. The writing tasks themselves are found on dedicated worksheets, which feature the edited text extracts as signed by the actors in the relevant **short films**, as well as the additional lines of the play explored in the preceding exercises.

At the end of the sequences for each Act, there are longer writing tasks, again delivered via dedicated worksheets. These **summative writing tasks** – in most cases, one creative and one analytical – support students in deepening their knowledge, understanding and interpretive ideas.

INTRODUCTION TO THE PLAY

Signing Shakespeare resources and activities to introduce *Romeo and Juliet*

Romeo and Juliet is possibly Shakespeare's most famous play. It has been performed all over the world and in many different languages. The appeal of a story about two young people falling in love despite the animosity between their parents seems to be timeless and global. Shakespeare adapted his version from other well-known stories of the time (see [CONTEXT: Shakespeare's sources](#)) and many cultures have their own tales of 'star-crossed lovers'. Your students may well have come across a *Romeo and Juliet*-type story in books, films and games: you might like to ask them for examples, inviting in any prior knowledge they have.

ROMEO AND JULIET: AN INTRODUCTION

This set of exercises introduces some of the key themes of the play and sets up resources to map those themes. We begin with love as the main theme, exploring different types of love and comparing them with hate. These exercises also introduce the idea of physically creating images (freeze frames), a technique proven to support students in gaining a quick and memorable understanding of concepts.

Romeo and Juliet: An introduction

Resource list

- **Gallery presentation:**
 - Introduction
 - Sign names: we have established sign names for all of the characters in the play. These are included in the Gallery presentations.
- **Worksheets and handouts:**
 - Exercise 3:
 - Resource 1 – Love and marriage theme sheet (blank)
 - Resource 2 – Conflict and death theme sheet (blank)
 - Resource 3 – Honour and duty theme sheet (blank)

- **Additional resources:**

Note that fully completed versions of all theme sheets are available for reference, reflecting all exercises in this Scheme of Work:

- Resource 41 - Love and marriage theme sheet (completed)
- Resource 42 - Conflict and death theme sheet (completed)
- Resource 43 - Honour and duty theme sheet (completed)
- Resource 44 - Fate vs. free will theme sheet (completed) (introduced in [The Prologue, Exercise 4](#))
- Resource 45 - Time theme sheet (completed) (introduced in [Act 1 Scene 1: Part 1, Exercise 5](#))

Exercise 1: Introducing the theme of love and marriage

Theme: love and marriage

Resources

- Invite students in pairs to make a freeze frame of 'love'. Highlight the different images created and what they show. Most will probably show romantic love, but there may be other types of love.
- Share with students the slide of different types of love (**GALLERY: Introduction, SLIDE 2 – Theme: love**) and ask them in pairs to make a freeze frame of each in turn:
 - Romantic love
 - Family (familial) love
 - Friendship (platonic) love.
- Once they have their freeze frames, cue them to quickly repeat each freeze frame until they can move smoothly between each image.
- Ask if they can think of any other types of love. (Perhaps love for pets or football teams; perhaps the idea that you can be in love with someone who doesn't love you back – unrequited love.) You could invite them to show a fourth version of love in a freeze frame.

- Explain that we use the word 'love' to express how we feel about many things, but our deepest feelings of love are about our relationships with other people.
- Ask: What is the opposite of love?
- Invite students to show a freeze frame of 'hate'.
- Cue students to repeat their three/four freeze frames of love and add their freeze frame of hate.
- Discuss with students the differences between their image of hate and their images of love. They will probably mention more distance and lack of physical contact with hate, unless it involves violence. Facial expressions will be different, and they may notice that showing hate creates more tension in the body.
- Discuss how, as with 'love', we use the word 'hate' to express how we feel about many things, such as food, or activities. Feelings of hate about people, however, can be quite complex. We might say we hate people we love, if they make us angry or disappointed. We might say we hate people we don't really know, because they seem different to us. We might say we hate people we are jealous of in some way.
- Explain that the main theme of *Romeo and Juliet* is 'love' — including different types of romantic/family/friendship love — but also 'hate', as the opposite of love.
- Explain that we will also explore marriage connected to the theme of love. Romantic love often leads to marriage and marriage is also connected with family love. The play raises questions about these connections, which we will explore in more detail.
- Share with students this line from the play (**GALLERY: Introduction, SLIDE 3 – love and hate**):

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

- Explain to students, if you have not done so already, that Romeo and Juliet are two young people who fall in love and want to get married, but that they are from two different families who hate each other (for no clear reason). This line is spoken by Romeo

early in the play and sets up a key question explored in the play about what we mean by 'love and hate'.

Exercise 2: Introducing themes of conflict and death, and honour and duty

Themes: love and marriage; conflict and death; honour and duty

Resources

- Invite students all together or in groups to make images (as follow) using the bodies of everyone in the group. If you have two or three groups, you can make the task more fun by setting them up in competition to create their image first.
 - A circle
 - A square
 - The letter J (for Juliet)
 - The letter R (for Romeo)
 - A heart
 - A dagger
- Recap the main theme of *Romeo and Juliet* (love) and the different types of love: romantic, family, friendship (symbolised by the heart); and hate as opposite to love (symbolised by the dagger).
- Tell students another theme in the play is 'conflict and death' (**GALLERY: Introduction, SLIDE 4 – Theme: conflict and death**).
- Invite students in small groups to create a still image that shows 'conflict and death', in whatever way makes sense to them.
- Use these images to discuss understanding of these words. Probably they will show conflict and death as wars or fighting.
- Tell students that in this story characters' feelings of love and hate lead to conflict and death.

- Share with students these words from the play (**GALLERY: Introduction, SLIDE 5 – ‘untimely death’**):

untimely death

- Explore these words to draw out that it suggests deaths that shouldn’t happen when they do – deaths that happen from bad luck, or people who die too young.
- You might like to invite examples from fact or fiction of ‘untimely deaths’. Note that this may be a sensitive topic for some students and you should consider carefully whether it is appropriate for your group.
- Tell students another theme in the play is ‘honour and duty’ (**GALLERY: Introduction, SLIDE 6 – Theme: honour and duty**).
- Invite students in small groups to create a still image that shows ‘honour and duty’ in whatever way makes sense to them.
- Use these images to discuss their understanding of these words. (Perhaps they connect honour and duty with soldiers; perhaps their connection is with serving other people; perhaps their connection is with receiving an award.)
- Share with students this extract from the play (**GALLERY: Introduction, SLIDE 7 – ‘Now by the stock...’**):

Now by the stock and honour of my kin

To strike him dead I hold it not a sin

- Explore these lines to draw out that they mean that the person speaking thinks it is acceptable (‘not a sin’), perhaps even a duty, to kill someone in order to defend the honour of their family (‘my kin’).
- You might like to invite examples from fact or fiction of killing to defend family honour. Note, however, that honour killings are a deeply sensitive topic, particularly for students from certain cultural backgrounds. If you invite this discussion, you should approach it with care and ensure a respectful, supportive classroom environment.

- You might like to draw attention at this stage to the connection between these three themes that will become more apparent through study of the story – that characters' feeling of love and hate for each other lead to conflict and death, partly because those feeling of love and hate are tied up with family honour and a sense of duty towards family, friends and to upholding cultural and religious beliefs about values and behaviours.

Exercise 3: Keeping notes on themes

Themes: love and marriage; conflict and death; honour and duty

Resources

- Give each student a blank copy of:
 - **Resource 1 – Love and marriage theme sheet**
 - **Resource 2 – Conflict and death theme sheet**
 - **Resource 3 – Honour and duty theme sheet.**
- Explain that they will be adding quotations and notes to these theme sheets throughout their study of the play, so will need to have them available at every lesson. The quotations given already in the [Introduction exercises](#) are written on the theme sheets. Ask students to keep an eye out for when those quotations come up as they study the play.

THE PROLOGUE

Signing Shakespeare resources and activities for teaching the Prologue of *Romeo and Juliet*

THE PLAY'S PROLOGUE

These exercises explore the prologue as a common device in Shakespeare's time that introduces a play. We explore the form and content of the Prologue of *Romeo and Juliet*, offering practical explorations of rhyme and rhythm, as well as offering memorable approaches for understanding and beginning to interpret the story and themes set out in the Prologue.

The play's Prologue

Resource list

- **Gallery presentation:**
 - Prologue

- **Playlist resource:**
 - Exercise 2: FILM: Prologue – Chorus ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercise 1: Resource 4 – Prologue line endings
 - Exercise 4: Resource 5 – Fate vs. free will theme sheet (blank)
 - Exercise 6: Resource 6 – Prologue worksheet (blank)

- **Additional resource:**
 - Exercise 6: Resource 46 – Prologue worksheet (completed)

Exercise 1: Rhyme in the Prologue

Language: *form, content, rhyme, rhyme scheme, sonnet*

Context: *Elizabethan pronunciation and changes in language; sonnets*

Resources

- Explain to students that the play begins with a poem that introduces the whole story and outlines what happens in it. This poem has a special form so we're going to explore that form – how it's written, as well as the content – what it tells us about the play. First, we will look at the form of the poem.
- Give individual students or pairs one of the final words of each line of the Prologue (**Resource 4 – Prologue line endings**).
- Ask them to walk around the space and find someone else who has a word that looks or sounds like theirs. Support them to find the word that rhymes with their own.
- Discuss how students found their match and check understanding of rhyme – when two words sound alike (**GALLERY: Prologue, SLIDE 2 – rhyme**).
- Go through the words in the Prologue (you might use visual phonics to explain the rhymes). You might want to remind students that rhyming words often look alike, but not always! For example, although 'love' and 'remove' do not rhyme in modern English, they look alike, and probably did rhyme in Elizabethan England when words were pronounced differently.

CONTEXT: Elizabethan pronunciation and changes in language

In the Elizabethan period, when Shakespeare wrote *Romeo and Juliet*, some words were pronounced differently from the way that they are pronounced today. The sound of vowels, in particular, was in the process of changing – due to the 'vowel shift'. This means that there are some words that would have rhymed in Shakespeare's time, but no longer do today – for example 'love' and 'remove'.

- Now give each student or pair a letter A to G, as follows, and ask each student or pair to write their letter on the back of their word with a marker pen (i.e. both students/pairs holding the words dignity and mutiny should write A on the back of those words).
 - A: dignity / mutiny
 - B: scene / unclean
 - C: foes / overthrows
 - D: life / strife
 - E: love / remove
 - F: rage / stage
 - G: attend / mend
- Display the full text of the Prologue to show that these are the final words of each line of the opening speech of *Romeo and Juliet* (**GALLERY: Prologue, SLIDE 3 – Prologue text**).
- Ask students to get into a semi-circle in the order of where their words appear.
- Now ask them to turn over their words to show the letters and note the order of the letters – ABAB CDCD EFEF GG.
- Explain that this is what we call the rhyme scheme of this speech: the pattern in which the rhymes are organised.
- Ask how many lines there are in this speech and explain that a fourteen-line poem with this rhyme scheme is called a sonnet (**GALLERY: Prologue, SLIDE 4 – sonnet**).
- Explain that a sonnet is usually a love poem. Shakespeare is famous for having written 154 sonnets in addition to his plays. We will soon dive deeper into what this sonnet is about.

CONTEXT: Sonnets

A sonnet is a poem that is 14 lines long and written in iambic pentameter (see [The Prologue, Exercise 5](#)). The name 'sonnet' comes from Italian and means 'little sound or song'. The most famous early sonnets were written by an Italian poet called Petrarch. The sonnet was brought to England in the early 16th century. A sonnet was usually a love poem.

Exercise 2: Watching the Prologue

Language: *prologue, chorus*

Context: *choruses; early modern performance conditions*

Resources

- Explain that this sonnet introducing *Romeo and Juliet* is called a prologue. It is spoken by the Chorus (**GALLERY: Prologue, SLIDE 5 – Prologue/Chorus words** and **SLIDE 6 – The Chorus sign name**).

CONTEXT: Choruses

The idea of a chorus comes from Classical Greek drama. In Greek drama, the Chorus was a group of performers who sang and danced in unison. The Greek Chorus related background information or action that took place offstage and provided commentary on scenes. Shakespeare's Chorus in *Romeo and Juliet* serves a similar purpose of setting the scene — but it does not just tell the audience what has happened; it tells them what *will* happen in the play. It also differs from the Greek Chorus in that it was probably played by a single actor and would have been spoken rather than sung. Shakespeare also uses a Chorus in *Henry V* and *Pericles*, and as a prologue in *Troilus and Cressida* and *Henry IV, Part 2*.

- Play **FILM: Prologue – Chorus** in the [Playlist: BSL](#) and/or [SSE](#).

- You might want to explain that in this film we decided to have all the actors who appear in the subsequent films share the role of the Chorus. This is a fairly common choice in theatre productions today. In some productions the role is played by a single actor.
- Discuss with students their first impressions of what this play is about from what they have seen in this film. Draw out the key information that two family groups or 'households' keep fighting each other because of some sort of old argument: an 'ancient grudge'. Also draw out that two young people from the two families fall in love, despite the fighting, but end up dead. Their deaths finally stop the fighting between their parents.
- Look at the meaning of the speech and any difficult phrases:
 - 'alike' – like each other
 - 'dignity' – honour or nobility
 - 'Verona' – a place in Italy
(**GALLERY: Prologue, SLIDE 7 – map and SLIDE 8 – Verona sign name**)
 - 'lay our scene' – set our play
 - 'ancient grudge' – a disagreement going back many years
 - 'mutiny' – fighting
 - 'civil' – of the civilians/ people
 - 'From forth ... foes' – from the bodies of these two enemies
 - 'star-crossed' – ill-fated
 - 'take their life' – are born
 - 'misadventured' – unfortunate
 - 'overthrows' – deaths
 - 'but' – except for
 - 'toil' – hard work
- Ask students: In the Prologue, how long does the Chorus say the play will take to perform? (Two hours) Explain that this is an estimate, as time was not measured as accurately in Shakespeare's time as in our own. However, performances usually lasted for 2–3 hours.

- Show the image of an Elizabethan theatre, where the Prologue would have first been seen (**GALLERY: Prologue, SLIDE 9 – An Elizabethan theatre**).

CONTEXT: Early modern performance conditions

In Elizabethan England, plays mostly ran for between 2 and 3 hours and were performed from around 2pm to 4 or 5pm in the afternoon. Most theatres were outdoors. There was no electricity, so plays had to be performed in daylight. Plays were popular entertainment and affordable for ordinary working people, who paid a penny to stand in the yard in front of the stage.

Exercise 3: Performing the Prologue

Language: *quatrain, couplet*

Resources

- Organise students back into the order they established in [The Prologue, Exercise 1](#). Now, ask the As and Bs to form one group; the Cs and Ds to form a second group; the Es and Fs to form a third group and the Gs to form a fourth group.
- Explain that the As to Fs are now grouped in three quatrains. A quatrain is a set of four lines, with alternate rhymes (**GALLERY: Prologue, SLIDE 10 – quatrain**). (You might want to point out that ‘qua’ is commonly used at the beginning of words meaning four – like ‘quarter’.)
- The Gs are grouped as a couplet – a pair, or couple, of rhyming lines (**GALLERY: Prologue, SLIDE 11 – couplet**).
- Invite each group to create a performance of their section of the Prologue where they speak or sign their lines and show through actions what is being described in those lines. One person could speak or sign as the others act out what is described, or the group can divide the speaking/signing between them. They can use ideas from the film and add in their own.

- Give time to rehearse and support students in finding meaning and in making that meaning clear to an audience through their presentation.
- Share the performances and encourage students to comment positively on what was most effective in each group's work.
- Discuss what more they now know about the story, having worked on the Prologue in this way. (Perhaps they have noticed further details about misfortunes in the story – ‘misadventured piteous overthrows’ – or have questions about how the two young people die and why their parents can’t ‘bury their strife’ before that happens.)

Exercise 4: Themes in the Prologue

Themes: love and marriage; conflict and death; honour and duty; fate vs. free will

Context: astrology and the stars; Shakespeare's sources

Resources

- Remind students of the themes explored in the [Introduction exercises](#) and discuss how they see those themes arising in the Prologue. Draw out the love between the two young people and the hate between their parents; contrast this with the conflict and death of the fighting between the families and the deaths of the two young people. Perhaps students might also get a sense of the two families fighting for family honour. Are there any other themes?
- Tell students that the last key theme to focus on in the play is ‘fate vs. free will’ (**GALLERY: Prologue, SLIDE 12 – Theme: fate vs. free will**).
- Discuss with students their understandings of these words and draw out that believing in free will means thinking that we each have control over our own lives and can make our own decisions, while believing in fate means thinking that outside forces control what we do. You can illustrate this by asking students if they know any superstitions (such as not walking under ladders, or perhaps rituals that footballers or other sports people have to ensure good luck in a game) and explore how people often believe that good or bad luck can be caused by calling on external forces in some way.

- Ask students to talk in pairs about any superstitions they have and whether they can think of examples where they have had either good or bad luck. Do they think luck is just about random coincidences, or can it be controlled in some way?
- Invite them to share their thoughts and explore how we all make choices in life but that sometimes things happen to us that we have no choice about, whether through random luck or fate.
- Ask: Was there a line in the Prologue that suggested the idea of fate?
- Share with students these words from the play's Prologue (**GALLERY: Prologue, SLIDE 13** – **'star-crossed lovers'**):

star-crossed lovers

- Remind students as needed that this famous line describing the two young people (Romeo and Juliet) means 'ill-fated'. The line suggests that their fate is 'written in the stars' and beyond their control.
- Give each student a blank copy of **Resource 5: Fate vs. free will theme sheet**. Explain that they will be adding quotations to this theme sheet as with the other theme sheets.
- Ask students to keep an eye out for examples of characters expressing ideas about fate or free will. Explain that it will be up to them to decide, through their study of the play, how much they think Romeo and Juliet's story is about fate, bad luck, or bad decisions.

CONTEXT: Astrology and the stars

Astrology (the belief that human life is influenced by the planets and the stars) was widely believed in Elizabethan England. It was seen as a respected form of scientific study and was used to treat illness, to predict the weather and to help people to make decisions. Astrological events were seen as omens or warnings. Elizabeth I consulted the famous astrologer John Dee.

Today astrology is not regarded as scientific. However, many people consult horoscopes and believe that birth signs influence a person's personality.

- Explain that some members of Shakespeare's first audiences may well have already known the story of Romeo and Juliet, because Shakespeare adapted it from a well-known poem.

CONTEXT: Shakespeare's sources

Shakespeare did not invent most of his plots and characters. He got them from pre-existing sources – historical chronicles, classical stories, novels, poems and plays. The main source for *Romeo and Juliet* is a poem – *The Tragicall Historie of Romeus and Juliet* by Arthur Brooke, written in 1562. Brooke's poem was a translation of a French story, which itself had been taken from an Italian novella. Shakespeare adapted his source: turning it into a play; changing Juliet's age from 16 to 13; creating new events, including the murder of Mercutio and the killing of Paris; developing characters like Mercutio, Tybalt, Paris and the Nurse; inventing the character of Benvolio and changing the fate of the Nurse and Friar Lawrence at the end of the play (in Brooke's poem the friar is executed and the nurse is banished).

- Explain that although some audience members might have known the story of Romeo and Juliet (much as many audience members today know it), others might not have known the story.

- Discuss how an audience member might feel, being told that the play is about two young people who are going to die before the play ends? (Perhaps sad, perhaps curious about how it happens?)
- Discuss why a playwright might start with a prologue like this. Does it matter that it tells us what will happen – that the main characters will die? Why do we enjoy hearing or reading stories we've heard before; or watching films that we've already seen; or reading/seeing new versions of familiar stories?

Exercise 5: Introducing iambic pentameter

Theme: *love and marriage*

Language: *sonnet, rhyme, imagery, rhyme scheme, metre, iambic pentameter, verse, prose*

Resources

- Return to the idea of the sonnet as a type of poem.
- Remind students that the theme of a sonnet is usually love.
- Ask: Why might Shakespeare have chosen to write the Prologue in the form of a love poem? (Perhaps to highlight the fact that the whole play is about love; perhaps because rhyming language is memorable; perhaps to catch the attention of the audience at the start of the play.)
- Discuss what students know about poems. (Perhaps that sometimes they rhyme and sometimes they don't; perhaps that they include imagery – painting pictures with words; perhaps that words are arranged in some sort of pattern or rhythm.)
- Explain that alongside a particular rhyme scheme (see [The Prologue, Exercise 1](#)) sonnets also have a particular rhythm. This rhythm is a metre, which Shakespeare uses in most of his poetry and plays (not just his sonnets). This metre has a rhythm like the heartbeat: de-dum, de-dum, de-dum, de-dum, de-dum.
- Encourage all students to tap out the metre with their hands on their chests or desks.

- Explain that this metre is called iambic pentameter (**GALLERY: Prologue, SLIDE 14 – iambic pentameter**).
- Each ‘de-dum’ is called an iamb, which means the stress is on the second syllable. There are five iambs in each line, hence pentameter. Invite examples of other words starting with ‘pent’ that mean five – for example, pentacle, pentagon.
- Go through each line of the sonnet, beating out the metre as you say or sign the words. Students could tap their chests, or clap, or slap their desks. (**GALLERY: Prologue, SLIDE 15 – Prologue text with iambic pentameter**)

CHORUS:

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**.

- Show **GALLERY: Prologue, SLIDE 16 – verse/prose words**.
- Explain that most of the play of *Romeo and Juliet* (90%) is written in verse, most of which is iambic pentameter. You might want to look out for the moments where Shakespeare uses prose (lines without metre) as this is often for comic characters and servants.

Exercise 6: Writing task

Resources

- Give each student a blank copy of **Resource 6: Prologue worksheet** and invite them to complete the gaps, based on their learning from the exercises in this section.
- Review students' work using the completed responses in **GALLERY: Prologue, SLIDES 17–20 – answers to Resource 6**. You could also check answers using **Resource 46 – Prologue worksheet (completed)**.

ACT 1

Signing Shakespeare resources and activities for teaching Act 1 of *Romeo and Juliet*

ACT 1 SCENE 1

Act 1 Scene 1: Part 1 – ‘From ancient grudge break to new mutiny’

This set of exercises introduces the characters of the play, their relationships, and the world they inhabit. It explores how the fight starts between the Montague and Capulet servants and builds up to include the heads of the two households: this provides the high stakes backdrop of Romeo and Juliet’s story. Again, freeze frames are used and key lines are displayed to support students’ abilities to remember, understand, and begin to analyse what happens and why. The technique of using pre-printed speech bubbles is introduced. Students hold up these speech bubbles as part of the freeze frames they create. You might like to photograph each moment of the action, which can then be displayed as a storyboard of the scene; if you do so, remember to follow your centre’s safeguarding and data protection policies.

Resource list

- **Gallery presentation:**
 - Act 1 Scene 1 – Part 1

- **Playlist resource:**
 - Exercise 3: FILM: Act 1 Scene 1 – Prince Escalus ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercise 2:
 - Resource 8a – Act 1 Scene 1 (Part 1) speech bubbles (black), **or**
 - Resource 8b – Act 1 Scene 1 (Part 1) speech bubbles (white)
 - Exercise 5: Resource 9 – Time theme sheet (blank)
 - Exercise 6:
 - Resource 2 – Conflict and death theme sheet (students’ latest versions)
 - Resource 3 – Honour and duty theme sheet (students’ latest versions)
 - Resource 10 – Act 1 Scene 1 Fight worksheet

- **Additional resources:**
 - Exercise 1: Resource 7 – Character sashes
 - Exercises 1 and 2: Sashes for Sampson, Gregory, Lord Capulet, Lady Capulet, Tybalt, Abraham, Lord Montague, Lady Montague, Benvolio

Exercise 1: Meeting the families

Characters: the Montagues, the Capulets

Resources

- Tell students that we are now going to meet the two households mentioned in the Prologue: they are called the Montagues and the Capulets.
- Show the **sign name videos** for:
 - Montague (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 2 – Montague sign name**)
 - Capulet (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 3 – Capulet sign name**).
- Show the **sign name videos** for each of the Capulets in turn and practise them (**GALLERY: Act 1 Scene 1 – Part 1, SLIDES 4–7 – Capulet household sign names**):
 - Sampson – a servant of the household (**SLIDE 4**)
 - Gregory – a servant of the household (**SLIDE 5**)
 - Lord Capulet and Lady Capulet – the head of the household, and his wife (**SLIDE 6**)
 - Tybalt – the nephew of Lord and Lady Capulet (**SLIDE 7**).
- Select students to portray these characters and give them the relevant sash (**Resource 7 – Character sashes**; sashes for Sampson, Gregory, Lord Capulet, Lady Capulet, Tybalt).
- Now show the **sign name videos** for each of the Montagues in turn and practise them (**GALLERY: Act 1 Scene 1 – Part 1, SLIDES 8–10 – Montague household sign names**):
 - Abraham – a servant of the household (**SLIDE 8**)
 - Lord Montague and Lady Montague – the head of the household, and his wife (**SLIDE 9**)
 - Benvolio – the nephew of Lord and Lady Montague (**SLIDE 10**).

- Select students to portray these characters and give them the relevant sash (**Resource 7 – Character sashes**; sashes for Abraham, Lord Montague, Lady Montague, Benvolio).
- Ask students portraying characters to form a still image or freeze frame of their family that shows their relationship to each other. For example: the Lords might be in the centre, looking important, while the servants may be to the side and bowing.
- Invite other students to act as directors and make any suggestions to improve the images to make relationships clear.

Exercise 2: Starting the fight

Characters: *the Montagues, the Capulets*

Themes: *conflict and death; honour and duty*

Context: *thumb-biting*

Resources

- Ask students to return to the Montague and Capulet roles they took on in [Act 1 Scene 1: Part 1, Exercise 1](#).
- Give students the relevant character sashes (**Resource 7 – Character sashes**; sashes for Sampson, Gregory, Lord Capulet, Lady Capulet, Tybalt, Abraham, Lord Montague, Lady Montague, Benvolio).
- Divide remaining students between the Montague and Capulet families so that each family group faces each other across the playing space.
- Remind students that the Montagues and Capulets hate each other. Ask students for any words, phrases or signs they remember from the Prologue (see [The Prologue exercises](#)) that suggest this hatred. (Perhaps ‘ancient grudge’, ‘foes’ or ‘parents’ rage’.)
- Ask each group to come up with a series of gestures and/or a chant that incorporates the name/sign name of the family. The gestures/chant should suggest that their household is the best. For example: ‘Montagues are the best’, ‘Capulets rule’.

- Ask each group in turn to deliver their gestures/chant to the other group in an antagonistic way.
- Explain that the play begins with a big fight between the Montagues and Capulets on the streets of their hometown of Verona. This fight begins with one side insulting the other.
- Remind students that the play of *Romeo and Juliet* is set in Italy. Show students the map of Italy (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 11 – map of Italy**).
- Tell students that in Italy, at the time Shakespeare wrote *Romeo and Juliet*, a common insult was to bite your thumb at somebody.

CONTEXT: Thumb-biting

Thumb-biting was a rude gesture, where the thumb was held behind the front teeth and then flicked forwards. It was common in Italy in the sixteenth century and is still used in Sicily today. Use of this insult could provoke a fight.

- Ask the two students wearing the Sampson and Gregory sashes to step forward. Recap their sign names:
 - Sampson – **GALLERY: Act 1 Scene 1 – Part 1, SLIDE 4**
 - Gregory – **GALLERY: Act 1 Scene 1 – Part 1, SLIDE 5**.
- Ask the student wearing the Abraham sash to step forward, along with another of the Montagues as his companion. Recap his sign name (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 8**).
- Explain that the fight starts with Sampson deliberately insulting the Montague servants by biting his thumb at them. You could ask ‘Sampson’ to do this.

- Walk students through the key lines in this scene using the following slides and resources (**GALLERY: Act 1 Scene 1 – Part 1, SLIDES 12–19 – key lines** and **Resource 8a/b – Act 1 Scene 1 (Part 1) speech bubbles**).

ABRAHAM: Do you bite your thumb at us, sir?

SAMPSON: I do bite my thumb, sir.

(GALLERY: Act 1 Scene 1 – Part 1, SLIDE 12)

- Give out speech bubbles as follows (**Resource 8a/b – Act 1 Scene 1 (Part 1) speech bubbles**):

- 'Abraham': *'Do you bite your thumb at us, sir'?*
- 'Sampson': *'I do bite my thumb, sir'*

- Explain that Sampson then says:

SAMPSON: Draw if you be men!

(GALLERY: Act 1 Scene 1 – Part 1, SLIDE 13)

- This means the four servants draw their swords to fight. Invite students to show this in a freeze frame, still holding up their speech bubbles.
- Ask the student wearing the Benvolio sash to step forwards. Recap his sign name (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 10**).

- Explain that Benvolio arrives into the scene. He draws his own sword to try and stop the fighting:

BENVOLIO: Part, fools!

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

(GALLERY: Act 1 Scene 1 – Part 1, SLIDE 14)

- Check that students understand the meaning of the text. (Move apart. Put your swords away.)

- Invite 'Benvolio' to join the freeze frame, holding up the speech bubble (**Resource 8a/b – Act 1 Scene 1 (Part 1) speech bubbles**): *'Part, fools! Put up your swords'*.
- Ask the student wearing the Tybalt sash to step forward. Recap his sign name (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 7**).
- Explain that Tybalt arrives into the scene. He draws his sword because he wants to fight Benvolio:

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

(GALLERY: Act 1 Scene 1 – Part 1, SLIDE 15)

- Check that the students understand the meaning of the text. (Why are you talking of peace when you have drawn your sword? I hate the word peace: just like I hate hell, all of the Montagues, and you (Benvolio). Come on and fight me, you coward!)
- Give 'Tybalt' the speech bubble (**Resource 8a/b – Act 1 Scene 1 (Part 1) speech bubbles**): *'Have at thee, coward!'*
- Invite the students in the scene to create a new freeze frame of this moment, holding up their speech bubbles.
- Ask the student wearing the Lord Capulet sash to step forward. Recap his sign name (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 6**).
- Ask the student wearing the Lady Capulet sash to step forwards. Recap her sign name (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 6**).
- Explain that Lord and Lady Capulet now enter the scene. Lord Capulet calls for a servant to fetch his sword so that he can join the fight:

LORD CAPULET: Give me my long sword, ho!

(GALLERY: Act 1 Scene 1 – Part 1, SLIDE 16)

- Give 'Lord Capulet' the speech bubble (**Resource 8a/b – Act 1 Scene 1 (Part 1) speech bubbles**): *'Give me my long sword, ho!'*
- Explain that Lady Capulet tries to stop him:

LADY CAPULET: A crutch, a crutch! Why call you for a sword?

(GALLERY: Act 1 Scene 1 – Part 1, SLIDE 17)

- Ask: What does Lady Capulet's line suggest about why Lord Capulet should not fight? (That he is too old and should be calling for a crutch rather than a sword)
- Give 'Lady Capulet' the speech bubble (**Resource 8a/b – Act 1 Scene 1 (Part 1) speech bubbles**): *'A crutch, a crutch! Why call you for a sword?'*
- Ask the student wearing the Lord Montague sash to step forward. Recap his sign name (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 9**).
- Ask the student wearing the Lady Montague sash to step forwards. Recap her sign name (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 9**).
- Explain that Lord and Lady Montague also enter the scene. Lord Montague insults Lord Capulet by calling him a villain:

LORD MONTAGUE: Thou villain, Capulet!

(GALLERY: Act 1 Scene 1 – Part 1, SLIDE 18)

- Give 'Lord Montague' the speech bubble (**Resource 8a/b – Act 1 Scene 1 (Part 1) speech bubbles**): *'Thou villain Capulet!'*
- Explain that Lady Montague tries to stop her husband joining the fight:

LADY MONTAGUE: Thou shalt not stir a foot to seek a foe.

(GALLERY: Act 1 Scene 1 – Part 1, SLIDE 19)

- Give 'Lady Montague' the speech bubble (**Resource 8a/b – Act 1 Scene 1 (Part 1) speech bubbles**): *'Thou shalt not stir a foot to seek a foe.'*
- Invite the students in the scene to create a new freeze frame of this moment, holding up their speech bubbles.
- Show **GALLERY: Act 1 Scene 1 – Part 1, SLIDE 20 – down with the Montagues/Capulets.**
- Ask all the Capulets to say / sign: 'Down with the Montagues!'
- Ask all the Montagues to say / sign: 'Down with the Capulets!'
- Invite all students to create a final freeze frame of this fight.
- Go round each character in the fight and ask students to come up with three words to describe each character / their behaviour so far:
 - Sampson
 - Gregory
 - Lord Capulet
 - Lady Capulet
 - Tybalt
 - Abraham
 - Lord Montague
 - Lady Montague
 - Benvolio.
- Ask:
 - Who is more to blame for the fight: the Montagues, the Capulets or both?
 - Which characters try to stop the fighting? (Benvolio, Lady Capulet, Lady Montague)
 - Who seems particularly keen to fight? (Tybalt, the servants, Lord Capulet, Lord Montague)
 - Do we get any sense of why the Montagues and Capulets are fighting? (No)

Exercise 3: The Prince stops the fight

Character: *Prince Escalus*

Themes: *conflict and death*

Resources

- From their positions in the final freeze frame of [Act 1 Scene 1: Part 1, Exercise 2](#), ask students to turn towards the screen to watch another character in the play who stops the Capulets and Montagues from fighting. (Note: This character is Prince Escalus, the authority figure in Verona — but avoid telling students this in advance of watching the films, so that they can try to work out who this character is and what he wants.)
- Play **FILM: Act 1 Scene 1 – Prince Escalus** in the [Playlist: BSL](#) and/or [SSE](#).
- Having watched the film, discuss the following question: Who do you think this person is? (Perhaps someone in authority; someone who is not a Capulet or Montague; someone who wants the fighting to stop.)
- Encourage any memories of Escalus identifying himself as ‘your movéd prince’. Tell them that this is the Prince of Verona – Prince Escalus. Show the **sign name video** for the Prince and practise it (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 21 – Prince sign name**).
- You might want to discuss with students the fact that Prince Escalus is originally written as a male character; however, modern theatre productions often choose, as we have done, to cast a female-presenting actor in the role in order to increase gender representation.
- Show students the text of the Prince’s speech (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 22 - ‘Rebellious subjects...’**):

PRINCE ESCALUS:

Rebellious subjects, enemies to peace,

Will they not hear? What ho! You men, you beasts!

On pain of torture, from those bloody hands

Throw your mistempered weapons to the ground,

And hear the sentence of your movèd prince.
Three civil brawls bred of an airy word
By thee, old Capulet, and Montague,
Have thrice disturbed the quiet of our streets
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time all the rest depart away.
You, Capulet, shall go along with me,
And, Montague, come you this afternoon
To know our farther pleasure in this case,
Once more, on pain of death, all men depart.

- Ask:
 - What did Prince Escalus say? (Stop fighting; throw your weapons down; I want to talk to Lord Montague and Lord Capulet.)
 - What will happen to the Montagues and Capulets if they don't obey? (They will be executed.)
 - Why does the Prince say this? (The Montague and Capulet fighting is causing problems for everyone else in Verona; the Prince needs to restore law and order.)
- Ask: Do you think the Montagues and Capulets will obey the Prince?
- Again, show **FILM: Act 1 Scene 1 – Prince Escalus** in the [Playlist: BSL](#) and/or [SSE](#).
- Ask students to come up with words to describe the Prince and the way they spoke to their subjects.
- Discuss how else the Prince could have spoken these lines. (Perhaps more angrily; with more disappointment; like a teacher telling off a rowdy class.)

Exercise 4: The world of the play

Themes: *conflict and death; honour and duty*

Context: *Elizabethan street brawls*

Resources

- Ask students to reflect on what has happened in the play so far and to suggest what sort of world this seems to be. (Perhaps violent, dangerous or unpredictable?)
- Ask: Why might the Capulets and Montagues be enemies? The play doesn't tell us, but the Prologue does tell us that it is due to an 'ancient grudge' (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 23 – 'ancient grudge'**).
- Discuss what creates lasting grudges. (Perhaps a conflict over land and property; perhaps an insult or mistreatment that left one side feeling hurt or dishonoured; perhaps a disagreement that's been forgotten but has left a general sense of the other side being wrong.) What sorts of different groups of people might hate each other today? Is there typically a clear reason for hatred between these groups? Note that this discussion may surface a variety of sensitivities and should be approached with care and within a respectful, supportive classroom environment.

CONTEXT: Elizabethan street brawls

When the play was first performed in London in 1594, there was a problem with young men fighting in the streets of the city. Discuss how this remains a problem in many cities.

- Remind students that the play is called *Romeo and Juliet* and ask: have we met anyone called Romeo or Juliet yet? (No)
- Discuss why Shakespeare might open a play called *Romeo and Juliet* with a big fight scene? (Perhaps because it grabs the attention of the audience, introduces the families, or sets up the high stakes context for the love story that follows.)

- Recap how the following themes are reflected in this scene: conflict and death; honour and duty. You may wish students to review their theme sheets so far:
 - **Resource 2 – Conflict and death theme sheet** (students' latest versions)
 - **Resource 3 – Honour and duty theme sheet** (students' latest versions).
- Give each student a copy of **Resource 10 – Act 1 Scene 1 Fight worksheet**, which brings together the lines they have looked at.
- Ask students to complete the tasks on the worksheet.
- The first task asks students how the theme of conflict and death is shown in Act 1 Scene 1. Possible lines include:
 1. Possible lines include:
 - *'Draw if you be men!'* – Sampson escalates the scene into a dangerous conflict by drawing his sword.
 - *'Three civil brawls'* – Prince Escalus points out that this is the third time that fighting has broken out in Verona because of the Montagues and Capulets, suggesting a violent world.
 - *'If ever you disturb our streets again, / Your lives shall pay the forfeit of the peace.'* – Prince Escalus refers both to the conflicts that have already happened and to the punishment of death for anyone fighting in the future, showing how concerned he is about the danger and chaos caused by the fighting.
- The second task asks students how the theme of honour and duty is shown in the scene. Possible lines are:
 - *'Give me my long sword, ho!'* – Lord Capulet wants to defend his family honour, showing his deadly rivalry with Montague.
 - *'Thou villain Capulet!'* – Lord Montague insults the honour of Lord Capulet, showing the rivalry between the two men.
 - *'You men, you beasts!'* – Prince Escalus shows his anger by comparing the men fighting to beasts with no sense of honour and duty.

- The third task asks students to write a summary of what happens at the start of the play. You could share this starter with students as an example (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 26 – summary starter**):

Early on Sunday morning, in the streets of Verona, servants from two different households start a fight. They insult each other with a rude gesture of biting thumbs. Then Sampson, the Capulet servant, says, 'Draw if you be men!'...

Act 1 Scene 1: Part 2 – Romeo

In these exercises, we meet all of the key characters in the play and map their relationships through a physical image. We then go on to focus on Romeo and what we learn from his first entrance just after the fight. A total of 16 characters is shown here (see [Act 1 Scenes 2–4, Exercise 1](#) for full list). If you have fewer students than characters, you can use chairs and sashes as stand-ins for some characters.

Resource list

- **Gallery presentation:**
 - Act 1 Scene 1 – Part 2

- **Playlist resource:**
 - Exercise 2: FILM: Act 1 Scene 1 – Romeo and Benvolio ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercise 2:
 - Resource 11a – Act 1 Scene 1 (part 2) speech bubbles (black), **or**
 - Resource 11b – Act 1 Scene 1 (part 2) speech bubbles (white)

 - Exercise 3:
 - Resource 1 – Love and marriage theme sheet (students’ latest versions)
 - Resource 9 – Time theme sheet (students’ latest versions)
 - Resource 12 – Act 1 Scene 1 Meeting Romeo worksheet

- **Additional resources:**
 - Exercises 1 and 2:
 - Resource 7 – Character sashes
 - Sashes for Sampson, Gregory, Lord Capulet, Lady Capulet, Tybalt, Abraham, Lord Montague, Lady Montague, Benvolio, Prince Escalus, Mercutio, Paris, Romeo, Juliet, Rosaline, the Nurse

Exercise 1: Meeting all the characters

Characters: all

Context: Elizabethan nurses

Resources

- Remind students of the family freeze frames they created in [Act 1 Scene 1: Part 1, Exercise 1](#). Ask them to re-form their freeze frames of:
 - The Capulets:
 - Sampson – a servant of the household
 - Gregory – a servant of the household
 - Lord Capulet – lord of the household
 - Lady Capulet – lady of the household
 - Tybalt – a nephew of Lord and Lady Capulet
 - The Montagues:
 - Abraham – a servant
 - Lord Montague – lord of the household
 - Lady Montague – lady of the household
 - Benvolio – a nephew of Lord and Lady Montague
- Ask:
 - Who else have we met so far? (Prince Escalus)
 - Is the Prince a Montague or a Capulet? (He is neither.)
- Invite a student to put on the sash for the Prince and to stand between the two family groups (**Resource 7 – Character sashes**; sash for Prince Escalus).
- Explain that the Prince has his own family, who also appear in the play. Show the **sign name video** for Mercutio and explain that he is a cousin of Prince Escalus (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 2 – Mercutio sign name**).
- Invite a student to put on the sash for Mercutio and to stand with the Prince (**Resource 7 – Character sashes**; sash for Mercutio).

- Show the **sign name video** for Paris and explain that he is another cousin of Prince Escalus (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 3 – Paris sign name**).
- Invite a student to put on the sash for Paris and to stand with the Prince (**Resource 7 – Character sashes**; sash for Paris).
- Note that we are not told any further details in the play about how Prince Escalus, Mercutio and Paris are related to each other, just that they are.
- Explain that Lord and Lady Montague have a son called Romeo. Show the **sign name video** for Romeo (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 4 – Romeo sign name**).
- Invite a student to put on the sash for Romeo and join the Montague group (**Resource 7 – Character sashes**; sash for Romeo).
- Explain that Lord and Lady Capulet have a daughter called Juliet. Show the **sign name video** for Juliet (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 5 – Juliet sign name**).
- Invite a student to put on the sash for Juliet and join the Capulet group (**Resource 7 – Character sashes**; sash for Juliet).
- Ask: What is Juliet’s relationship to Tybalt? (They are cousins.)
- Explain that Juliet has another cousin. Show the **sign name video** for Rosaline (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 6 – Rosaline sign name**).
- Invite a student to put on the sash for Rosaline and join the Capulet group (**Resource 7 – Character sashes**; sash for Rosaline).
- Tell students that Juliet is looked after by a nurse. Explain that the Capulets are wealthy, and in Shakespeare’s time, wealthy families had nurses to look after their children. Show the **sign name video** for the Nurse (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 7 – Nurse sign name**).
- Invite a student to put on the sash for the Nurse and join the Capulet group (**Resource 7 – Character sashes**; sash for the Nurse).

CONTEXT: Elizabethan nurses

In Tudor/ Elizabethan England, wealthy women did not breastfeed their own children. Instead, they had a wet-nurse – a woman who had themselves recently had a child, and who came to live with the family to breastfeed their child as well. Once the child was weaned, a wet nurse might stay on as a nurse or nanny providing child-care. We find out in the play that the Nurse had a daughter the same age as Juliet, called Susan, who died.

- Finally tell all students who have taken on a role that they will make another freeze frame, and that you will show a countdown of 3-2-1 on your fingers. By 1, they should be in a strong frozen position that shows their character.
- Tell them to remember their positions, as they will need to return to them later. You might want to take a photograph to refer back to and for general display; if you do so, remember to follow your centre’s safeguarding and data protection policies.

Exercise 2: Focus on Romeo

Characters: Lord Montague, Lady Montague, Romeo, Benvolio

Theme: love and marriage

Resources

- This exercise introduces Romeo and focuses on the Montagues. If you are following directly on from [Act 1 Scene 1: Part 2, Exercise 1](#), ask all students except the Montagues to return to their seats. Give students the sashes for their characters (**Resource 7 – Character sashes**; sashes for Lord Montague, Lady Montague, Benvolio, Romeo).
- Ask: What do you remember about the involvement of Lord Montague, Lady Montague, and Benvolio in the fight with the Capulets? Draw out that Benvolio tried to stop the fight between the servants, but ended up having to fight Tybalt. Lord Montague wanted to join in the fight and Lady Montague stopped him.
- Ask: Was Romeo involved in the fight? (No)

- Ask the student playing Romeo to stand aside for now and invite the students playing Lord and Lady Montague and Benvolio to create a freeze frame showing their characters at the moment Prince Escalus leaves. (Perhaps they look relieved, or ashamed, or anxious?)
- Give 'Lady Montague' a speech bubble with the following lines (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 8 – 'O, where is Romeo...'** and **Resource 11a/b - Act 1 Scene 1 (part 2) speech bubbles**):

LADY MONTAGUE: O, where is Romeo, saw you him today?
Right glad I am he was not at this fray.

- Check for understanding of meaning. What is a 'fray'? (A fight)
- Ask: Who do you think Lady Montague says this to? (She is speaking to Benvolio and says she is glad he was not involved in the fight.)
- Explain that Benvolio says that he saw Romeo in the woods.
- Give 'Lord Montague' a speech bubble with his response (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 9 – 'Many a morning...'** and **Resource 11a/b - Act 1 Scene 1 (part 2) speech bubbles**):

LORD MONTAGUE: Many a morning hath he there been seen
With tears augmenting the fresh morning's dew.

- Check for understanding of meaning. (That Romeo's tears add to the wetness of the morning dew)
- Ask: What might Romeo be upset about? (Perhaps the fighting between the families; perhaps something else?)

- Give 'Benvolio' a speech bubble with these lines (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 10 – 'See, where he comes...'** and **Resource 11a/b - Act 1 Scene 1 (part 2) speech bubbles**):

BENVOLIO: See, where he comes. So please you step aside,
I'll know his grievance, or be much denied.

- Check for understanding of meaning: What does Benvolio want to know? (Why Romeo is sad)
- Ask: What is Romeo's relationship to Benvolio? (They are cousins.) Explain that they are also best friends.
- Ask: Why do you think that Benvolio asks Lord and Lady Montague to step aside? Draw out that he might think that Romeo is more likely to tell him what is going on than to tell his parents.
- Ask the students playing Lord and Lady Montague to step aside and the student playing Romeo to join 'Benvolio'.
- Play **FILM: Act 1 Scene 1 – Romeo and Benvolio** in the [Playlist: BSL](#) and/or [SSE](#).
- The text of the scene is found in **GALLERY: Act 1 Scene 1 – Part 2, SLIDE 11 – Romeo and Benvolio**:

BENVOLIO: Good morrow, cousin.

ROMEO: Is the day so young?

BENVOLIO: But new struck nine.

ROMEO: Ay me, sad hours seem long.
Was that my father that went hence so fast?

BENVOLIO: It was. What sadness lengthens Romeo's hours?

ROMEO: Not having that, which having makes them short.

BENVOLIO: In love?

ROMEO: Out.

BENVOLIO: Of love?

ROMEO: Out of her favour where I am in love.

- Ask:
 - What time of day is it? (Morning, just after 9am: 'new struck nine')
 - Why is Romeo sad? (The person he loves is not in love with him.)
 - Do we know who this person is? (Not yet, though students may guess at Juliet)
- Tell students that we find out later in the scene that Romeo is in love with Rosaline (Lord Capulet's niece). Remind students that we met her in [Act 1 Scene 1: Part 2, Exercise 1](#). You might like to spotlight the student who played Rosaline.
- Discuss with students their impressions of Romeo from this first dialogue. (Perhaps they are sympathetic to him being in love with someone who doesn't love him? Perhaps they think he should support his family more? Perhaps they think he's sad about the fighting because that's what stops Rosaline liking him?)
- Discuss with students their impressions of Romeo and Benvolio's relationship from watching this film.

Exercise 3: Writing tasks

Characters: *Romeo, Rosaline, Benvolio, Lord Montague, Lady Montague*

Themes: *love and marriage; time*

Resources

- The three types of love introduced in the [Introduction, Exercise 1](#) are shown in the short scene between the Montagues explored in [Act 1 Scene 1: Part 2, Exercise 2](#).
- Give each student a copy of **Resource 12 – Act 1 Scene 1 Meeting Romeo worksheet**, which brings together the lines they have looked at in this scene. They will also need **Resource 1 – Love and marriage theme sheet** (students' latest versions).

- Ask students to identify:
 - Romantic love (Romeo's love for Rosaline, which can also be example of unrequited love because she does not love him)
 - Friendship (platonic) love (Benvolio's concern for Romeo)
 - Family (familial) love (Romeo's parents' concern about him).
- Ask students to complete the two tasks on the worksheet.
- The first task asks students how the theme of love and marriage is shown in Act 1 Scene 1. Some possible lines are:
 - *Right glad I am he was not at this fray.* (Lady Montague) – At the start of the play, Romeo's parents are concerned about where he is but are glad he wasn't involved in the fight with the Capulets.
 - *'I'll know his grievance, or be much denied'* – Benvolio cares about his friend and wants to know why Romeo is sad
 - *'Out of her favour where I am in love'* – Romeo tells Benvolio that he loves Rosaline but she doesn't love him.
- Students should also add the following information to **Resource 9 – Time theme sheet** (students' latest versions) under 'Sunday':

'new struck nine' – Soon after 9am, Romeo tells Benvolio about his love for Rosaline.

ACT 1 SCENES 2–4

These exercises set up the Capulet party as a key event in the play. We look at Juliet and Romeo before the party, and the differences in what love and marriage mean to them.

Having established the family groups via students playing the various roles in [Act 1 Scene 1: Part 2, Exercise 1](#), you can work fairly quickly through the following exercises until Romeo and Juliet meet. Keeping students on their feet and ready to take part as their role helps to keep everyone engaged and supports a memorable understanding of key lines and actions.

Act 1 Scenes 2–4

Resource list

- **Gallery presentation:**
 - Act 1 Scenes 2–4

- **Playlist resource:**
 - Exercise 3: FILM: Act 1 Scene 4 – Romeo and Benvolio ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercise 3:
 - Resource 2 – Conflict and death theme sheet (students’ latest versions)
 - Resource 5 – Fate vs. free will theme sheet (students’ latest versions)
 - Exercise 4:
 - Resource 3 – Honour and duty theme sheet (students’ latest versions)
 - Resource 5 – Fate vs. free will theme sheet (students’ latest versions)
 - Resource 9 – Time theme sheet (students’ latest versions)
 - Resource 13 – Act 1 Scenes 2–4 worksheet

- **Additional resources:**
 - Exercises 1–4: Resource 7 – Character sashes
 - Exercises 1, 3 and 4: Sashes for Sampson, Gregory, Lord Capulet, Lady Capulet, Tybalt, Abraham, Lord Montague, Lady Montague, Benvolio, Prince Escalus, Mercutio, Paris, Romeo, Juliet, Rosaline, the Nurse
 - Exercise 2: Sashes for Lady Capulet, Juliet, the Nurse

Exercise 1: Who's invited to the party? (Act 1 Scene 2)

Characters: Sampson, Gregory, Lord Capulet, Lady Capulet, Tybalt, Abraham, Lord Montague, Lady Montague, Benvolio, Prince Escalus, Mercutio, Paris, Romeo, Juliet, Rosaline, the Nurse

Themes: Love and marriage

Resources

- Ask all the students who took on roles in [Act 1 Scene 1: Part 2, Exercise 1](#) to recreate their family images (**Resource 7 – Character sashes**; sashes for all characters listed below). If there are more roles than students, chairs with sashes can be used as stand-ins to signify any missing characters. The images should include:
 - The Capulet family:
 - Sampson – a servant of the household
 - Gregory – a servant of the household
 - Lord Capulet – lord of the Capulet household
 - Lady Capulet – lady of the Capulet household
 - Tybalt – nephew of Lord and Lady Capulet
 - Juliet – daughter of Lord and Lady Capulet
 - The Nurse – Juliet's servant and friend
 - Rosaline – Juliet's cousin
 - The Montague family:
 - Abraham – a servant
 - Lord Montague – lord of the Montague household
 - Lady Montague – lady of the Montague household
 - Benvolio – nephew of Lord and Lady Montague
 - Romeo – son of Lord and Lady Montague
 - The Escalus family:
 - Prince Escalus – rules the city of Verona
 - Mercutio – Prince Escalus' cousin
 - Paris – related to Prince Escalus

- Explain that Lord Capulet decides to hold a party, which he calls an ‘old accustomed feast’ (**GALLERY: Act 1 Scenes 2–4, SLIDE 2 – ‘old accustomed feast’**). This means that it is a traditional, annual event:

LORD CAPULET: This night I hold an old accustomed feast.

- Tell students that Lord Capulet sends his servant to invite the guests. As the servant walks down the streets of Verona, he comes across Romeo and Benvolio and says (**GALLERY: Act 1 Scenes 2–4, SLIDE 3 – servant invites guests**):

SERVANT: If you be not of the house of Montagues, I pray,
 come and crush a cup of wine.

- Ask: Does this invitation include Romeo and Benvolio? (No, because they are Montagues)
- Invite the students playing Lord and Lady Capulet to step forwards into the centre of the playing space.
- Ask all students playing a role to step forwards and join them if they think they are invited to the party. (Students playing the following characters should step forwards: Tybalt, Prince Escalus, Mercutio, Paris, Juliet, Rosaline, the Nurse.)
- You might want to discuss whether Sampson and Gregory would be invited. Although they are from the Capulet household, they are servants, and more likely to be working at the party than attending as guests.
- Point out to students that there is no reason why Prince Escalus and his relatives, Mercutio and Paris, shouldn’t be invited.
- Tell students that Lord Capulet particularly wants Paris to be there, because he wants Paris to marry his daughter Juliet.
- Ensure students understand that the Montagues are definitely not invited: this includes Abraham, Lord and Lady Montague, Benvolio and Romeo.

- Ask: Why might Romeo want to go to the party? (Because Rosaline is going to be there and he is in love with her.)
- Tell students that Benvolio convinces Romeo they should sneak into the party. Benvolio hopes that a fun night out and seeing lots of other beautiful women will convince Romeo to forget about Rosaline.
- Discuss with students whether this seems like a good plan. (Perhaps it sounds like a good way to cheer up Romeo and help him get over his unrequited love for Rosaline? Perhaps it is a bad plan because they might be recognised as Montagues – which could cause trouble, especially after the fight earlier that day?) An audience watching the play would recognise that this is a risky thing for Romeo and Benvolio to do.

Exercise 2: Focus on Juliet (Act 1 Scene 3)

Characters: *Lady Capulet, Juliet, the Nurse*

Themes: *love and marriage; honour and duty*

Context: *arranged marriages; marital age*

Resources

- Explain that, having met Romeo, we will now find out more about Juliet. She is with her Nurse and her mother preparing for the Capulet party.
- Ask the three students who played Juliet, Lady Capulet and the Nurse in [Act 1 Scene 1: Part 2, Exercise 1](#) to step forward and create a freeze frame showing that they are getting ready for the party (**Resource 7 – Character sashes**; sashes for Juliet, Lady Capulet, the Nurse).
- Share with students this exchange between Lady Capulet and Juliet (**GALLERY: Act 1 Scenes 2–4, SLIDE 4 – Lady Capulet and Juliet**):

LADY CAPULET: How stands your disposition to be married?

JULIET: It is an honour that I dream not of.

- Check students' understanding of Lady Capulet's line. (How do you feel about getting married?)
- Ask students what they think about Juliet's reply. (Perhaps that she talks of honour rather than love; perhaps that it is polite but not enthusiastic.)
- Remind students that Lord Capulet has invited Paris to the party because he wants him to marry Juliet. Explain that Juliet herself is only told about this plan at this moment.
- Discuss how Juliet might feel about getting married.
- Ask: Has Juliet met Paris before? (We are not told in the play, but she clearly doesn't know him very well if she has.)
- Explain that this is an arranged marriage.

CONTEXT: Arranged marriages

Arranged marriages were common in Elizabethan England, especially among the upper classes and nobility. These marriages were based on social, political, and economic advantages, rather than romantic love. Men and women were selected for marriage based on particular attributes such as wealth, influence and family reputation.

- Explain that Juliet agrees to do whatever her parents tell her to do, as was expected of a dutiful daughter at the time the play was written.
- Discuss what students notice about Juliet's life compared with Romeo's. (Perhaps that he spends time with his friends, whilst she is surrounded by adults; that he can decide who he is in love with, whilst she has to marry who her parents want her to; that he seems to have more freedom.)
- Ask students how old they think Juliet is. Explain that we hear in the play that it will soon be her fourteenth birthday. Juliet being so young seems important to Shakespeare

because several characters talk about her age (**GALLERY: Act 1 Scenes 2–4, SLIDE 5 – comments on Juliet’s age**):

LORD CAPULET: She has not seen the change of fourteen years.

LADY CAPULET: She’s not fourteen.

NURSE: Come Lammas Eve at night shall she be fourteen.

CONTEXT: Marital age

In the modern day, you cannot get married in England or Wales until you are at least 18 (16 in Scotland and in Italy). In Elizabethan England, girls could legally marry at 12, and boys at 14 – though most upper-class marriages occurred in the late teens or early twenties. This was the same in Italy. Commoners typically married later. Juliet’s age is one of the changes that Shakespeare makes compared to his source material (see [CONTEXT: Shakespeare’s sources](#)).

- Tell students that we are not told how old Romeo is, but he is generally considered to be about 16 or 17.
- Tell students that Lady Capulet says that she was about the same age as Juliet when she married Lord Capulet, who seems to be much older than her.
- Note: Your students may well have thoughts about these age gaps, as well as about Juliet’s parents wanting her to marry at such a young age. While it is important to share the different social expectations of the time with students (see [CONTEXT: Arranged marriages](#) and [CONTEXT: Marital age](#)), it is also important to allow questions to emerge, raised by the play, about young love and gendered attitudes. This can invite your students to consider why the age of marriage in England/Wales is now 18; why 13 or 17 might be too young to get married; what was different in Shakespeare’s time and what is not compared to now. As you continue your study of the play, such questions can lead to a more nuanced conversation about social issues, what Shakespeare may have intended his audience to think about, and how he portrays his young characters.

Exercise 3: Going to the party (Act 1 Scene 4)

Characters: *Romeo, Benvolio, Mercutio*

Themes: *love and marriage; fate vs. free will*

Language: *foreshadowing*

Context: *astrology; tragedy*

Resources

- Explain to students that it is now Sunday evening and time for the party.
- Ask:
 - Who is Mercutio? (Prince Escalus' cousin)
 - Was he invited to the party? (Yes)
- Tell students that Mercutio is also very good friends with Romeo and Benvolio.
- Ask: Are Romeo and Benvolio invited to the party? (No, because they are Montagues, but they have decided to go anyway)
- Tell students that the Capulet party is a masked ball. This means everyone will be wearing masks, so Romeo and Benvolio hope no-one will recognise them.
- Explain that the three friends (Romeo, Benvolio, and Mercutio) are on their way to the party. They are joking about and talking about what love means to them.
- Ask the students who played Romeo, Benvolio and Mercutio in [Act 1 Scene 1: Part 2, Exercise 1](#) to step forward and create a freeze frame of three friends going to a party (**Resource 7 – Character sashes**; sashes for Romeo, Benvolio, Mercutio).
- Play **FILM: Act 1 Scene 4 – Romeo and Benvolio** in the [Playlist: BSL](#) and/or [SSE](#).
- The text of the scene is found in **GALLERY: Act 1 Scenes 2–4, SLIDE 6 – Benvolio and Romeo go to the party:**

BENVOLIO: Supper is done, and we shall come too late.

ROMEO: I fear too early, for my mind misgives;
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels, and expire the term
Of a despisèd life closed in my breast
By some vile forfeit of untimely death.
But he that hath the steerage of my course
Direct my sail. On, lusty gentlemen.

- Check for understanding of Romeo's speech:
 - 'misgives' – dreads
 - 'consequence' – terrible event
 - 'hanging in the stars' – predicted by the stars
 - 'Shall ... revels' – Is going to start at tonight's party
 - 'expire' – end
 - 'term' – duration
 - 'despisèd' – hated
 - 'forfeit' – penalty
 - 'he course' – He who is in charge of my destiny (i.e. God)
 - 'Direct my sail' – guide me
 - 'lusty' – bold
- Discuss how Romeo seems to be feeling here. Draw out that Romeo is feeling worried about going to the party. He thinks that something bad is going to happen ('consequence'), foretold by the stars ('yet hanging in the stars'), as a result of him going to the party ('this night's revels'), that may end with his death.
- Remind students about the theme of fate vs. free will and their discussion about superstitions, rituals and making choices (see [The Prologue, Exercise 4](#)). Pick up on this discussion by asking students if anyone has ever had a bad feeling about something as Romeo says he does.

- What does the phrase ‘consequence yet hanging in the stars’ suggest about whether what happens to Romeo is determined by fate or by his own free will?
- Remind students about the context of a belief in astrology (see [The Prologue, Exercise 2](#)) and the first quotation on **Resource 5 – Fate vs. free will theme sheet** (students’ latest versions). Show **GALLERY: Act 1 Scenes 2–4, SLIDE 7 – ‘star-crossed lovers’**.
- Ask: What does the Prologue tell us happens as a result of Romeo meeting Juliet? (They die.)
- Ask if they remember what ‘untimely death’ means – first mentioned in [Introduction, Exercise 2](#) and noted on **Resource 2 – Conflict and death theme sheet** (students’ latest versions).
- Explain that Romeo’s speech also foreshadows what happens in the play. It reminds the audience that the story will not have a happy ending and makes them wonder what will happen next.
- Show Romeo’s words in **GALLERY: Act 1 Scenes 2–4, SLIDE 8 – ‘my mind misgives...’** to underscore this:

ROMEO: ... my mind misgives;
 Some consequence yet hanging in the stars

CONTEXT: Tragedy

Shakespeare’s plays are generally divided into the genres of Comedy, Tragedy and History. *Romeo and Juliet* is a Tragedy. Tragedy is a category of drama or literature that focuses on serious themes and typically involves the downfall of the main character. Tragedies often involve the themes of justice, destiny and fate.

Exercise 4: Writing tasks

Resources

- Give each student a copy of **Resource 13 – Act 1 Scenes 2–4 worksheet**. They will also need:
 - **Resource 3 – Honour and duty theme sheet** (students' latest versions)
 - **Resource 5 – Fate vs. free will theme sheet** (students' latest versions).
- Ask students to complete the two tasks on the worksheet.
- Students should also add this information to the **Resource 9 – Time theme sheet** (students' latest versions) under 'Sunday':

Late afternoon – Lady Capulet tells Juliet about the plans for her to marry Paris.

ACT 1 SCENE 5

The first exercise in this sequence returns to the characters invited to the Capulet party, established in [Act 1 Scenes 2–4, Exercise 1](#). An interactive storytelling technique is used to explore what happens at the party. [Act 1 Scene 5, Exercise 2](#) and [Act 1 Scene 5, Exercise 3](#) explore the sonnet shared by Romeo and Juliet when they meet, repeating exercises used to explore the Prologue (see [The Prologue exercises](#)) to reinforce learning. [Act 1 Scene 1, Exercise 4](#) considers the dangers that Romeo and Juliet recognise because of their feuding families.

Act 1 Scene 5

Resource list

- **Gallery presentation:**
 - Act 1 Scene 1 – Part 1 (to recap sign names as needed)
 - Act 1 Scene 1 – Part 2 (to recap sign names as needed)
 - Act 1 Scene 5
- **Playlist resource:**
 - Exercise 2: FILM: Act 1 Scene 5 – Romeo and Juliet ([BSL](#) and/or [SSE](#))
- **Worksheets and handouts:**
 - Exercise 1:
 - Resource 14a – Act 1 Scene 5 speech bubbles (black), **or**
 - Resource 14b – Act 1 Scene 5 speech bubbles (white)
 - Exercise 3: Resource 15 – Act 1 Scene 5 sonnet line endings
 - Exercise 4:
 - Resource 1 – Love and marriage theme sheet (students' latest versions)
 - Resource 3 – Honour and duty theme sheet (students' latest versions)
 - Exercise 5:
 - Resource 9 – Time theme sheet (students' latest versions)
 - Resource 16 – Act 1 Scene 5 worksheet
- **Additional resources:**
 - Exercise 1:

- Resource 7 – Character sashes
- Sashes for Lord Capulet, Lady Capulet, Tybalt, Benvolio, Mercutio, Paris, Romeo, Juliet, Rosaline, the Nurse
- Exercise 5:
 - Resource 41 - Love and marriage theme sheet (completed)
 - Resource 43 - Honour and duty theme sheet (completed)

Exercise 1: At the party

Characters: Lord Capulet, Lady Capulet, Tybalt, Juliet, the Nurse, Rosaline, Mercutio, Paris, Benvolio, Romeo

Themes: love and marriage; honour and duty

Resources

- Assign students to the following roles, recapping sign names as needed:
 - The Capulet household:
 - Lord Capulet (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 6**)
 - Lady Capulet (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 6**)
 - Tybalt (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 7**)
 - Juliet (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 5**)
 - the Nurse (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 7**)
 - Rosaline (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 6**)
 - Invited guests:
 - Mercutio (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 2**)
 - Paris (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 3**)
 - Uninvited guests:
 - Benvolio (**GALLERY: Act 1 Scene 1 – Part 1, SLIDE 10**)
 - Romeo (**GALLERY: Act 1 Scene 1 – Part 2, SLIDE 4**)
 - Remaining students play other invited guests.
- Give sashes to all students playing named characters (**Resource 7 – Character sashes**; sashes for all characters listed above).

- Explore what happens at the Capulet party by speaking/signing the narrative below as the students playing the appropriate roles act out what you describe. Freeze the action at the specified points to explore the questions set out in the bullet points.
- Narrate:
 - *It is Sunday evening in Verona and it's time for the Capulet party!*
 - *Lord Capulet welcomes all the guests.*
 - *Lady Capulet and the Nurse bring in Juliet, all dressed up for the party.*
 - *Lord Capulet introduces Juliet to Paris.*
- FREEZE.
- Ask: Why does Lord Capulet want Paris to meet Juliet? (He wants them to marry.)
- Narrate:
 - *Tybalt, Lord Capulet's nephew, patrols the room, keeping an eye on everything.*
 - *The dancing begins.*
 - *Mercutio arrives, with Romeo and Benvolio sneaking in behind him.*
- FREEZE.
- Ask: Why are Romeo and Benvolio sneaking in? (They were not invited because they are Montagues.)
- Narrate: *Romeo sees Juliet and watches her as she dances with Paris. He immediately falls in love with her.*
- FREEZE.
- Give 'Romeo' a speech bubble with the following lines (**GALLERY: Act 1 Scene 5, SLIDE 2 – 'Did my heart love...'** and **Resource 14a/b – Act 1 Scene 5 speech bubbles**):

ROMEO: Did my heart love till now? Forswear it, sight.
For I ne'er saw true beauty till this night.
- Ask: Who was Romeo in love with before? (Rosaline)

- Give 'Lord Capulet' a speech bubble with the following lines (**GALLERY: Act 1 Scene 5, SLIDE 4 – 'Verona brags...'** and **Resource 14a/b – Act 1 Scene 5 speech bubbles**):

LORD CAPULET: Verona brags of him
 To be a virtuous and well-governed youth.

- Ask: Who is Lord Capulet talking about? Draw out that Lord Capulet wants to avoid trouble at his party and is happy to allow Romeo to stay because, despite being a Montague, Romeo has a reputation for being a well-behaved young man.
- Narrate: *Tybalt shakes his head and raises his fist. He wants to attack Romeo. Lord Capulet stands in his way and gets angry with Tybalt for defying him. Tybalt backs down and moves away but is still angry with Romeo.*
- FREEZE.
- Discuss with students what they remember about Tybalt's behaviour in the fight which began the play. How does this scene add to the impression of Tybalt that they had after scene 1? (Encourage students to think of some words to describe Tybalt – angry, violent, proud, impatient, etc.)

Exercise 2: Romeo and Juliet meet

Characters: *Romeo, Juliet*

Theme: *love and marriage*

Language: *metaphor, imagery, extended metaphor*

Context: *pilgrims and shrines*

Resources

- Play **FILM: Act 1 Scene 5 – Romeo and Juliet** in the **Playlist: BSL** and/or **SSE**. This shows Romeo and Juliet meeting.
- Ask: What did you understand about what was said?
- Discuss with students how they think Romeo and Juliet feel about each other and why?

- Are they surprised about how quickly they have fallen in love, particularly given that Romeo was in love with Rosaline at the start of the scene and Juliet was supposed to be meeting her future husband, Paris this evening?
- Show the text of Romeo's first speech (**GALLERY: Act 1 Scene 5, SLIDE 5 – 'If I profane...'**):

ROMEO:

[Taking Juliet's hand] 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.

- Look at Romeo's first line. Ask: Who or what is the 'holy shrine'?
- Draw out the idea that Romeo is calling Juliet (or Juliet's hand) a 'holy shrine' and he is calling his lips 'pilgrims'.
- This is called a metaphor – where one thing is referred to as something else (**GALLERY: Act 1 Scene 5, SLIDE 6 – metaphor, with pilgrim image**).

CONTEXT: Pilgrims and shrines

A pilgrim is a person who journeys to a sacred or religious place – like a shrine (a place regarded as holy due to its associations with a god, sacred person or relic) – for spiritual or devotional reasons. When Shakespeare wrote *Romeo and Juliet*, he was placing the characters in a Christian Catholic culture, but many religions have similar ideas about shrines and pilgrimages.

- Ask: Why is Romeo using this imagery? What is he trying to do? (Draw out the idea that he is chatting up Juliet and perhaps making it sound more romantic and more sincere because of the religious ideas.)
- Ask: How does Juliet respond to his chat-up line? (She continues to develop the metaphor, which shows that she is interested in him.)

- Show the text for the whole film (**GALLERY: Act 1 Scene 5, SLIDE 7 – Romeo and Juliet meet**):

ROMEO:

[Taking Juliet's hand] 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.

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.

- Ask students which words relate to religion in this sonnet. You might like to mark them on the display. Key words are: 'holy shrine', 'sin', 'pilgrim', 'saints', 'pray', 'prayer', 'faith'. They might also notice: 'profane', 'devotion', 'palmers'.

- Explain that Romeo and Juliet continue to use the metaphor of her as the ‘holy shrine’ and him as the ‘pilgrim’ across the whole sonnet. It becomes an extended metaphor (**GALLERY: Act 1 Scene 5, SLIDE 8 – extended metaphor**).
- Tell students that Shakespeare would have imagined Romeo and Juliet as very familiar with the saints and shrines of the Catholic church, and has them use that knowledge playfully.

Exercise 3: Sharing a sonnet

Characters: *Romeo, Juliet*

Language: *rhyme, sonnet, extended metaphor*

Resources

- Give 14 students one of the final words of each line of the exchange between Romeo and Juliet when they meet (**Resource 15 – Act 1 Scene 5 sonnet line endings**).
(If you have fewer than 14 students, use as many lines as you have students. If you have more than 14 students, you can either have two groups working in two halves of the room, or an audience who can help the players match the rhyming words.)
- Ask students to walk around the space finding someone else who has a word that looks or sounds like theirs. Support them to find the word that rhymes with their own.
- Remind students of the term ‘rhyme’ – when two words sound alike (**GALLERY: Act 1 Scene 5, SLIDE 9 – rhyme**).
- When everyone has found a partner, give each pair a letter from A to F, as set out below. Ask students to write their letter on the back of their word with a marker pen.
 - A: hand/ stand
 - B: this/ kiss (Note there are **two** pairs of this/kiss)
 - C: much/ touch
 - D: too/ do
 - E: prayer/ despair
 - F: sake/ take

- Display the full text of the exchange to show that these are the final words of each line of Romeo and Juliet's speeches (**GALLERY: Act 1 Scene 5, SLIDE 10 – Romeo and Juliet exchange**).
- Ask students to get into a semi-circle in the order of where their words appear.
- Now ask them to turn over their words to show the letters and note the order of the letters: ABAB CBCB DEDE FF.
- Ask if anyone remembers the term for a poem of fourteen lines, where there are alternate rhymes followed by a rhyming couplet (a sonnet; **GALLERY: Act 1 Scene 5, SLIDE 11 – sonnet**).
- Ask: Where have we come across this form before? (The Prologue)
- Remind students that a sonnet is usually a love poem, as this is. However, it is usually spoken by one person.
- Remind students that the sonnet uses an extended metaphor, drawing on religious imagery.
- Discuss why Shakespeare has given Romeo and Juliet this sonnet with its extended metaphor to share? (Perhaps to show that they take their attraction seriously through using such form and content; perhaps also to show they can be playful and clever with sharing such form and content; perhaps to show that they are equal partners in the love affair as both are engaged with how they share this sonnet.)

Exercise 4: Identities revealed

Characters: *Romeo, Juliet, the Nurse*

Themes: *love and marriage; honour and duty*

Resources

- Explain that the Nurse interrupts Romeo and Juliet to say that Juliet's mother wants to speak to her. When Juliet goes off to speak to her mother, Romeo speaks to the Nurse.

- Show the dialogue in **GALLERY: Act 1 Scene 5, SLIDES 12–14 – discovering identities**, and check understanding of the narrative:

ROMEO: What is her mother?

NURSE: Her mother is the lady of the house.

(GALLERY: Act 1 Scene 5, SLIDE 12)

- Ask: Who is Juliet’s mother? (Lady Capulet)
- Invite all students to show how Romeo might feel when he hears this. (Perhaps shocked, alarmed or disappointed.)
- Share with students what Romeo says:

ROMEO: Is she a Capulet?

O dear account! My life is my foe’s debt.

(GALLERY: Act 1 Scene 5, SLIDE 13)

- Consider what this means and draw out that Romeo is saying that he is paying a high price for falling in love – that his enemy holds his life in their hands.
- Explain that the party is now over and everyone is heading home. Benvolio finds Romeo and tells him it’s time to leave. As the guests leave, Juliet asks her Nurse to name various people. She points to Romeo and asks for his name.
- Share with students what the Nurse says:

NURSE: His name is Romeo, and a Montague;

The only son of your great enemy.

(GALLERY: Act 1 Scene 5, SLIDE 14)

- Invite all students to show how Juliet might feel when she hears this. (Perhaps shocked, alarmed or disappointed.)

- Share with students what Juliet says:

JULIET: My only love sprung from my only hate!

(GALLERY: Act 1 Scene 5, SLIDE 15)

- Unpick what Juliet means: that she loves only Romeo but that his family are the only family that her family hates.
- Discuss this section with regard to the theme of love and marriage. What barriers are there to love and marriage for Romeo and Juliet because of their families' hate for each other? You might also like to link this to the theme of honour and duty by considering how family honour comes into conflict with their feelings for each other.
- Students may wish to add to their theme sheets:
 - **Resource 1 – Love and marriage theme sheet** (students' latest versions)
 - **Resource 3 – Honour and duty theme sheet** (students' latest versions).

Exercise 5: Writing tasks

Resources

- Give each student a copy of **Resource 16 – Act 1 Scene 5 worksheet**.
- This worksheet brings together the lines of text that students have explored in this scene. Ask students to complete the five tasks on the worksheet.
- Suggested answers and quotations can be found on the completed theme sheets:
 - Resource 41 - Love and marriage theme sheet (completed)
 - Resource 43 - Honour and duty theme sheet (completed).
- Students should also add this information to **Resource 9 – Time theme sheet** (students' latest versions) under 'Sunday':

Evening – The Capulet party. Romeo and Juliet meet and talk (in the form of a sonnet).

ACT 1: SUMMATIVE WRITING TASKS

Characters: *all*

Themes: *love and marriage; fate vs. freewill; conflict and death; honour and duty*

Resource: Resource 17 – Act 1 summative writing tasks

- Give each student a copy of **Resource 17 – Act 1 summative writing tasks**. They can complete one or both tasks:
 - Point of view – creative writing task
 - Exploring themes – analytical writing task.
- You might like to ensure students cover a range of characters and themes in their responses so that these can be shared across the class for peer review and/or discussion of different ideas and perspectives.

ACT 2

Signing Shakespeare resources and activities for teaching Act 2 of *Romeo and Juliet*

ACT 2 SCENES 1–2

These exercises explore what happens after the Capulet party, when Romeo hides from his friends and goes looking for Juliet. We explore the language used by Romeo and Juliet in their respective monologues to express their hopes and fears about their new love. We use interactive exercises to investigate staging issues for the famous ‘balcony scene’, thinking about the way that the scene might have been staged in Elizabethan theatres.

Act 2 Scenes 1–2

Resource list

- **Gallery presentation:**
 - Act 2 Scenes 1–2
- **Playlist resources:**
 - Exercise 2:
 - FILM: Act 2 Scene 2 – Romeo ([BSL](#) and/or [SSE](#))
 - FILM: Act 2 Scene 2 – Juliet ([BSL](#) and/or [SSE](#))
- **Worksheets and handouts:**
 - Exercise 4:
 - Resource 1 – Love and marriage theme sheet (students’ latest versions)
 - Resource 3 – Honour and duty theme sheet (students’ latest versions)
 - Resource 9 – Time theme sheet (students’ latest versions)
 - Resource 18 – Act 2 Scenes 1–2 worksheet

Exercise 1: Romeo looks for Juliet (Act 2 Scene 1)

Character: *Romeo*

Themes: *love and marriage*

- Ask students what they think Romeo does after he leaves the party. (Perhaps talks to his friends? Perhaps avoids them and wanders about thinking about Juliet, like he did with Rosaline?)
- Explain that Act 2 begins with a short scene in which Romeo runs away from his friends and goes looking for Juliet. As they walk through the streets of Verona after the Capulet party ends, Mercutio and Benvolio call out for Romeo, but he hides until they have gone. Romeo then climbs over the high walls surrounding the gardens of the Capulet house to try and catch a glimpse of Juliet.
- Discuss what will happen if he is seen. Lord Capulet protected Romeo from Tybalt at the party: would he protect him again if Romeo is caught sneaking around his house?

Optional game

- You might like to play a version of Grandmother's Footsteps to help students feel the risk that Romeo is taking.
- Invite one student to be the Capulet guard. The guard stands near one end of the space, keeping watch on the Capulet house. Every so often, the guard turns round to check behind them.
- Everyone else is Romeo trying to creep past the guard. If the guard sees them moving, they must go back to the start.
- Increase the stakes by saying that once the Romeos get beyond a certain point, if they are seen they are 'killed' and are out of the game.
- Play a few times with different guards.

- Discuss how it felt playing the game. (Perhaps fun, anxious, tense?) How might Romeo feel? Draw out that he is less concerned about being caught and even possibly killed than not seeing Juliet again.

Exercise 2: Monologues in the garden (Act 2 Scene 2)

Characters: *Romeo, Juliet*

Theme: *love and marriage*

Language: *semantic field, imagery, extended metaphor*

Resources

- Tell students that after Romeo jumps over the wall into the orchard, he sees Juliet at her window.
- Play **FILM: Act 2 Scene 2 – Romeo** in the [Playlist: BSL](#) and/or [SSE](#).
- Explain that Juliet doesn't see Romeo, but speaks aloud her feelings.
- Play **FILM: Act 2 Scene 2 – Juliet** in the [Playlist: BSL](#) and/or [SSE](#).
- Discuss with students how both Romeo and Juliet are feeling.
- Divide the class into four groups and give each group a topic:
 - Body parts (eyes, hands, head, etc.)
 - Names (the word 'name' and any names like Romeo, Capulet, etc.)
 - Light (sun, moon, stars and any descriptions of light such as fair, bright, etc.)
 - Love (any use of the word 'love').
- Ask each group to agree on an exaggerated version of a single sign or gesture that everyone in the group will use to represent their topic.
- Show the films of Romeo and Juliet's monologues once more and encourage each group to make their sign/gesture whenever the character mentions anything connected to their topic:
 - **FILM: Act 2 Scene 2 – Romeo** in the [Playlist: BSL](#) and/or [SSE](#)
 - **FILM: Act 2 Scene 2 – Juliet** in the [Playlist: BSL](#) and/or [SSE](#).

- Ask: Who was busiest in each speech? Who wasn't very busy?
- Draw out that Romeo uses a lot of words connected to light, some words connected to body parts and hardly anything about names or love. Whereas Juliet uses many words connected to names, some words about body parts, one mention of love and nothing about light.
- Introduce the term 'semantic field' (**GALLERY: Act 2 Scenes 1–2, SLIDE 2 – semantic field**).
- Explain that a semantic field is a group of words in a text that are all linked to the same theme or idea. Writers use them to create a certain mood or help the reader understand what's happening or how a character feels.
- Display **GALLERY: Act 2 Scenes 1–2, SLIDE 3 – monologues**, the text of both Romeo and Juliet's monologues:

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!

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.

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 Montague? It is nor hand, nor foot,

Nor arm, nor face, nor any other part

Belonging to a man.

O, be some other name.

What's in a name? That which we call a rose

By any other word would smell as sweet.

So Romeo would, were he not Romeo called,

Retain that dear perfection which he owes

Without that title. Romeo, doff thy name,

And, for thy name, which is no part of thee,

Take all myself.

- Discuss with students why Romeo uses a semantic field of words connected to light.
- Draw out that he is sharing with the audience his thoughts about how Juliet's beauty shines out against the darkness of nighttime. He only uses the word 'love' once; instead, all the imagery that he uses tells us how much he loves her.
- Discuss with students why Juliet uses a semantic field of words connected to names.
- Draw out that she seems more concerned about the feud between their families than Romeo is. Perhaps this suggests that she is more practical, or that she feels more constrained by the family feud because she doesn't have the freedom to go out and about like Romeo? She also only uses the word 'love' once, but again the imagery she uses tells us how much she loves him — and how she wants to ignore names and the feud so that they can be together.

- Discuss with students how each character talks about body parts. Romeo mentions Juliet's eyes and hands and cheeks. Juliet mentions parts of the body as more important than names. Their mention of body parts suggests that they are imagining being together and being able to touch each other.
- Romeo also uses an extended metaphor in describing Juliet.
- Recap with students that an extended metaphor is where one thing is referred to as something else and developed over several lines. (We encountered extended metaphors before in Romeo and Juliet's shared sonnet where Romeo referred to Juliet as a 'holy shrine' and called his lips 'pilgrims' – see [Act 1 Scene 5, Exercise 2.](#))
- Ask students to identify an extended metaphor in Romeo's speech. (Romeo refers to Juliet as the sun outshining the moon.)

Exercise 3: The balcony scene (Act 2 Scene 2)

Characters: *Romeo, Juliet*

Themes: *love and marriage; honour and duty*

Language: *personal pronouns (thou, thee, thy)*

Context: *thou, thee, thy; Elizabethan theatres*

Resources

- Assign students to work in pairs or groups of three. Ask each student to take on the role of Romeo or Juliet or, if working in a group of three, the director.
- Display **GALLERY: Act 2 Scenes 1–2, SLIDE 4 – edited dialogue**, which is a very short edit of the dialogue between Romeo and Juliet (also included on **Resource 18 – Act 2 Scenes 1–2 worksheet**).
- Go line by line: first invite all students playing Romeo to speak/sign the first line, then all the Juliets to speak/sign the second line, and so on. Each time, make sure all students understand the meaning:
 - 'art' – are
 - 'thou' / 'thee' – you (explain the use of thou as an alternative pronoun)

- 'An' – if
- 'Dost' – Do
- 'pronounce' – say
- 'yonder' – over there
- 'within' – inside
- 'bent of love' – intentions
 - 'thy' – your
 - 'Hence' – Away
 - 'ghostly' – religious
 - 'Friar' – priest
- Explain to students that Romeo and Juliet addressing each other as 'thou/thee' instead of 'you' is an expression of their love. Normally people who have only just met would say 'you'.

CONTEXT: thou, thee, thy

In Elizabethan England, the pronouns 'you' (your) and 'thou' (thy, thee) each served a distinctive function, much like the French equivalents 'vous' and 'tu'. Having earlier been the standard form of address, 'thou' became a 'special' pronoun: used affectionately to indicate closeness between speakers; used derogatively in order to patronise or show anger; and used when addressing allegorical figures, gods or the dead. As well as being the plural, 'you' was the more respectful form of address.

- Recap with students when and where this scene takes place. (Late on Sunday night after the Capulet party. Romeo is in the Capulet garden looking up at Juliet, who is at her bedroom window).
- Explain that this scene is often called 'the balcony scene' because, in Shakespeare's time, the actor playing Juliet would have stood on a balcony above the stage for this scene.

- Show students the image of an Elizabethan theatre (**GALLERY: Act 2 Scenes 1–2, SLIDE 5 – An Elizabethan theatre**) and point out where the actors playing Romeo (stage) and Juliet (balcony) would have stood to play this scene.

CONTEXT: Elizabethan theatres

In Shakespeare's time, most of the public theatres were outdoors. The outdoor theatres all had a similar architecture: with a back wall with two or three entrances, a trap door in the floor, a trap door in the ceiling and a balcony above the stage where musicians could play or scenes could take place. It is this balcony space that is used in this scene in *Romeo and Juliet*.

- Ask students to create their own performance of this scene, taking into account the staging restriction that Romeo and Juliet are separated by her being above him and out of reach. Ask them to try the following three versions of the scene:
 - Speaking/signing it through just to get a sense of the scene
 - As if Juliet is worried someone might see them but Romeo doesn't care
 - As if they both want to touch hands (like they did in the sonnet) but can't because of the distance between them.
- Invite pairs/threes to discuss what worked well in each version, and use that to try a final version in whatever way they like.
- Invite volunteer groups to share their performance.
- Discuss whether you think that Romeo and Juliet are rushing their relationship in agreeing to get married on the evening that they have met. How does this link to the impressions we have gained of them so far (i.e. Romeo switching from loving Rosaline to loving Juliet in the space of the party). Does this seem like a short-term infatuation or love that will last?
- Discuss why they might need to get married so quickly. Draw out idea that in this traditional, religious society, the 'honourable' thing is to get married before sleeping together.

Exercise 4: Writing tasks

Resources

- Give each student a copy of **Resource 18 – Act 2 Scenes 1–2 worksheet**. Students will also need:
 - **Resource 1 – Love and marriage theme sheet** (students' latest versions)
 - **Resource 3 – Honour and duty theme sheet** (students' latest versions).
- Ask students to complete the tasks on the worksheet.
- For the tasks related to the balcony scene (Act 2 Scene 2):
 - The first task asks students how the theme of love and marriage is shown in this scene. An example might be:

‘An but thou love me, let them find me here.’ (Romeo, Act 2 Scene 2) – Romeo tells Juliet that he doesn't care about the dangers he faces if he is found in her garden, as long as she loves him.
 - The second task asks students how the theme of honour and duty is shown in this scene. An example might be:

‘If that thy bent of love be honourable, / Thy purpose marriage, send me word tomorrow’ (Juliet, Act 2 Scene 2) – Juliet is very clear with Romeo that to keep her honour as a young woman in those times, they must get married before anything more happens between them.
- Students should also add this information to **Resource 9 – Time theme sheet** (students' latest versions) under 'Sunday':

Late night – After the party, Romeo and Juliet talk in her garden and agree to marry.

ACT 2 SCENES 3–6

This set of exercises covers the events of Monday morning leading up to the wedding of Romeo and Juliet on Monday afternoon. These events introduce Friar Lawrence and re-introduce the Nurse as characters who are trusted by Romeo and Juliet to keep their secrets and help them be together. We consider why Friar Lawrence and the Nurse get involved in this way and the extent to which an audience might think that they are doing the right thing. We also consider the challenge from Tybalt to Romeo as a continuing threat to any peace.

Act 2 Scenes 3–6

Resource list

- **Gallery presentation:**
 - Act 2 Scenes 3–6

- **Playlist resource:**
 - Exercise 1: FILM: Act 2 Scene 3 – Friar Lawrence and Romeo ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercises 1 and 2: Resource 19 – Act 2 Scene 3 text
 - Exercise 3: Resource 20 – Act 2 Scene 4 Tybalt's challenge to Romeo
 - Exercise 6:
 - Resource 1 – Love and marriage theme sheet (students' latest versions)
 - Resource 3 – Honour and duty theme sheet (students' latest versions)
 - Resource 9 – Time theme sheet (students' latest versions)
 - Resource 21 – Act 2 Scenes 3–6 worksheet

- **Additional resources:**
 - Exercise 4:
 - Resource 7 – Character sashes
 - Sashes for Romeo, Mercutio, Benvolio, the Nurse, Peter

Exercise 1: Romeo visits Friar Lawrence (Act 2 Scene 3)

Characters: *Romeo, Friar Lawrence*

Theme: *love and marriage*

Resources

- Ask:
 - What have Romeo and Juliet agreed to do? (Get married)
 - Where did Romeo say he would go next? (To visit Friar Lawrence)
- Introduce Friar Lawrence with the **sign name video** for this character (**GALLERY: Act 2 Scenes 3–6, SLIDE 2 – Friar Lawrence sign name**).
- Explain that students are going to find out what happens when Romeo visits Friar Lawrence.
- Play **FILM: Act 2 Scene 3 – Friar Lawrence and Romeo** in the **Playlist: BSL** and/or **SSE**.
- Give each student a copy of the scene (**Resource 19 – Act 2 Scene 3 text**):

FRIAR LAWRENCE: What early tongue so sweet saluteth me?
 Young son, it argues a distempered head
 So soon to bid “Good morrow” to thy bed.
 Or, if not so, then here I hit it right:
 Our Romeo hath not been in bed tonight.

ROMEO: That last is true. The sweeter rest was mine.

FRIAR LAWRENCE: God pardon sin! Wast thou with Rosaline?

ROMEO: With Rosaline, my ghostly father? No.
 I have forgot that name and that name’s woe.

FRIAR LAWRENCE: That’s my good son. But where hast thou been then?

ROMEO: I’ll tell thee ere thou ask it me again.
 I have been feasting with mine enemy,

Where on a sudden one hath wounded me
Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet.
As mine on hers, so hers is set on mine,
And all combined, save what thou must combine
By holy marriage. When and where and how
We met, we wooed, and made exchange of vow
I'll tell thee as we pass, but this I pray,
That thou consent to marry us today.

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

ROMEO: Thou chid'st me oft for loving Rosaline.

FRIAR LAWRENCE: For doting, not for loving, pupil mine.

ROMEO: I pray thee, chide me not. Her I love now
Doth grace for grace and love for love allow.
The other did not so.

FRIAR LAWRENCE: Come, go with me.
In one respect I'll thy assistant be,
For this alliance may so happy prove
To turn your households' rancor to pure love.

- Display the final couplet of the scene (**GALLERY: Act 2 Scenes 3–6, SLIDE 3 – Friar Lawrence's couplet**):

FRIAR LAWRENCE: For this alliance may so happy prove
To turn your households' rancour to pure love.

- Go through the scene, clarifying students' understanding.

- Ask:
 - Who does Friar Lawrence think Romeo has been with? (Rosaline)
 - Has Romeo been with Rosaline? (No)
 - Is Friar Lawrence surprised? (Yes)
 - Who has Romeo been with? (Juliet)
 - Do you think Friar Lawrence is right that Romeo loves only with his eyes and not with his heart?
 - Why has Romeo come to see Friar Lawrence? (To ask him to marry them)
 - When does Romeo want to marry Juliet? (Today)
 - Why do they need to get married so quickly? (Because getting married before having sexual relationships is seen as the appropriate and honourable thing to do)
 - Does Friar Lawrence agree to marry them? (Yes)
 - Why? (Because he says that it might unite their families, turning hatred into love)

- Discuss whether students think that it is likely that Romeo and Juliet's marriage might end the quarrel between the families. How do they think an audience might feel about this suggestion? Remind students that we know from the Prologue that it is only their deaths and not their marriage that ends the quarrel ('Do with their death, bury their parents' strife').

- Discuss the relationship between Romeo and Friar Lawrence. Do students think that they know each other well? (Friar Lawrence seems to know a lot about Romeo's love life.)

- Ask: Why do you think Romeo talks to Friar Lawrence about Juliet and not his parents or his friends? (Perhaps because he trusts the friar; because of the feud between the Montagues and Capulets; because Friar Lawrence can marry them; because he thinks his friends might tease him.)

- Ask students to talk in pairs about whether it seems a good plan for Friar Lawrence to marry Romeo and Juliet in secret. Ask them to note down at least one advantage and one disadvantage to share with the class.

- Advantages include: once officially married, they can be together in the eyes of the law and in the eyes of God; the marriage shows their commitment to each other, which might bring the two families together; their expression of love gives a sense of hope over hate.
- Disadvantages include: their parents will be upset and possibly very angry that they knew nothing about this; they are very young – Juliet is only 13; it has all happened so fast with no time to reflect on how much they really like each other; we've seen Romeo change his mind about Rosaline, maybe he will change his mind about Juliet.

Exercise 2: Friar Lawrence and rhyme (Act 2 Scene 3)

Character: *Friar Lawrence*

Language: *rhyming couplet*

Context: *rhyme in Romeo and Juliet*

Resources

- Return to the text used in the film seen in [Act 2 Scenes 3–6, Exercise 1](#) (FILM: Act 2 Scene 3 – Friar Lawrence and Romeo in the [Playlist: BSL](#) and/or [SSE](#)): Resource 19 – Act 2 Scene 3 text.
- Ask students if they notice anything about the words that end the lines? Draw out that the lines rhyme.
- Recap where rhyme has come up before (the Prologue, see [The Prologue, Exercise 1](#); and Romeo and Juliet's shared sonnet, see [Act 1 Scene 5, Exercise 3](#)).
- Ask: What is different about this rhyming scheme? (The two sonnets included alternate rhyming lines with a rhyming couplet at the end, whereas in this scene, there is a series of rhyming couplets – **GALLERY: Act 2 Scenes 3–6, SLIDE 4 – rhyming couplets.**)

CONTEXT: Rhyme in *Romeo and Juliet*

Around 17% of the lines in *Romeo and Juliet* rhyme, which is quite a high proportion for a Shakespeare play. We have already seen how rhyme is used in sonnet form, and how this is an important poetic device in the play. It is interesting to note that the whole of Act 2 scene 3 – the exchange between Romeo and Friar Lawrence – is in rhyme. Perhaps this is because their conversation is mostly about love. Perhaps it is because Friar Lawrence is offering Romeo advice (messages of advice often rhyme, even now – ‘A stitch in time saves nine’, ‘An apple a day keeps the doctor away’).

Exercise 3: Romeo's friends (Act 2 Scene 4)

Characters: *Mercutio, Benvolio, Tybalt, Romeo*

Themes: *love and marriage; honour and duty; time*

Resources

- Recap with students when we last saw Romeo’s friends Mercutio and Benvolio. (At the Capulet party on Sunday night. They were looking for Romeo after the party ended, but he hid from them to go and look for Juliet.)
- Tell students that on Monday around midday, Mercutio and Benvolio are hanging about on the streets of Verona, talking about their friend Romeo.
- Tell students that neither Mercutio, Benvolio, nor anyone else seems to have seen Romeo and Juliet together, either at the party or afterwards.
- Discuss what else Mercutio and Benvolio might be talking about. (Perhaps wondering if Romeo went home last night? Perhaps talking about Romeo’s love life? Perhaps talking about how angry Tybalt was when he saw Romeo at the Capulet party?)

- Explain that Mercutio and Benvolio are discussing all three of the things above. Share this extract of their conversation (**GALLERY: Act 2 Scenes 3–6, SLIDE 5 – Mercutio and Benvolio**):

MERCUTIO: Came he not home last night?

BENVOLIO: Not to his father's.

MERCUTIO: Why, that same pale hard-hearted wench, that Rosaline
Torments him so, that he will sure run mad.

BENVOLIO: Tybalt, the kinsman to old Capulet
Hath sent a letter to his father's house.

- Ask:
 - Do Mercutio and Benvolio know what Romeo did last night? (No)
 - Do they know he's in love with Juliet? (No, they think he still loves Rosaline.)
 - Why might Tybalt have sent a letter to Romeo?
- Show students the illustration of the letter – either as a slide (**GALLERY: Act 2 Scenes 3–6, SLIDE 6 – Tybalt's challenge image**) or using **Resource 20 – Act 2 Scene 4 Tybalt's challenge to Romeo**.
- Ask students to discuss in pairs what they think this message means, then to feed back their ideas to the class.
- Draw out that Tybalt has sent a letter challenging Romeo to fight him. Tybalt was angry when he saw Romeo at the Capulet party on Sunday night, and thought Romeo had dishonoured the Capulet family name by attending the party uninvited.
- Ask: Does Romeo know about this challenge? (No, because he has not yet been home to see it.)
- Discuss how the audience might feel when they find out about this challenge? Is it a surprise that Tybalt might challenge Romeo to a fight based on what we know about him so far? How do they think Romeo might respond?

Exercise 4: Romeo and the Nurse (Act 2 Scene 4)

Characters: Mercutio, Benvolio, Romeo, the Nurse, Peter

Themes: love and marriage

Resources

- Invite two students to step into the playing space and become Mercutio and Benvolio. Give them sashes (**Resource 7 – Character sashes**; sashes for Mercutio and Benvolio) and ask them to show a freeze frame of the two friends talking about Romeo, as explored in [**Act 2 Scenes 3–6, Exercise 3.**](#)
- Invite a third student to enter the playing space as Romeo. Give ‘Romeo’ a sash (**Resource 7 – Character sashes**; sashes for Romeo) and ask the three students to show a freeze frame of Romeo’s arrival. How might Mercutio and Benvolio respond to Romeo turning up at last?
- Ask students whether they think Romeo will tell his friends about Juliet? (Perhaps yes, because they are his friends; perhaps no, because he doesn’t want them to make fun of him, or because he can’t share this big secret with them?)
- Explain that Romeo says nothing about Juliet but just jokes about with his friends until Juliet’s Nurse appears looking for Romeo.
- Invite a fourth student to step into the playing space as the Nurse and a fifth student to stand with the Nurse as her servant, Peter. Give ‘the Nurse’ and ‘Peter’ sashes (**Resource 7 – Character sashes**; sashes for the Nurse and Peter).
- Ask the five students to act out the following scene as you **narrate** it:
 - *The three friends Mercutio, Benvolio and Romeo are joking about together when they see the Nurse approaching them with Peter walking behind her. They point at the Nurse and Peter and make jokes about their appearance.*
 - *The Nurse asks for a quiet word with Romeo. Mercutio and Benvolio make rude jokes about the old Nurse wanting to be alone with young Romeo, but leave them to it. They walk off, still laughing.*

- *The Nurse takes Romeo aside and tells him she has been secretly sent by Juliet. She warns Romeo not to mess Juliet around. Peter pretends not to listen.*
- Ask the students playing Romeo, the Nurse and Peter to show a final freeze frame of this moment before returning to their seats.
- Share with students what Romeo says to the Nurse (**GALLERY: Act 2 Scenes 3–6, SLIDE 7** – ‘**Bid her devise...**’):

ROMEO: Bid her devise
 Some means to come to shrift this afternoon,
 And there she shall at Friar Lawrence’ cell
 Be shrived and married.

- Explore these lines with students. (Romeo tells the Nurse to tell Juliet to think of a reason why she needs to go to Friar Lawrence and confess her sins (‘be shrived’). He will wait for her at the chapel and Friar Lawrence will marry them.)
- Discuss with students the following questions:
 - Why do you think Juliet has sent the Nurse rather than coming herself? (As an unmarried young woman, she cannot leave the house unless she has a very good reason, such as going to church.)
 - Why do you think the Nurse agrees to do it? (This will bring up ideas about the relationship between Juliet and the Nurse. The Nurse is a trusted friend and mother figure to Juliet, but also her trusted servant. There is no clear answer in the text but the Nurse seems to want Juliet to be happy.)
 - What do you think Juliet’s parents would think? (It seems doubtful that they would approve of her marrying a Montague, and they would also be very angry that she is being so secretive and not doing what her parents want (marrying Paris).)
 - Why do Romeo and Juliet need to get married so quickly? (They live in a very religious and traditional world in which a young man and woman should not be alone together unless they are married. Because they are in love and want to have sex, they must get married first.)

- Is Juliet free to marry Romeo? (Yes, in the eyes of God because she's not married to anybody else — but not really, according to social expectations, because her father has decided that she should marry Paris.)
- Share with students these next lines that Romeo says to the Nurse (**GALLERY: Act 2 Scenes 3–6, SLIDE 8 – ‘Within this hour...’**):

ROMEO: Within this hour, my man shall be with thee
 And bring thee cords made like a tackled stair.

- Explain that Romeo is telling the Nurse to wait for his servant who will give her a rope ladder.
- Ask: Why does Romeo need a rope ladder? (So that he can climb up to Juliet's bedroom window and spend the night with her once they are married.)

Exercise 5: Juliet and the Nurse (Act 2 Scene 5)

Characters: Juliet, the Nurse

Themes: love and marriage; time

Resources

- Explain that Juliet is waiting at home for the Nurse to return with news from Romeo.
- Tell students that Juliet says (**GALLERY: Act 2 Scenes 3–6, SLIDE 9 – ‘The clock struck...’**):

JULIET: The clock struck nine when I did send the Nurse
 ...
 and from nine to twelve
 Is three long hours, yet she is not come.

- Recap what Juliet said to Romeo when they were last together (**GALLERY: Act 2 Scenes 3–6, SLIDE 10 – ‘If that thy bent...’**):

JULIET: If that thy bent of love be honourable,
 Thy purpose marriage, send me word tomorrow
 Good night, good night, parting is such sweet sorrow.

- Ask: What news is Juliet hoping for? (That Romeo is well and still wants to marry her.)
- Ask students how they think Juliet might be feeling. (Perhaps impatient, anxious, excited?)
- Explain to students that when the Nurse finally arrives home, she teases Juliet for a while by not telling her what Romeo said. Eventually she shares Romeo's message, telling Juliet (**GALLERY: Act 2 Scenes 3–6, SLIDE 11 – Romeo's message**):

NURSE: Then hie you hence to Friar Lawrence's cell;
 There stays a husband to make you a wife.
 Hie you to church; I must another way,
 To fetch a ladder by the which your love
 Must climb a bird's nest soon when it is dark.
 I am the drudge and toil in your delight,
 But you shall bear the burden soon at night.

- Review the vocabulary:
 - 'hie you' – go
 - 'hence' – away
 - 'cell' – small, private room
 - 'stays' – waits
 - 'I must' – I must go
 - 'a bird's nest' – a metaphor referring to Juliet's bedroom
 - 'drudge' – servant
 - 'toil in your delight' – work to make you happy
 - 'bear the burden' – take responsibility / bear the weight of Romeo's body in love-making
- Discuss with students how they might describe the relationship between Juliet and her Nurse. Is it like love between friends, or family, or something else? Remind them of the status difference between Juliet as a young, unmarried woman from a wealthy family and the Nurse as a household servant.

- Tell students that Juliet does as Romeo asks and gets permission from her parents to go to Friar Lawrence's cell. There she and Romeo are married (Act 2 Scene 6).

Exercise 6: Writing tasks

Resources

- Give each student a copy of **Resource 21 – Act 2 Scenes 3–6 worksheet**. Students will also need:
 - **Resource 1 – Love and marriage theme sheet** (students' latest versions)
 - **Resource 3 – Honour and duty theme sheet** (students' latest versions).
- Ask students to complete the tasks on the worksheet.
- Students can also add information to **Resource 9 – Time theme sheet** (students' latest versions) under 'Monday':

Sunrise – Romeo visits Friar Lawrence to arrange his marriage to Juliet.

Morning – Romeo meets the Nurse and she takes back his message to Juliet.

Afternoon – Romeo and Juliet get married.

ACT 2: SUMMATIVE WRITING TASKS

Resource: Resource 22 – Act 2 summative writing tasks

- Give each student a copy of **Resource 22 – Act 2 summative writing tasks**.

- They can complete one or both tasks:
 - Extra scene – creative writing task
 - Exploring characters – analytical writing task.

ACT 3

Signing Shakespeare resources and activities for teaching Act 3 of *Romeo and Juliet*

ACT 3 SCENE 1

These exercises explore a key event in the play: when Tybalt kills Mercutio and Romeo then kills Tybalt. We explore the attitudes of the young men: towards each other, towards family honour, towards the rule of law, and towards using violence.

Act 3 Scene 1

Resource list

- **Gallery presentation:**
 - Act 3 Scene 1

- **Playlist resource:**
 - Exercise 3: FILM: Act 3 Scene 1 – Benvolio ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercise 4:
 - Resource 2 – Conflict and death theme sheet (students' latest versions)
 - Resource 3 – Honour and duty theme sheet (students' latest versions)
 - Resource 5 – Fate vs. free will theme sheet (students' latest versions)
 - Resource 9 – Time theme sheet (students' latest versions)
 - Resource 23 – Act 3 Scene 1 worksheet

- **Additional resources:**
 - Exercises 1 and 2: Resource 7 – Character sashes
 - Exercise 1: Sashes for Mercutio, Benvolio
 - Exercise 2: Sashes for Mercutio, Benvolio, Tybalt, Romeo

Exercise 1: Waiting for Romeo

Characters: *Mercutio, Benvolio, Tybalt, Romeo, Prince Escalus*

Themes: *conflict and death*

Language: *dramatic irony*

Resources

- Display **GALLERY: Act 3 Scene 1, SLIDE 2 – Tybalt’s challenge image**.
- Recap with students the challenge sent by Tybalt to Romeo (see [Act 2 Scenes 3–6, Exercise 3](#)).
- Discuss why Tybalt wants to fight with Romeo. (Because he thinks Romeo dishonoured the Capulet family by gatecrashing the Capulet ball; because he hates the Capulets; because he wants to show he’s better than Romeo.)
- Recap with students what Prince Escalus (in Act 1) said would happen if anyone was caught fighting on the streets of Verona again (they would be put to death; **GALLERY: Act 3 Scene 1, SLIDE 3 – ‘If ever you disturb...’**):

PRINCE ESCALUS: If ever you disturb our streets again,
 Your lives shall pay the forfeit of the peace.

- Ask students what Tybalt might think about the Prince’s orders not to fight. (Perhaps that he thinks family honour is more important; or that he is impulsive and acts on his anger rather than his respect for the Prince; or that he is arrogant and doesn’t think the rules apply to him.)
- Tell students that Benvolio and Mercutio are hanging around on Monday afternoon, waiting for Romeo to turn up.
- Invite two students to come into the playing space and put on sashes to become Benvolio and Mercutio (**Resource 7 – Character sashes**; sashes for Benvolio and Mercutio). Ask them to show a freeze frame of ‘Waiting for Romeo’.

- Ask:
 - When was the last time they saw him? (Earlier in the day, when the Nurse arrived and they left Romeo talking to the Nurse)
 - What has Romeo done since then? (Married Juliet)
 - Do Benvolio and Mercutio know about the wedding? (No)
 - Does Tybalt know about the wedding? (No)
 - Who does know about the wedding? (Romeo and Juliet, the Nurse, Friar Lawrence – and the audience)
- Does Romeo know that Tybalt has sent a challenge to him? (No, because he hasn't been home to see it)
 - Who does know about the challenge? (Tybalt, Mercutio, Benvolio – and the audience)
- Explain that when the audience know something important that a character or characters in a story do not, it is called dramatic irony (**GALLERY: Act 3 Scene 1, SLIDE 4 – dramatic irony**). Because they know more than the characters, the audience can see the significance of events or words in a way that the characters cannot. This generates dramatic tension or a different perspective on events.
- Ask students how an audience might feel when Tybalt turns up looking for Romeo.

Exercise 2: Tybalt arrives

Characters: Tybalt, Mercutio, Benvolio, Romeo

Themes: conflict and death

Context: the word 'villain'

Resources

- Ask one student to step forward and put on the 'Tybalt' sash (**Resource 7 – Character sashes**; sash for Tybalt).
- Ask the students who played Mercutio and Benvolio in [Act 3 Scene 1, Exercise 1](#) to put on their sashes again (**Resource 7 – Character sashes**; sashes for Benvolio and Mercutio) and to resume their freeze frame from that session, bringing it to life for a moment as

'Tybalt' arrives. Invite the students playing roles to show how they all respond to each other (reminding them as needed that Tybalt is a Capulet, Benvolio is a Montague and Mercutio is friends with the Montagues).

- Invite the audience to give any suggestions to the actors to make their responses even better.
- Tell students that Romeo then arrives.
- Ask another student to step into the space to become Romeo (**Resource 7 – Character sashes**; sash for Romeo). Ask the students playing Mercutio, Benvolio and Tybalt to show their scene again and add in 'Romeo' arriving. How does everyone respond to each other now?
- Again, invite the audience to give any suggestions for 'even better if...'.
- Invite students to predict what they think will happen next. You might want to ask them: two characters want to fight, one character is concerned about what the Prince said, one character doesn't want to fight – which is which?
- Display the following lines (**GALLERY: Act 3 Scene 1, SLIDE 5 – what happens next**) and ask students to match the lines to the characters they think would say them:
 - Here all eyes gaze on us.
 - Let them gaze.
 - Here comes my man. Romeo, thou art a villain.
 - Villain am I none.
 - Turn and draw.
 - Good Capulet, which name I tender
As dearly as my own, be satisfied.
 - Tybalt, you rat-catcher, will you walk?

- Through the discussion on assigning lines to characters, make sure meaning is clear (answers can be found on **GALLERY: Act 3 Scene 1, SLIDE 6 – what happens next, answers**):

BENVOLIO: Here all eyes gaze on us.

(We're in a public place where people can see us – any trouble and someone will call the Prince.)

MERCUTIO: Let them gaze.

(I don't care.)

TYBALT: Here comes my man. Romeo, thou art a villain.

(Here comes Romeo. Romeo you are a villain. See [CONTEXT: The word 'villain'](#) for the meaning of 'villain' in this context.)

ROMEO: Villain am I none.

TYBALT: Turn and draw.

(Draw your sword to fight me.)

ROMEO: Good Capulet, which name I tender

As dearly as my own, be satisfied.

(Good Capulet, a name I value as much as my own, chill out and don't push this argument.)

MERCUTIO: Tybalt, you rat-catcher, will you walk?

(Tybalt, will you fight me instead?)

CONTEXT: The word 'villain'

The word 'villain' had a slightly different meaning in Elizabeth England from its meaning today. In addition to meaning someone bad or dishonourable, it carried an additional meaning – having originally been used to refer to a person of low social status (a peasant or farm labourer). It therefore carried a meaning of being socially inferior as well as wicked. Tybalt is using the word as an insult to say that he is better than Romeo.

Exercise 3: Mercutio and Tybalt die

Characters: Romeo, Mercutio, Tybalt, Benvolio, Prince Escalus

Themes: conflict and death; time; fate vs. free will

Context: plague

Resources

- Tell students that following the dialogue explored in [Act 3 Scene 1, Exercise 2](#), a fight breaks out, resulting in the death of two characters. The Prince and his guards arrive and demand to know what happened. Benvolio explains.
- Play **FILM: Act 3 Scene 1 – Benvolio** in the [Playlist: BSL](#) and/or [SSE](#).
- Ask students to identify the key moments of what happened from Benvolio's description:
 - Romeo tried to speak nicely to Tybalt but Tybalt wouldn't listen.
 - Tybalt and Mercutio started fighting.
 - Romeo tried to stop the fight and stood between them.
 - Tybalt stabbed Mercutio under Romeo's arm, then ran away.
 - Mercutio died.
 - Tybalt came back.
 - Romeo fought with Tybalt to revenge his friend.
 - Romeo killed Tybalt, then ran away.
- Show the text of the speech (**GALLERY: Act 3 Scene 1, SLIDE 7 – Benvolio's speech**).

- Ask students to work in groups of 4 or 5 as Benvolio, Mercutio, Romeo, Tybalt (and a friend of Tybalt) and to create a performance of this scene. You might want to give the students one of the following constraints:
 - The scene has to be in slow motion
 - All characters have to stay a metre apart from each other
 - The performance has to be a series of freeze frames.
- Tell students that as Mercutio is dying, he says (**GALLERY: Act 3 Scene 1, SLIDE 8 – ‘A plague on both your houses’**):

MERCUTIO: A plague on both your houses!

- Discuss what he means. (I curse both the Capulet and Montague households for bringing about my death; I hope both the Capulets and Montagues come down with the plague.)
- Show **GALLERY: Act 3 Scene 1, SLIDE 9 – the Plague image**.

CONTEXT: Plague

The bubonic plague struck England many times during the Elizabethan era, leading to widespread deaths and the closure of the theatres. It was a disease spread by fleas that lived on rats. It caused painful swellings called buboes and dark blotches on the skin. Most people who caught the plague died from it.

- Ask students to add Mercutio’s line – ‘A plague on both your houses! – to their performance just before the character dies.
- Tell students that before Romeo runs away he says (**GALLERY: Act 3 Scene 1, SLIDE 10 – ‘O, I am fortune’s fool’**):

ROMEO: O, I am fortune’s fool.

- Discuss with students what Romeo means by this and how it references the theme of fate vs. free will. (Romeo calls himself Fortune’s fool implying that Fortune is playing with

him and is controlling what happens to him, rather than him being responsible for his own actions)

- Discuss with students why Shakespeare might have included Mercutio's death in this way. (To show how the family feud affects everyone, or to raise the stakes because Mercutio is a relative of Prince Escalus? Perhaps because Mercutio is a popular character so the audience will have a strong response to his death?)
- Invite volunteers to share their performances with the class.
- Ask students what they think the Prince should do. Romeo has broken the law, but Benvolio says Tybalt started the fight. Should Romeo be executed for breaking the law?
- Explain that the Prince decides to banish Romeo from Verona. This means his life is saved but he must leave Verona and live somewhere else. If he returns to Verona, he will be executed.

Exercise 4: Writing tasks

Resources

- Give each student a copy of **Resource 23 – Act 3 Scene 1 worksheet**. Students will also need:
 - **Resource 2 – Conflict and death theme sheet** (students' latest versions)
 - **Resource 3 – Honour and duty theme sheet** (students' latest versions)
 - **Resource 5 – Fate vs. free will theme sheet** (students' latest versions).
- Ask students to complete the tasks on the worksheet.
- Students can also add this information to **Resource 9 – Time theme sheet** (students' latest versions) under 'Monday':

Late afternoon – Tybalt kills Mercutio. Romeo kills Tybalt. Romeo is banished.

ACT 3 SCENE 2

The exercises in this section explore the fallout of Tybalt's death for Romeo and Juliet's relationship. We track Juliet's emotional journey – from joy after her marriage with Romeo to horror and confusion about Romeo killing Tybalt and her realisation that she still loves him. We look at how dramatic irony increases tension and engagement for the audience.

Act 3 Scene 2

Resource list

- **Gallery presentation:**
 - Act 3 Scene 2

- **Playlist resources:**
 - Exercise 1: FILM: Act 3 Scene 2 – Juliet – Gallop apace ([BSL](#) and/or [SSE](#))
 - Exercise 3: FILM: Act 3 Scene 2 – Juliet – O serpent heart ([BSL](#) and/or [SSE](#))
 - Exercise 4: FILM: Act 3 Scene 2 – Juliet – Shall I speak ill ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercise 3: Resource 24 – Act 3 Scene 2 antithesis
 - Exercise 5:
 - Resource 2 – Conflict and death theme sheet (students' latest versions)
 - Resource 25 – Act 3 Scene 2 worksheet

Exercise 1: Juliet waits for Romeo

Character: Juliet

Themes: love and marriage

Language: dramatic irony, soliloquy, imagery, metaphor, describing emotions

Resources

- Tell students that it is now early evening, and Juliet is in her bedroom waiting for Romeo.

- Recap with students the plan that Romeo will climb up to her window using a rope ladder hidden by the Nurse and they will spend the night together.

- Ask: What have the audience just seen happen? (The fight, which ended with Romeo killing Tybalt and the Prince declaring that Romeo is banished from Verona)
- Explain that the audience know this, but Juliet does not. This is another example of dramatic irony: the audience know that this terrible tragedy has happened, but Juliet does not.
- Tell students that we are going to see Juliet's speech as she waits alone in her bedroom. Because Juliet is alone on stage and talking only to the audience, her speech is called a 'soliloquy' (**GALLERY: Act 3 Scene 2, SLIDE 2 – soliloquy**).
- Explain to students that a soliloquy is a speech spoken by one character, usually when they are alone (or think they are alone). A soliloquy reveals a character's inner thoughts and emotions to the audience. In a soliloquy, a character may speak to themselves or to the audience.
- Play **FILM: Act 3 Scene 2 – Juliet – Gallop apace** in the [Playlist: BSL](#) and/or [SSE](#).
- Display the text of Juliet's soliloquy (**GALLERY: Act 3 Scene 2, SLIDE 3 – 'Gallop apace...'**):

JULIET:

Gallop apace, you fiery-footed steeds,
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.
Come night, come Romeo, come thou day in night,
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,
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.

- Clarify the meaning with students, looking at the image of the fiery-footed steeds and the metaphor of a child waiting to wear a new costume on a special holiday:
 - ‘apace’ – quickly
 - ‘fiery-footed steeds’ – the horses of the sun-god who was believed to drive a chariot, containing the sun, across the sky making it move from East (where it rises) to West (where it sets)
 - ‘love-performing’ – when love making takes place
 - ‘festival’ – a holiday (such as Christmas).

- Ask students to show a freeze frame of how Juliet feels at this moment.

- Divide the group into two halves and invite one half at a time to show their freeze frames, while the other half name the emotions they see.

- Display slide with some possible emotions and support students to use this vocabulary (**GALLERY: Act 3 Scene 2, SLIDE 4 – emotions**):
 - anticipation
 - longing
 - adoration
 - impatience
 - desire
 - eagerness
 - yearning.

Exercise 2: The Nurse brings bad news

Characters: Juliet, the Nurse

Theme: conflict and death

Language: describing emotions

Context: banishment

Resources

- Tell students what happens next – that the Nurse enters, very upset, and says (**GALLERY: Act 3 Scene 2, SLIDE 5 – ‘He’s dead...’**):

NURSE: He’s dead, he’s dead, he’s dead!
 Alack the day, he’s gone, he’s killed, he’s dead!

- Ask: Who is the Nurse talking about? (Tybalt. The Nurse is most concerned about Tybalt because this is the Capulet household and she has described Tybalt as her friend.)
- Who might Juliet think the Nurse is talking about? (Romeo – all her thoughts at this moment are about him.)
- Explain that the Nurse is so upset, she does not tell the story very well, but eventually makes it all clear by saying (**GALLERY: Act 3 Scene 2, SLIDE 6 – ‘Tybalt is gone...’**):

NURSE: Tybalt is gone, and Romeo banishèd,
 Romeo that killed him, he is banishèd.

- Discuss what banishèd means. (That Romeo must leave Verona and never return. If he does, he will be executed. Note: the accent è indicates that the word is pronounced *bani-shed*, rather than *banish’d*. This fits with the metre of the iambic pentameter and gives the word additional emphasis.)

CONTEXT: Banishment

Banishment was used as a punishment in Medieval and Elizabethan times. People were punished by being forced to leave a place and never return. Banishment was seen as a severe punishment, comparable to imprisonment or execution. It was relatively rare.

- Ask students to show a freeze frame of how Juliet feels at this moment.
- Again, divide the group into two halves: invite one half at a time to show their freeze frames, while the other half name the emotions they see.
- Display slide with some possible emotions and support students to use this vocabulary (**GALLERY: Act 3 Scene 2, SLIDE 7 – more emotions**):
 - confusion
 - horror
 - betrayal
 - despair
 - bewilderment
 - astonishment
 - shock.

Exercise 3: Juliet's confusion

Character: Juliet

Themes: love and marriage; conflict and death; honour and duty

Language: antithesis, metaphor

Resources

- Play **FILM: Act 3 Scene 2 – Juliet – O serpent heart** in the [Playlist: BSL](#) and/or [SSE](#).

- Organise students into small groups of three or four, and give each group a line from Juliet's speech (**Resource 24 – Act 3 Scene 2 antithesis** and **GALLERY: Act 3 Scene 2, SLIDE 8 – 'O serpent heart...'**):

JULIET: O serpent heart, hid with a flowering face.
 Did ever dragon keep so fair a cave?
 Beautiful tyrant, fiend angelical,
 Dove-feathered raven, wolvish-ravening lamb,
 A damnèd saint, an honourable villain.

- Explain that each line is an example of antithesis—where two opposing ideas are brought together—and that each opposing idea is a metaphor.
- Invite each group to create a performance of their line, bringing to life the image described. (For example, for line two, can they show a fierce dragon that lives in a beautiful cave?)
- Discuss why Juliet uses these images to describe Romeo at this moment. (She is torn between her love for him and her love for her cousin Tybalt. She has a divided loyalty.)
- Ask: How do the images help us understand how she feels? (The antithesis helps the audience to visualise the two sides of what Juliet is feeling.)
- Ask: How might the audience feel watching Juliet at this moment? (Perhaps sad, sympathetic, wondering what she will do?)

Exercise 4: Juliet's feelings about Romeo being banished

Characters: Juliet, the Nurse

Themes: love and marriage; conflict and death

Language: personification

Context: death as a person

Resources

- Remind students that they have just explored Juliet's confusion ([Act 3 Scene 2, Exercise 3](#)). Tell them that you are going to explore what happens next.

- Explain that the Nurse responds with (**GALLERY: Act 3 Scene 2, SLIDE 9 – 'Shame come to Romeo!'**):

NURSE: Shame come to Romeo!

- Explain that Juliet then defends Romeo, saying (**GALLERY: Act 3 Scene 2, SLIDE 10 – 'Blistered be thy tongue...'**):

JULIET: Blistered be thy tongue
For such a wish!
O, what a beast was I to chide at him!

- Check students' understanding of Juliet's words.
- Explain that the Nurse is shocked, saying (**GALLERY: Act 3 Scene 2, SLIDE 11 – 'Will you speak well...'**):

NURSE: Will you speak well of him that killed your cousin?

- To share Juliet's next words, play **FILM: Act 3 Scene 2 – Juliet – Shall I speak ill** in the [Playlist: BSL](#) and/or [SSE](#).

- Show the text of the first section of Juliet’s speech (**GALLERY: Act 3 Scene 2, SLIDE 12 – ‘Shall I speak ill...’**):

JULIET: Shall I speak ill of him that is my husband?
 But wherefore, villain, didst thou kill my cousin?
 That villain cousin would have killed my husband.
 Back, foolish tears, back to your native spring;
 My husband lives, that Tybalt would have slain,
 And Tybalt’s dead, that would have slain my husband.
 All this is comfort. Wherefore weep I then?

- Check for understanding of meaning:
 - ‘wherefore’ – why
 - ‘native spring’ – where you came from
- Tell students that, in this speech, Juliet moves back and forth between her love for Romeo, her husband, and her love for Tybalt, her cousin.
- Ask: What does this speech tell us about where Juliet’s loyalties really lie? (They lie with Romeo.)
- Show the end section of the speech (**GALLERY: Act 3 Scene 2, SLIDE 13 – the end of Juliet’s speech**):

JULIET: Some word there was, worser than Tybalt’s death,
 “Tybalt is dead and Romeo banishèd.”
 That “banishèd,” that one word “banishèd,”
 Hath slain ten thousand Tybalts.

- Discuss what this means and draw out that Juliet is far more upset by the thought of never seeing Romeo again than by the death of Tybalt.

- Juliet doesn't know what to do but then decides (**GALLERY: Act 3 Scene 2, SLIDE 14 – I'll to my wedding-bed...'**):

JULIET: I'll to my wedding-bed
 And Death, not Romeo, take my maidenhead!

- Discuss what this means and draw out that Juliet is so upset about being separated from Romeo that she thinks the only answer is to die.
- Explain that Juliet talks about Death as though it were a person (see **GALLERY: Act 3 Scene 2, SLIDE 15 – image of Death**).
- Explain that describing something non-human as if they were a person is called **personification (GALLERY: Act 3 Scene 2, SLIDE 16 – personification)**.

CONTEXT: Death as a person

The Elizabethans often depicted death as a person – a skeletal figure, holding a scythe. The scythe symbolised Death cutting down people's souls, like wheat.

- Juliet says that Death will take her life and her maidenhead (her virginity) because she will die a virgin. If she cannot be with Romeo, she only wants to be with Death. This shows the audience how passionate Juliet is that she would rather die than be separated from Romeo.
- Explain that the Nurse tells Juliet that Romeo is hiding with Friar Lawrence. The Nurse promises to go and find Romeo and tell him to come and be with Juliet for one night, before he has to leave Verona forever.

Exercise 5: Writing tasks

Character: Juliet

Resources

- Give each student a copy of **Resource 25 – Act 3 Scene 2 worksheet**. Students will also need **Resource 2 – Conflict and death theme sheet** (students' latest versions).
- Ask them to complete the tasks on the worksheet. The second task invites students to add in their own thoughts about Juliet's emotional journey in this scene.

ACT 3 SCENE 3

The exercises in this section continue to explore the fallout of Tybalt's death for Romeo and Juliet's relationship. We now track Romeo's emotional journey – from despair at hearing that he has been banished from Verona to hope that Juliet still loves him.

Act 3 Scene 3

Resource list

- **Gallery presentation:**
 - Act 3 Scene 3
- **Playlist resource:**
 - Exercise 1: FILM: Act 3 Scene 3 – Romeo (BSL and/or SSE)
- **Worksheets and handouts:**
 - Exercise 3: Resource 26 – Act 3 Scene 3 worksheet

Exercise 1: Romeo's feelings about banishment

Characters: Romeo, Friar Lawrence

Themes: love and marriage; conflict and death

Language: describing emotions, imagery

Resources

- Recap with students when they last saw Romeo. (After he killed Tybalt in the big fight)
- Ask:
 - Was he there when the Prince arrived? (No, he had already fled.)
 - Does he know what the Prince said? (No)
- Discuss with students where Romeo might have gone after killing Tybalt. Who would he turn to for help? Where did the Nurse say Romeo has gone? (Friar Lawrence)
- Why might Romeo go to Friar Lawrence rather than his parents or friends? (He often turns to Friar Lawrence for help and advice, as he did when he first met Juliet – but also Friar Lawrence is the only one who knows the truth about his situation with Juliet.)

- Tell students that Friar Lawrence brings Romeo the news of what the Prince said.
- Ask: What did the Prince say? (That Romeo is banished)
- Ask students to think in pairs about how Romeo might feel when he hears this and to show a freeze frame of Romeo and Friar Lawrence in this moment.
- Use these freeze frames to discuss Romeo's feelings. (Perhaps he is shocked, or upset, or perhaps relieved that it is not a death sentence?)
- To show students what Romeo says, play **FILM: Act 3 Scene 3 – Romeo** in the [Playlist](#): [BSL](#) and/or [SSE](#).
- Display **GALLERY: Act 3 Scene 3, SLIDE 2 – emotions** with some possible **emotions** that Romeo might be feeling, and support students to use this and other appropriate vocabulary to discuss how Romeo feels in this moment:
 - despairing
 - desperate
 - distressed
 - suicidal
 - anguished
 - broken-hearted.
- Show the text of Romeo's speech (**GALLERY: Act 3 Scene 3, SLIDE 3 – 'There is no world...'**):

ROMEO:

There is no world without Verona walls

But purgatory, torture, hell itself.

Hence "banishèd" is "banished from the world",

'Tis torture and not mercy. Heaven is here

Where Juliet lives, and every cat and dog

And little mouse, every unworthy thing,

Live here in heaven and may look on her,

But Romeo may not; he is banishèd.
And sayest thou yet that exile is not death?
Hadst thou no poison mixed, no sharp-ground knife,
No sudden mean of death, though ne'er so mean,
But "banishèd" to kill me? "Banishèd"?
O friar, the damnèd use that word in hell.

- Consider some of the images that Romeo uses in his speech:
 - What does he compare to heaven and hell? (Hell is anywhere outside Verona because heaven is where Juliet is.)
 - Who or what can look at Juliet when he can't? ('every cat and dog and little mouse' – all the 'unworthy' creatures that don't deserve to look on Juliet compared to him.)
 - What would Romeo rather Friar Lawrence give him than the news about banishment? ('poison mixed', a 'sharp-ground knife' or some other 'sudden mean of death' – Romeo would rather die than never be able to see Juliet again.)

Exercise 2: The Nurse brings Juliet's message

Characters: *Romeo, Friar Lawrence, the Nurse*

Themes: *love and marriage*

Language: *metaphor, describing emotions*

Context: *consummation of marriage*

Resources

- Tell students what happens next – that the Nurse arrives and asks where Romeo is.
- Share with students what Friar Lawrence says (**GALLERY: Act 3 Scene 3, SLIDE 4 – 'There on the ground...'**):

FRIAR LAWRENCE: There on the ground, with his own tears made drunk.

- Discuss what Friar Lawrence means by this metaphor. What does it suggest about Romeo if he has cried so much that his tears have made him drunk? (Perhaps that he has lost self-control, or is talking nonsense, or behaving strangely?)

- Share with students what the Nurse tells Romeo (**GALLERY: Act 3 Scene 3, SLIDE 5 – ‘For Juliet’s sake...’**):

NURSE: For Juliet’s sake, for her sake, rise and stand.

- Explain that the Nurse is telling Romeo to pull himself together and stand up.
- Share with students what Romeo asks the Nurse (**GALLERY: Act 3 Scene 3, SLIDE 6 – ‘Speak’st thou of Juliet...’**):

ROMEO: Speak’st thou of Juliet? How is it with her?
Doth not she think me an old murderer?

- Explain that Romeo is worried that Juliet will hate him for killing Tybalt.
- Explain that Friar Lawrence makes a long speech persuading Romeo to stop feeling sorry for himself and realise how lucky he is that he is still alive, Juliet is still alive, and they still have a chance that one day they can be together.
- Friar Lawrence tells Romeo to climb up to Juliet’s bedroom, spend time with her, and then leave Verona as the Prince ordered. The Nurse agrees.
- Discuss with students why they think the Nurse and Friar Lawrence encourage Romeo to go to Juliet even though it is dangerous. (Perhaps because they want them to be happy and comfort each other, but also because they know that Romeo and Juliet must consummate their marriage for it to count as a ‘real’ marriage.)

CONTEXT: Consummation of marriage

In Elizabethan England, consummating a marriage (having sexual intercourse after the wedding) was viewed as an essential means of making the marriage real and legally binding. Under Church law a marriage was not considered fully valid and could be terminated if it has not been consummated.

- Share with students Friar Lawrence’s plan for a happy ending. He tells Romeo to go to the nearby town of Mantua (**GALLERY: Act 3 Scene 3, SLIDE 7 – Mantua map and SLIDE 8 – Text**):

FRIAR LAWRENCE: Where thou shalt live, till we can find a time
 To blaze your marriage, reconcile your friends,
 Beg pardon from the Prince, and call thee back
 With twenty hundred thousand times more joy

- Explain that Friar Lawrence hopes to find a way to make everyone accept the marriage, so that Prince Escalus will forgive Romeo and he can come back to Verona to live happily ever after with Juliet.
- Display **GALLERY: Act 3 Scene 3, SLIDE 9 – more emotions** with some possible emotions that Romeo might be feeling now, and support students to use this and other appropriate vocabulary to discuss how Romeo feels in this moment:
 - hopeful
 - optimistic
 - reassured
 - encouraged
 - buoyant
 - heartened.

Exercise 3: Writing task

Character: Romeo

Resources

- Give each student a copy of **Resource 26 – Act 3 Scene 3 worksheet**.
- Ask them to complete the task on the worksheet. This activity invites students to explore their own thoughts about Romeo’s emotional journey in this scene.

ACT 3 SCENES 4–5

These exercises focus on the conflict between Juliet’s parents’ wishes (wanting her to marry Paris) and her actions (having chosen for herself to secretly marry Romeo). We explore how issues connected to the main theme of love and marriage in the play are complicated by themes of honour and duty and fate vs. free will.

Act 3 Scenes 4–5

Resource list

- **Gallery presentation:**
 - Act 3 Scenes 4–5
- **Playlist resource:**
 - Exercise 2: FILM: Act 3 Scene 5 – Romeo and Juliet ([BSL](#) and/or [SSE](#))
- **Worksheets and handouts:**
 - Exercises 6 and 7:
 - Resource 27a – Act 3 Scene 5 (part 1) speech bubbles (black), **or**
 - Resource 27b – Act 3 Scene 5 (part 1) speech bubbles (white)
 - Exercise 8:
 - Resource 28a – Act 3 Scene 5 (part 2) speech bubbles (black), **or**
 - Resource 28b – Act 3 Scene 5 (part 2) speech bubbles (white)
 - Exercise 9:
 - Resource 1 – Love and marriage theme sheet (students’ latest versions)
 - Resource 3 – Honour and duty theme sheet (students’ latest versions)
 - Resource 5 – Fate vs. free will theme sheet (students’ latest versions)
 - Resource 9 – Time theme sheet (students’ latest versions)
 - Resource 29 – Act 3 Scenes 4-5 worksheet
- **Additional resources:**
 - Exercises 6–8: Resource 7 – Character sashes
 - Exercises 6 and 7: Sashes for Juliet, Lady Capulet, Lord Capulet, the Nurse
 - Exercise 8: Sashes for Juliet, Lady Capulet, the Nurse

Exercise 1: The wedding to Paris is arranged (Act 3 Scene 4)

Characters: Lord Capulet, Lady Capulet, Paris

Theme: love and marriage

Context: fathers and authority

Resources

- Ask students how they think Juliet's parents may be feeling having heard the news of the fight and deaths? Remind students, as needed, that Tybalt was Juliet's cousin and Lord Capulet's nephew, and that Lord and Lady Capulet know nothing about Juliet's marriage to Romeo. (Perhaps Lord Capulet regrets telling off Tybalt and allowing Romeo to stay at the Capulet party? Perhaps he hates the Montagues even more now? Or perhaps he is angry with Tybalt for starting the fight with Mercutio and Romeo?)
- Ask: Why do Lord and Lady Capulet think Juliet is upset? (Because Tybalt is dead.)
- Ask: Who are they planning for Juliet to marry? (Paris)
- Tell students that Paris visits the Capulet house on the night following the deaths. Lord Capulet suggests a wedding date for Paris and Juliet of Thursday. Remind students it is currently Monday evening.
- Share with students what Lord Capulet and Paris say (**GALLERY: Act 3 Scenes 4–5, SLIDE 2 – Lord Capulet and Paris**):

LORD CAPULET: But what say you to Thursday?

PARIS: My lord, I would that Thursday were tomorrow.

- Check students' understanding: that Paris is happy to marry Juliet as soon as possible.
- Ask students why they think Lord Capulet wants to hold the wedding so soon. (Perhaps he thinks it will cheer up Juliet? Perhaps he wants to secure this good match for his daughter before anything else goes wrong?)

- Discuss with students the effect on the audience of having the wedding so soon. (It increases the tension because the audience know Juliet is already married and so she can't marry Paris. Perhaps it also makes the audience more sympathetic to Juliet when her father gives her no choice? Perhaps it makes them question a father being so quick to marry off his thirteen-year-old daughter? Perhaps it makes them think Lord Capulet is trying to do his best for his family in the times he lived?)
- Share with students what Lord Capulet says to Lady Capulet (**GALLERY: Act 3 Scenes 4–5, SLIDE 3 – ‘Go you to Juliet...’**):

LORD CAPULET: Go you to Juliet ere you go to bed,
 Prepare her wife, against this wedding day.

- Check the meaning is clear: that Lady Capulet is being sent to tell Juliet about the wedding on Thursday.
- Discuss with students how they think Juliet will react when she hears this. What can she do? What options does she have?

CONTEXT: Fathers and authority

In the Elizabethan period, the father was considered by law to be the head of the household. The father was in control of the family's money and property, and in charge of decisions about marriage of children, especially daughters. Disobeying one's father was a serious sin.

Exercise 2: Larks and nightingales (Act 3 Scene 5)

Characters: *Romeo, Juliet*

Theme: *love and marriage*

Language: *describing emotions, imagery, repetition, antithesis*

Resources

- Recap with students when we last saw Romeo and Juliet. (Juliet was in her bedroom and had heard from the Nurse about Romeo being banished for killing Tybalt. Romeo was at Friar Lawrence's cell and had heard from Friar Lawrence that he was banished.)
- Tell students that when we next see Romeo and Juliet they are together in Juliet's bedroom, having spent the night together.
- Play **FILM: Act 3 Scene 5 – Romeo and Juliet** in the [Playlist: BSL](#) and/or [SSE](#).
- Show the slide of the text (**GALLERY: Act 3 Scenes 4–5, SLIDE 4 – Romeo and Juliet**)

JULIET: Wilt thou be gone? It is not yet near day.
 It was the nightingale, and not the lark,

ROMEO: It was the lark, the herald of the morn,
 No nightingale.
 I must be gone and live, or stay and die.

JULIET: Yond light is not daylight, I know it, I.
 Therefore stay yet. Thou need'st not to be gone.

ROMEO: How is 't, my soul? Let's talk. It is not day.

JULIET: It is, it is. Hie hence, begone, away!
 O, now begone. More light and light it grows.

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

- Work with students to establish meaning:
 - ‘Wilt thou’ – Will you
 - ‘the nightingale’ – the nightingale is a bird that, unlike most birds, sings during the night-time hours
 - ‘the lark’ – the lark is a bird known for its beautiful early morning song, heralding the dawn
 - ‘Yond’ – over there
 - ‘my soul’ – Romeo calls Juliet his ‘soul’ because she is such an intimate part of his being
 - ‘Hie’ – Go quickly
- Discuss with students how they think Romeo and Juliet are feeling at this point.
- Ask: Why does Juliet first say that it is the nightingale, not the lark? (Because she desperately wants it to still be night, so that Romeo can stay.)
- Discuss the fact that Romeo contradicts her, saying that it is morning and he needs to go, otherwise he might be killed.
- Ask:
 - Romeo suddenly changes from saying it is daytime to saying that it is night – can you identify this point? (‘Let’s talk, it is not day’)
 - Why do you think he does this? (Because he desperately wants to stay with Juliet)
 - What is the effect on Juliet? (She then changes to saying that it is daytime)
- Discuss the imagery Romeo and Juliet use – the song of the nightingale and lark as representing night and day – and the use of repetition and antithesis in Romeo’s last line, which compares the light of the sunrise to the darkness of their separation. The lighter the day becomes, the darker Romeo and Juliet’s sadness becomes.

Exercise 3: Romeo must leave (Act 3 Scene 5)

Characters: *Romeo and Juliet*

Theme: *love and marriage; fate vs. free will; time*

Language: *foreshadowing*

Resources

- Remind students that Romeo has sneaked into Juliet's bedroom, by climbing through her window using a rope ladder. No-one in the Capulet household knows he is there except Juliet and the Nurse.
- Tell students that the Nurse arrives to warn them that Lady Capulet is on her way to Juliet's bedroom. Romeo must leave the way he got in before anyone finds him there.
- Share with students what Juliet says as Romeo climbs down the ladder and looks back up at her (**GALLERY: Act 3 Scenes 4–5, SLIDE 5 – ‘O God! I have...’**):

JULIET: O God! I have an ill-divining soul.
 Methinks I see thee now, thou art so low,
 As one dead in the bottom of a tomb.

- Ask students if they remember Romeo having a bad feeling about something? (It was in Act 1 Scene 4 on the way to the Capulet party. Romeo feared ‘Some consequence yet hanging in the stars’ – that something bad would happen as a result of him going to the Capulet party. This was noted as an example of foreshadowing – see [Act 1 Scene 4, Exercise 3.](#))
- Explain that Juliet is saying that she now has a bad feeling (‘an ill divining soul’) about what might happen next, and has a picture in her mind of Romeo lying dead below her.
- Explain that Juliet's bad feeling foreshadows what happens at the end of the play, and is connected to the theme of fate vs. free will. This image of Romeo's death seems to suggest that this is his fate, regardless of what choices Romeo and Juliet try to make.
- Remind students that ideas about fate are often found in a tragedy, where events beyond the main character's control leads to their death.

Exercise 4: Juliet's dilemma (Act 3 Scene 5)

Characters: *Juliet, the Nurse, Lady Capulet*

Theme: *honour and duty*

Language: *dramatic irony*

Resources

- Tell students that Lady Capulet arrives in Juliet's bedroom and finds her in tears.
- Ask:
 - Why is Juliet crying? (Because Romeo has just left.)
 - Why does Lady Capulet think Juliet is crying? (Because she is still upset about Tybalt's death.)
- Ask: Should Juliet tell her mother the truth?
- Invite students to stand on a spectrum across the room according to what they think about this question. If they think Juliet should be honest with her mother and tell her all about Romeo and how she feels, they stand at one end of the room. If they think Juliet should keep quiet about Romeo, they stand at the other end of the room. Because this is a spectrum, they can stand anywhere along this line – in the middle means they think there are equally good reasons to speak up and keep quiet.
- Invite students to share their reasons for standing where they are.
- Tell students that Juliet chooses not to tell her mother the truth, but that she also doesn't lie.
- Explain this by reminding students about dramatic irony, which means the audience know something a character does not. In this case, the audience know that Juliet loves Romeo, that she has married him and that she is deeply upset that he has gone – but her mother knows nothing of this. This means that the audience understand what Juliet says in this scene in a different way to how Lady Capulet understands what Juliet says.

- Share with students this example (**GALLERY: Act 3 Scenes 4–5, SLIDE 6 – Juliet and Lady Capulet**):

JULIET: Would none but I might venge my cousin's death.

LADY CAPULET: We will have vengeance for it, fear thou not.

- Ask: What does Lady Capulet think Juliet is saying? (That she is so upset about Tybalt's death that she wishes she could be the one to take revenge on Romeo.)
- Ask: What is Juliet actually saying? (That she doesn't want anyone except for her to take revenge on Romeo – so that nobody hurts him.)
- Discuss Juliet's conflict in this scene regarding her sense of honour and duty. Her parents expect her to be loyal to her family and to the memory of Tybalt, and to do her duty by obeying her parents and marrying Paris. Now that she is married to Romeo, Juliet feels that her duty is to her new husband. She tries to keep a sense of honour by not lying to her mother, but she does intentionally deceive her.
- You could ask students to consider if they have ever been 'economical with the truth' with their own parents, or with teachers.

Exercise 5: Juliet's response to news of the wedding (Act 3 Scene 5)

Characters: Juliet, Lady Capulet

Theme: love and marriage; honour and duty

Language: dramatic irony

Resources

- Tell students that Lady Capulet tells Juliet she has good news – her father has arranged for her to marry Paris on Thursday morning. (Remind them it is currently Tuesday morning).
- Invite students to stand on a spectrum again (see [Act 3 Scenes 4–5, Exercise 4](#)) about whether Juliet should tell her mother the truth now. They can stand in the same place

they did before, or they can move if they think hearing about the wedding to Paris changes things.

- Show Juliet's response (**GALLERY: Act 3 Scenes 4–5, SLIDE 7 – 'I pray you...'**):

JULIET: I pray you, tell my lord and father, madam,
 I will not marry yet, and when I do, I swear
 It shall be Romeo, whom you know I hate,
 Rather than Paris. These are news indeed!

- Consider what Juliet is saying and draw out that she is clear she does not want to marry Paris. Once again, she does not tell the truth, but she does not tell a lie. She says that the only person she would marry would be Romeo and adds 'whom you know I hate'. She is playing with words: Juliet, and the audience, know what Lady Capulet does not – that Juliet loves Romeo. This is another example of dramatic irony.
- Ask: Why do you think that Juliet mentions Romeo? Does she do it by accident? Or is she playing with words again – seeming to say that she would never marry Romeo, when actually she already has?
- Show students Lady Capulet's response (**GALLERY: Act 3 Scenes 4–5, SLIDE 8 – 'Here comes your father...'**):

LADY CAPULET: Here comes your father, tell him so yourself

- Discuss what this suggests about how Lady Capulet feels about her daughter in this moment. (Perhaps that she wants Juliet to share her feelings with her father? Perhaps that she is scared of how Lord Capulet will respond? Perhaps that she is annoyed with Juliet's disobedience?)
- Invite students to form pairs and create a freeze frame of Juliet and Lady Capulet to show how they are feeling at this moment. Spotlight each freeze frame and use them to draw out any different interpretations about the characters' relationship.

Exercise 6: Lord Capulet arrives (Act 3 Scene 5)

Characters: Juliet, Lady Capulet, Lord Capulet, the Nurse

Theme: honour and duty

Language: foreshadowing

Resources

- Invite four students to take on the roles of: Juliet, Lady Capulet, Lord Capulet and the Nurse. Give each a sash (**Resource 7 – Character sashes**; sashes for Juliet, Lady Capulet, Lord Capulet, Nurse) and ask them to step into the playing space.
- Ask 'Juliet' and 'Lady Capulet' to show a freeze frame of how they feel, as all students did at the end of [Act 3 Scenes 4–5, Exercise 4](#).
- Ask 'Lord Capulet' to walk into this image and take up a frozen position in response to the image 'Juliet' and 'Lady Capulet' have created. (Perhaps he looks confused, or angry, or tired?)
- Ask the 'Nurse' to walk into this image and take up a frozen position in response to the other three characters. (Perhaps she looks worried, or scared, or concerned?)
- Invite students watching to offer alternative suggestions for how the characters might look, and agree on an image that everyone thinks best reflects this moment in the play.
- Give 'Lord Capulet' a speech bubble with the following lines (**GALLERY: Act 3 Scenes 4–5, SLIDE 9 – 'What, still in tears...'** and **Resource 27a/b – Act 3 Scene 5 (part 1) speech bubbles**):

LORD CAPULET: What, still in tears?
 How now, wife,
 Have you delivered her our decree?

- Explore these lines with students so they understand that Lord Capulet is asking Lady Capulet if she has told Juliet what he has decided for her.

- Ask: How is Lord Capulet expecting Juliet to respond to the 'good news' about the wedding? (He expects she will be pleased and stop crying.)
- Give 'Lady Capulet' a speech bubble with the following lines (**GALLERY: Act 3 Scenes 4–5, SLIDE 10 – 'Ay sir, but she will none...'** and **Resource 27a/b – Act 3 Scene 5 (part 1) speech bubbles**):

LADY CAPULET: Ay sir, but she will none, she gives you thanks.
 I would the fool were married to her grave.

- Explore these lines with students so they understand that Lady Capulet is telling Lord Capulet that Juliet is refusing to marry Paris – thanks, but no thanks. Explain that Lady Capulet also calls Juliet a fool and wishes she were dead rather than cause this trouble.
- Discuss what more this suggests about Lady Capulet's feelings about her daughter. (Perhaps she does not care about her daughter? Perhaps she is confused and angry and doesn't mean what she says? Perhaps she wants to show support for Lord Capulet?)
- Note that this is another example of foreshadowing. We know (from the Prologue) that Juliet is going to take her own life.

Exercise 7: Conflict with Lord Capulet (Act 3 Scene 5)

Characters: Juliet, Lady Capulet, Lord Capulet, the Nurse

Theme: honour and duty

Language: describing emotions

Resources

- This exercise follows on from [Act 3 Scenes 4–5, Exercise 6](#) above.
- Ask students to recreate their freeze frame from [Act 3 Scenes 4–5, Exercise 6](#), of Juliet, Lord and Lady Capulet and the Nurse:
 - **Resource 7 – Character sashes;** sashes for Juliet, Lady Capulet, Lord Capulet, the Nurse

- Ask the student with the following speech bubble (**Resource 27a/b – Act 3 Scene 5 (part 1) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 12 – ‘Speak not...’**) to join the ‘Lord Capulets’:

LORD CAPULET: Speak not, reply not, do not answer me.
 My fingers itch.

- Narrate: *Lord Capulet tells Juliet not to say anything more but just do as she is told. If she doesn’t...*
- Ask the three ‘Lord Capulets’ to hold up a hand as though they are about to strike ‘Juliet’. Note that domestic violence is a deeply sensitive topic and should be approached with care and within a respectful, supportive classroom environment.
- Give the ‘Nurse’ the following speech bubble (**Resource 27a/b – Act 3 Scene 5 (part 1) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 13 – ‘God in heaven...’**):

NURSE: God in heaven bless her!
 You are to blame, my lord, to rate her so.

- Narrate: *The Nurse steps between Juliet and Lord Capulet to protect her and tells Lord Capulet not to threaten Juliet.*
- Ask the student with the following speech bubble (**Resource 27a/b – Act 3 Scene 5 (part 1) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 14 – ‘Peace...’**) to join the ‘Lord Capulets’:

LORD CAPULET: Peace, you mumbling fool!

- Narrate: *Lord Capulet angrily tells the Nurse to be quiet.*
- Ask ‘Lady Capulet’ to step towards ‘Lord Capulet’ and give her a second speech bubble (**Resource 27a/b – Act 3 Scene 5 (part 1) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 15 – ‘You are too hot’**):

LADY CAPULET: You are too hot.

- Narrate: *Lady Capulet tells her husband he is too angry and should calm down.*
- Ask the student with the following speech bubble (**Resource 27a/b – Act 3 Scene 5 (part 1) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 16**) to join the ‘Lord Capulets’:

LORD CAPULET: Day, night, hour, tide, time, work, play,
 Alone, in company, still my care hath been
 To have her matched.

- Narrate: *Lord Capulet does not calm down. Instead he becomes more angry and paces up and down, telling Juliet how hard he has worked to make sure she has a good marriage.*
- Encourage the five ‘Lord Capulets’ to pace around looking angry.
- Then ask the student holding the last Lord Capulet speech bubble (**Resource 27a/b – Act 3 Scene 5 (part 1) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 17 – ‘Hang, beg, starve...’**) to join the group:

LORD CAPULET: Hang, beg, starve, die in the streets,
 For, by my soul, I’ll ne’er acknowledge thee.

- Tell the six ‘Lord Capulets’ to surround ‘Juliet’ for the line.
- Narrate: *Lord Capulet turns on Juliet and tells her that if she does not marry Paris on Thursday, he will throw her out of the house. He says she can then die on the streets for all he cares.*
- Ask the students playing characters to hold up their speech bubbles and freeze in this moment, showing how they feel.
- Explore the image, asking any students watching, as well as those playing characters, what they think about how each character has behaved. (Perhaps they think the Nurse was brave to try and speak up for Juliet, or perhaps they think she should have done more? Perhaps they think Lady Capulet should speak up more? Perhaps they think Juliet should tell her father the truth, or perhaps they think Lord Capulet gives her no chance?)

- Ask: Who has most power in the scene? (Lord Capulet. Remind students as needed that, in Shakespeare's time, men were in charge of a household and a father had control over who his daughter married.)
- Discuss how the image of six 'Lord Capulets' surrounding 'Juliet' gives us a sense of his power.
- Tell students that Lord Capulet then storms out. Encourage the six 'Lord Capulets' to do that.
- Invite students to find words and emotions to describe Lord Capulet.
- Display **GALLERY: Act 3 Scenes 4–5, SLIDE 18 – describing Lord Capulet** with some possible words. Support students to use this vocabulary and choose these or other words that they think best suit Lord Capulet:
 - arrogant
 - uncaring
 - selfish
 - oppressive
 - intimidating
 - tyrant
 - bully
 - protective
 - frustrated
 - exasperated
 - disappointed.

Exercise 8: Lady Capulet and the Nurse abandon Juliet (Act 3 Scene 5)

Characters: *Juliet, Lady Capulet, the Nurse*

Theme: *love and marriage; fate vs. freewill*

Language: *describing emotions*

Resources

- This exercise follows on from [Act 3 Scenes 4–5, Exercise 7](#) above.
- Invite the same or different students to play Juliet, Lady Capulet and the Nurse. Ensure each has a sash (**Resource 7 – Character sashes**; sashes for Juliet, Lady Capulet, the Nurse).
- Ask them to show a freeze frame of their responses at the moment Lord Capulet has stormed out.
- Narrate this next section of the scene as follows with new speech bubbles (**Resource 28a/b – Act 3 Scene 5 (part 2) speech bubbles**).
- Narrate: *Juliet steps towards her mother, hoping her mother will help her.*
- Give ‘Juliet’ the following **speech bubble (Resource 28a/b – Act 3 Scene 5 (part 2) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 19 – ‘O sweet my mother...’**):

JULIET: O sweet my mother, cast me not away.

- Narrate: *Lady Capulet steps away from her daughter and refuses to help her.*
- Give ‘Lady Capulet’ the following speech bubble (**Resource 28a/b – Act 3 Scene 5 (part 2) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 20 – ‘Do as thou wilt...’**):

LADY CAPULET: Do as thou wilt, for I have done with thee.

- Narrate: *Lady Capulet turns and walks out of the room. Juliet turns to the Nurse, hoping her Nurse can help her now, as she always has before.*

- Give 'Juliet' a new speech bubble (**Resource 28a/b – Act 3 Scene 5 (part 2) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 21 – 'Hast thou not...'**):

JULIET: Hast thou not a word of joy?
 Some comfort Nurse?

- Narrate: *The Nurse steps towards Juliet and says...*
- Give the 'Nurse' the following speech bubble (**Resource 28a/b – Act 3 Scene 5 (part 2) speech bubbles** and **GALLERY: Act 3 Scenes 4–5, SLIDE 22 – 'I think it best...'**):

NURSE: I think it best you married with the County.

- Unpick with students what this means. The Nurse is saying that Juliet should marry Count Paris. Why might she say that when she knows Juliet is already married to Romeo? (Perhaps she genuinely thinks it is the best thing to do, and Juliet will be happier in the long run? Perhaps she thinks Romeo won't come back for Juliet so it's best to move on? Perhaps she is scared of Lord Capulet and wants to cover up everything she has done to help Romeo and Juliet be together?)
- Discuss how Juliet might be feeling. (Perhaps betrayed, abandoned, or lost?)
- Ask students what they think Juliet should do, and discuss their ideas in terms of what she can do in the world she lives in. (For example: they might think she should run away and follow Romeo to Mantua, but remind them that she is only 13 and there will be lots of people sent out to look for her. They might think she should marry Paris, learn to love him and forget Romeo, but remind them that Juliet believes in God and thinks that being married to more than one man is a sin.)
- Show students what Juliet says (**GALLERY: Act 3 Scenes 4–5, SLIDE 23 – 'Go in, and tell...'**):

JULIET: Go in, and tell my lady I am gone,
 Having displeased my father, to Lawrence' cell,
 To make confession and to be absolved.

- Under 'Tuesday':

Early morning – Romeo leaves for Mantua. Lord Capulet tells Juliet that she must marry Paris on Thursday.

ACT 3: SUMMATIVE WRITING TASKS

Resource: Resource 30 – Act 3 summative writing tasks

- Give each student a copy of **Resource 30 – Act 3 summative writing tasks**.

- They can complete one or both tasks:
 - Turning points – creative writing task
 - Juliet and her parents – analytical writing task.

ACT 4

Signing Shakespeare resources and activities for teaching Act 4 of *Romeo and Juliet*

ACT 4 SCENE 1

These exercises focus on the choices available to Juliet now that her parents and even her Nurse say she must marry Paris. We explore Juliet's determination and her sense of honour and duty in staying loyal to Romeo, and the advantages and disadvantages of the plan that Friar Lawrence creates.

Act 4 Scene 1

Resource list

- **Gallery presentation:**
 - Act 4 Scene 1

- **Playlist resource:**
 - Exercise 2: FILM: Act 4 Scene 1 – Friar Lawrence ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercise 2: Resource 31 – Act 4 Scene 1 worksheet
 - Exercise 3:
 - Resource 2 – Conflict and death theme sheet (students' latest versions)
 - Resource 9 – Time theme sheet (students' latest versions)
 - Resource 31 – Act 4 Scene 1 worksheet

- Stay in a room full of snakes
 - Be chained up with bears
 - Be trapped with the bones and skulls of dead people
 - Be trapped in a new grave with a dead body.
- Ask students which action they think is worst. Would they be willing to do any of these things rather than never see someone they love again?
 - Share with students what Juliet says (**GALLERY: Act 4 Scene 1, SLIDE 5 – ‘O bid me leap...’**):

JULIET: O bid me leap, rather than marry Paris,
From off the battlements of any tower,
Or walk in thievish ways, or bid me lurk
Where serpents are. Chain me with roaring bears,
Or hide me nightly in a charnel-house,
O'er-covered quite with dead men's rattling bones,
Or bid me go into a new-made grave
And hide me with a dead man in his tomb

Exercise 2: Friar Lawrence's plan

Characters: Juliet, Friar Lawrence

Theme: conflict and death

Resources

- Recap with students that Juliet has gone to see Friar Lawrence in the hope that he can help her not to marry Paris.
- Ask students if they have any ideas about what Friar Lawrence's plan will be.
- To share with students what Friar Lawrence says, play **FILM: Act 4 Scene 1 – Friar Lawrence** in the [Playlist](#): [BSL](#) and/or [SSE](#).

- Display the monologue text (**GALLERY: Act 4 Scene 1, SLIDE 6 – ‘Hold then...’**) or provide students with copies of **Resource 31 – Act 4 Scene 1 worksheet:**

FRIAR LAWRENCE:

Hold, then. Go home; be merry; give consent
To marry Paris. Wednesday is tomorrow.
Tomorrow night look that thou lie alone;
Let not the Nurse lie with thee in thy chamber.
Take thou this vial, being then in bed,
And this distilling liquor drink thou off;
When presently through all thy veins shall run
A cold and drowsy humour; for no pulse
No warmth, no breath shall testify thou livest.
And in this borrowed likeness of shrunk death
Thou shalt continue two and forty hours
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead.
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the meantime, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come, and he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
Hold, get you gone. Be strong and prosperous
In this resolve. I'll send a friar with speed
To Mantua with my letters to thy lord.

- Check for understanding of meaning:
 - 'Hold' – Wait
 - 'look that' – be careful that
 - 'vial' – small bottle
 - 'distilling liquor' – liquid

- Ensure students understand Friar Lawrence's plan: that Juliet should return home and pretend to be happy about marrying Paris. On Wednesday night, the night before the wedding, she should make sure that she is alone in her bedroom. She should then drink the potion Friar Lawrence gives her, which will make her sleep for 42 hours. The potion will slow her heartbeat to a minimum and make her very cold. Everyone will think she is dead and take her body to lie in the Capulet family tomb. Meanwhile, Friar Lawrence will send Romeo a letter to tell him of this plan, so that Romeo can be waiting at the tomb when Juliet wakes up. Together they can run away to Mantua and begin a new life.

- Ask students to discuss in pairs or small groups whether they think this is a good plan. Ask them to make a list of the advantages and disadvantages of the plan. When they have some ideas, encourage them to share these with the whole class. Make two lists including everyone's ideas. For example, the lists might include:
 - Advantages:
 - Juliet won't have to marry Paris.
 - Juliet will avoid the sin of bigamy (being married to more than one person).
 - If everyone thinks Juliet is dead, they won't be looking for her (so she can run away).
 - Juliet will not have to risk telling her parents the truth.
 - Friar Lawrence won't get into trouble for marrying Juliet and Romeo.

 - Disadvantages:
 - They can't be sure how the potion will affect Juliet.
 - Juliet has to put complete trust in Friar Lawrence that the potion is not poison.

- Romeo might not get the message in time.
 - When Juliet wakes up, she will be in a dark, scary tomb.
 - Someone might be suspicious of Juliet's sudden death and watch the tomb.
- Ask students if they think Juliet agrees to the plan.
 - Share with students what Juliet says (**GALLERY: Act 4 Scene 1, SLIDE 7 – 'Give me...'**):

JULIET: Give me, give me, O, tell not me of fear.

- Check students understand the meaning – that Juliet is keen to take the potion and is not afraid.

Exercise 3: Writing tasks

Resources

- Give each student a copy of **Resource 31 – Act 4 Scene 1 worksheet**. Students will also need **Resource 2 – Conflict and death theme sheet** (students' latest versions).
- Ask students to complete the tasks on the worksheet.
- For Task 1, they could choose one of:
 - 'leap ... from off the battlements of any tower'
 - 'walk in thievish ways'
 - 'lurk where serpents are'
 - Be chained 'with roaring bears'
 - 'hide me nightly in a charnel house'
 - 'go into a new-made grave'.
- Students should also add this information to **Resource 9 – Time theme sheet** (students' latest versions) under 'Tuesday':

Morning – Juliet visits Friar Lawrence. He gives her the sleeping potion.

ACT 4 SCENES 2–5

These exercises explore the doubts and fears that Juliet thinks through before finally deciding to drink the potion that Friar Lawrence has given her. We then explore the responses of her family when they believe that she is dead.

Act 4 Scenes 2–5

Resource list

- **Gallery presentation:**
 - Act 4 Scenes 2–5

- **Playlist resource:**
 - Exercise 2: FILM: Act 4 Scene 3 – Juliet ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercise 2: Resource 32 – Act 4 Scene 3 worksheet
 - Exercise 4:
 - Resource 2 – Conflict and death theme sheet (students’ latest versions)
 - Resource 5 – Fate vs. free will theme sheet (students’ latest versions)
 - Resource 9 – Time theme sheet (students’ latest versions)
 - Resource 33 – Act 4 Scenes 2–5 worksheet

- **Additional resources:**
 - Exercise 3:
 - Resource 7 – Character sashes
 - Sashes for Lord Capulet, Lady Capulet, the Nurse, Friar Lawrence, Paris, Juliet

Exercise 1: The wedding day becomes Wednesday (Act 4 Scene 2)

Characters: Juliet, Lord Capulet

Themes: time; love and marriage

Resources

- Explain that Juliet returns home to find the Capulet household getting ready for her wedding to Paris.
- Share with students what Juliet says to her father (**GALLERY: Act 4 Scenes 2–5, SLIDE 2 – ‘Pardon, I beseech you...’**):

JULIET: Pardon, I beseech you.
 Henceforward, I am ever ruled by you.

- As Friar Lawrence instructed her, Juliet apologises to her father and agrees to go along with all his plans to marry Paris.
- Explain that Lord Capulet is so pleased that he immediately moves the wedding to the next day, Wednesday.
- Ask: What is the significance of this for Juliet’s plans? What will she have to do? (She will have to take the potion tonight rather than tomorrow.)

Exercise 2: Juliet's doubts and fears (Act 4 Scene 3)

Character: Juliet

Themes: conflict and death; fate vs. free will; time

Language: soliloquy, imagery

Resources

- Tell students that Juliet is alone in her bedroom the night before her wedding day. She picks up the vial that Friar Lawrence gave her, and shares with the audience her thoughts about whether or not to drink the potion.

- Recap with students that when a character is alone on stage and speaks their thoughts aloud to the audience, this is called a soliloquy (see [Act 3 Scene 2, Exercise 1](#); **GALLERY: Act 4 Scenes 2–5, SLIDE 3 – soliloquy**).
- Ask students if they remember any of the things Juliet told Friar Lawrence that she would rather face than be forced to marry Paris (see [Act 4 Scene 1, Exercise 1](#)).
- Explain that Juliet must now make the decision to drink the potion or not. If she drinks it, there is a chance she can live happily ever after with Romeo – however, she still has many doubts and fears.
- Play **FILM: Act 4 Scene 3 – Juliet** in the [Playlist: BSL](#) and/or [SSE](#). Pause after ‘Stay Tybalt, stay’.
- Discuss the film, asking students how they think Juliet is feeling.
- Give each student a copy of **Resource 32 – Act 4 Scene 3 worksheet**, which focuses on Juliet’s doubts and fears. This includes the text signed by ‘Juliet’ in the film (also see **GALLERY: Act 4 Scenes 2–5, SLIDE 4 – ‘I have a faint cold fear...’**):

JULIET:

I have a faint cold fear thrills through my veins

That almost freezes up the heat of life.

I’ll call them back again to comfort me.

Nurse!—What should she do here?

My dismal scene I needs must act alone.

Come, vial.

What if this mixture do not work at all?

Shall I be married then tomorrow morning?

No, no, this shall forbid it. Lie thou there.

What if it be a poison which the friar

Subtly hath ministered to have me dead,

Lest in this marriage he should be dishonored

Because he married me before to Romeo?

I fear it is. And yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault?
Or, if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place—
Where bloody Tybalt, yet but green in earth,
Lies fest'ring in his shroud; where, as they say,
At some hours in the night spirits resort—
O look, methinks I see my cousin's ghost
Seeking out Romeo that did spit his body
Upon a rapier's point! Stay, Tybalt, stay!

- For Task 1, ask students to work in pairs to circle each separate doubt/fear in the extract and label it with the letter of the appropriate summary. For example, students should circle the lines: 'What if this mixture do not work at all? / Shall I be married then tomorrow morning?' and label those lines with the letter D, corresponding to the summary 'Nothing will happen, and she will have to marry Paris'.
- Summary statements and their correct order:
 - **D.** Nothing will happen, and she will have to marry Paris. ('What if this mixture...')
 - **A.** The potion is really a poison that Friar Lawrence has given her so that he will not get into trouble for marrying her to Romeo. (What if it be a poison...')
 - **E.** She might wake up before Romeo arrives to meet her and suffocate in the bad air of the tomb. ('How if, when I am laid...')
 - **C.** She finds the idea of death and night combined with the presence of Tybalt's body, covered in blood and slowly rotting, especially terrifying. ('The horrible conceit of death...')

- **B.** She fears that dark spirits of the night might hide in his body. ('where, as they say, / At some hours...')
- For Task 2, ask students to circle three of Juliet's words or phrases from the list given that they think best describe how scary the tomb feels.
- Share these and discuss why the words/phrases students have chosen are particularly effective. (Perhaps they use a strong sensory image, or give a real sense of how it might feel in the tomb.)
- Note the fact that Juliet asks a lot of questions during this speech:
 - 'What should she do here?'
 - 'What if this mixture do not work at all?'
 - 'Shall I be married then tomorrow morning?'
 - 'What if it be a poison which the friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonoured
Because he married me before to Romeo?'
 - 'How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me?'
 - 'Shall I not then be stifled in the vault?'
- Ask: Who do you think Juliet is talking to when she asks these questions? (Herself? The audience?)
- Draw students' attention to how, in the film, the actress playing Juliet asks many of these questions directly to the camera.
- Discuss how an audience might feel to be asked all these questions. Ask: Can the audience do anything? (No)
- Ask students what they think Juliet will choose to do. Will she take the potion or not? What else *could* she do?

- Discuss how much choice Juliet has in this moment. Is this about fate or free will? (Perhaps this seems a moment of free will where Juliet considers the consequences of her actions and can make a choice to drink the potion. Perhaps events outside her control means she has few other options. Perhaps fate has brought her to this moment.)
- Show the final lines of the film, where Juliet drinks the potion (**FILM: Act 4 Scene 3 – Juliet** in the [Playlist: BSL](#) and/or [SSE](#)):

JULIET: Romeo, Romeo, Romeo! Here's drink—I drink to thee!

Exercise 3: The morning of Juliet's wedding to Paris (Act 4 Scenes 4–5)

Characters: *the Nurse, Lord Capulet, Lady Capulet, Friar Lawrence, Paris, Juliet*

Themes: *conflict and death; love and marriage*

Language: *dramatic irony, personification*

Resources

- Tell students that Lord and Lady Capulet and the Nurse have been up all night preparing for the wedding. It is now time for the Nurse to wake Juliet.
- Ask: When the Nurse arrives, what will she find? (Juliet appearing to be dead)
- Invite a student to play Juliet. Give them a sash (**Resource 7 – Character sashes**; sash for Juliet) and ask them to lie on a chair or box, seeming to be dead.
- Invite another student to play the Nurse. Give them a sash (**Resource 7 – Character sashes**; sash for the Nurse) and ask them to enter the playing space and try to wake up 'Juliet'.
- Ask the class how the Nurse might react when she cannot wake Juliet? (Perhaps scared, shocked, confused, upset?)
- Ask the student playing the Nurse to create a freeze frame of her reaction.

- Tell students that the Nurse calls for Lord and Lady Capulet. Give two students sashes (**Resource 7 – Character sashes**; sashes for Lord and Lady Capulet) and ask them to enter the space and respond to what they see. (Perhaps they are confused, shocked, upset, or feel guilty?)
- Ask the three students playing the Nurse, Lord Capulet and Lady Capulet to create a freeze frame of this moment.
- Tell students that Friar Lawrence and Paris arrive. Give two students sashes (**Resource 7 – Character sashes**; sashes for Friar Lawrence and Paris) and ask them to enter the space and add themselves to the freeze frame. Paris may appear shocked or upset like the others, but what about Friar Lawrence?
- Ask: Does Friar Lawrence think that Juliet is dead? (No, he knows she has just taken a potion to make her appear dead.) So how is he going to react? (Draw out the fact that he can't give anything away – he must seem to be as shocked as everyone else.)
- Point out that this is another moment of dramatic irony in the play, where the audience and one of the characters (here, Friar Lawrence) know what has really happened, whilst everyone else does not.
- Share with students what Lord Capulet says (**GALLERY: Act 4 Scenes 2–5, SLIDE 5 – 'Death is my son-in-law...'**):

LORD CAPULET: 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.

- Show students the image of Lord Capulet's description of Death (**GALLERY: Act 4 Scenes 2–5, SLIDE 6 – image of Death**) and ask them to discuss in pairs what they see in this image. How does it help them understand the lines?
- Review with students the idea of personification: when a non-human thing is described as a person. Do they remember who else spoke about death in this way?

- Share again Juliet's lines from [Act 3 Scene 2, Exercise 4](#) when she says (**GALLERY: Act 4 Scenes 2–5, SLIDE 7 – ‘I’ll to my wedding-bed...’**):

JULIET: I’ll to my wedding-bed
 And Death, not Romeo, take my maidenhead.

- Explain that Juliet is taken to the Capulet tomb – a dark underground cavern where all her family are taken when they die. She is left with the decaying corpse of Tybalt, as she knew would happen.

Exercise 4: Writing tasks

Resources

- Give each student a copy of **Resource 33 – Act 4 Scenes 2–5 worksheet**. Students will also need:
 - **Resource 2 – Conflict and death theme sheet** (students’ latest versions)
 - **Resource 5 – Fate vs. free will theme sheet** (students’ latest versions).
- Ask students to complete the tasks on the worksheet.
- Students should also add this information to **Resource 9 – Time theme sheet** (students’ latest versions):
 - Under ‘Tuesday’:

Afternoon – Juliet apologises to her father and agrees to marry Paris. Lord Capulet brings the wedding forward to Wednesday.

Evening – Juliet takes the potion.

- Under ‘Wednesday’:

Early morning – Juliet's family believe she is dead and take her to the Capulet tomb.

Exercise 5: Additional writing task to explore the characters of Friar Lawrence and the Nurse

Characters: *Friar Lawrence, the Nurse*

Language: *descriptive writing, writing in role, analytical writing*

- Ask students to work in pairs. One takes on the role of the Nurse and the other takes on the role of Friar Lawrence.
- Encourage them to discuss the similarities and differences between how the Nurse and Friar Lawrence experience the events of Wednesday morning. For example, both will be anxious because they know Juliet should not marry Paris – but the Nurse may feel guilty for trying to push Juliet into this second marriage, while Friar Lawrence may be more concerned that no-one notices that Juliet is not really dead.
- Ask each student to write an account from their character’s point of view of what happens on Wednesday morning. The account should begin from the moment they head towards Juliet’s bedroom and end when she is laid in the Capulet tomb a few hours later. They should use what they know of the play but use their imagination to describe the places, people, events, and their own feelings.
- Peer review: Each student then reads their partner’s description and makes suggestions about what works well and how the writing could be even better. Students then re-draft their descriptions, taking on board their partner’s advice.
- Having thought more about the point of view of the Nurse and Friar Lawrence, you could discuss with students the role of Friar Lawrence and the Nurse in this story of Romeo and Juliet:
 - What do they think about how each character behaves?
 - Do they think Friar Lawrence and the Nurse have tried their best to help Romeo and Juliet, or do they think either or both should have behaved differently?
 - What might be the equivalent of their roles in contemporary society – and does this offer any reflections on the relationships between adults and young people today?

ACT 4: SUMMATIVE WRITING TASKS

Characters: *Juliet, Friar Lawrence, the Nurse*

Language: *analytical writing*

Resources: Resource 32 – Act 4 Scene 3 worksheet; Resource 34 – Act 4 summative writing task

- Give each student a copy of **Resource 34 – Act 4 summative writing task**. They will also need to refer back to their completed copies of **Resource 32 – Act 4 Scene 3 worksheet** (see [Act 4 Scenes 2–5, Exercise 2](#)).
- Tell them to complete the task: Fear – analytical writing task.

ACT 5

Signing Shakespeare resources and activities for teaching Act 5 of *Romeo and Juliet*

ACT 5 SCENES 1–2

These two exercises focus on what Romeo knows. We learn how Friar Lawrence’s message does not reach Romeo in Mantua and that Romeo instead hears that Juliet is dead.

Act 5 Scenes 1–2

Resource list

- **Gallery presentation:**
 - Act 5 Scenes 1–2

- **Worksheets and handouts:**
 - Exercise 3:
 - Resource 2 – Conflict and death theme sheet (students’ latest versions)
 - Resource 9 – Time theme sheet (students’ latest versions)
 - Resource 35 – Act 5 Scenes 1–2 worksheet

Exercise 1: Romeo in Mantua (Act 5 Scene 1)

Character: *Romeo*

Theme: *conflict and death; time*

Context: *Italian city states; apothecaries*

Resources

- Ask:
 - When did we last see Romeo? (Climbing out of Juliet’s bedroom on Tuesday morning)
 - Where is he now? (He was heading to the nearby city of Mantua – see map in **GALLERY: Act 5 Scenes 1–2, SLIDE 2 – map of Italy.**)

- Explore these lines to understand that Romeo is keen to hear news from home, especially about Juliet.
- Romeo's servant tells him (**GALLERY: Act 5 Scenes 1–2, SLIDE 5 – ‘Her body sleeps...’**):

BALTHASAR: Her body sleeps in Capel's monument,
And her immortal part with angels lives.

- Explore these lines to understand that the servant believes that Juliet is dead. He tells Romeo that her body lies in the Capulet tomb and her soul is in heaven with the angels.
- Tell students that the servant saw Juliet being taken to the tomb and then came straight to Mantua. He didn't speak to Friar Lawrence first.
- The audience know that Friar Lawrence planned to send a message to Romeo, so we wonder what has happened.
- Ask students what they think Romeo will do now. (Perhaps he will go to see Friar Lawrence – but can he return to Verona without being killed? Perhaps he will stay in Mantua until he hears more? Perhaps he will go to the Capulet tomb to be with Juliet? Perhaps he will kill himself to be with her in death?)
- Share with students what Romeo says (**GALLERY: Act 5 Scenes 1–2, SLIDE 6 – ‘Well, Juliet...’**):

ROMEO: Well, Juliet, I will lie with thee tonight.

- Explain that Romeo is determined, despite any dangers, to rush straight back to Verona and be with Juliet. First, however, he visits an apothecary to buy poison.

CONTEXT: Apothecaries

An apothecary was a person who prepared and sold medicines and remedies – including chemicals, oils, plants, spices and tobacco. Apothecaries served as informal doctors (professional doctors were very expensive). Although it was against the law to sell poison, many apothecaries had access to poisonous substances.

- Ask: What do you think Romeo intends to do? (Go to Juliet’s grave and kill himself by drinking the poison.)

Exercise 2: Plague (Act 5 Scene 2)

Character: *Friar Lawrence, Friar John*

Theme: *fate vs. free will*

Resources

- Ask students why they think no letter has reached Romeo from Friar Lawrence. (Perhaps he forgot to send it? Perhaps it got lost?)
- Tell students that Friar Lawrence sent another friar, Friar John, with the letter.
- Show the **sign name video** for Friar John (**GALLERY: Act 5 Scenes 1–2, SLIDE 7 – Friar John sign name**).
- Explain that Friar John couldn’t get to Mantua because he was staying in a house where there was plague. The house was locked up to stop infection, and Friar John has only just been allowed out. He goes straight to Friar Lawrence to explain what happened.
- Ask: Do you remember what plague is? Do you remember who mentioned it? (See **CONTEXT: Plague** and Mercutio’s line: ‘A plague on both your houses’ – **GALLERY: Act 5 Scenes 1–2, SLIDE 8 – ‘A plague...’**.)
- Recap information about the plague as needed (see **CONTEXT: Plague**).

- Discuss with students whether they think the message not reaching Romeo was just bad luck, or whether someone made a bad decision. Perhaps it is another example of fate – where Romeo and Juliet are destined to die, and no one can do anything to stop it?
- Ask if anyone remembers how long the sleeping potion lasts? (42 hours)
- Ask when Juliet took the potion? (Tuesday night)
- Tell students it is now Thursday evening and ask students what they think Friar Lawrence will do now?
- Share what Friar Lawrence says (**GALLERY: Act 5 Scenes 1–2, SLIDE 9 – ‘Now must I...’**):

FRIAR LAWRENCE: Now must I to the monument alone,
 Within this three hours will fair Juliet wake.
 But I will write again to Mantua,
 And keep her at my cell till Romeo come.

- Tell students that Friar Lawrence heads to the Capulet tomb to be there when Juliet wakes up. He plans to try again to send the message to Romeo, and will keep Juliet safe with him, in secret, until Romeo arrives to take her away.

Exercise 3: Writing tasks

Resources

- Give each student a copy of **Resource 35 – Act 5 Scenes 1–2 worksheet**. Students will also need **Resource 2 – Conflict and death theme sheet** (students’ latest versions).
- Ask students to complete the tasks on the worksheet.
- Students should also add this information to **Resource 9 – Time theme sheet** (students’ latest versions) under ‘Thursday’:

Early morning – Romeo’s servant, Balthasar, arrives in Mantua with news that Juliet is dead. Romeo buys poison from an apothecary and heads back to Verona.

Late afternoon / Evening – Friar Lawrence learns that his message has not reached Romeo. He heads to the Capulet tomb.

ACT 5 SCENE 3

These last exercises explore the tension created as the audience hope that Friar Lawrence can intervene to save Romeo and Juliet, and how their deaths come about when he doesn't arrive in time. Two young people taking their own lives is a very sensitive issue and you will know your own students and how best to approach such a topic, perhaps linking to other areas of the curriculum that address these issues.

We also look at an edited version of Friar Lawrence's retelling of the story, to recap events, support understanding, and develop interpretive ideas about who or what (if anything or anyone) can be blamed for what happens.

Act 5 Scene 3

Resource list

- **Gallery presentation:**
 - Act 5 Scene 3

- **Playlist resources:**
 - Exercise 2: FILM: Act 5 Scene 3 – Romeo ([BSL](#) and/or [SSE](#))
 - Exercise 3: FILM: Act 5 Scene 3 – Juliet ([BSL](#) and/or [SSE](#))
 - Exercise 4: FILM: Act 5 Scene 3 – Friar Lawrence ([BSL](#) and/or [SSE](#))
 - Exercise 6: FILM: Act 5 Scene 3 – Prince Escalus ([BSL](#) and/or [SSE](#))

- **Worksheets and handouts:**
 - Exercise 1:
 - Resource 36a – Act 5 Scene 3 (part 1) speech bubbles (black), **or**
 - Resource 36b – Act 5 Scene 3 (part 1) speech bubbles (white)
 - Exercise 4: Resource 37 – Act 5 Scene 3 text
 - Exercise 5:
 - Resource 38a – Act 5 Scene 3 (part 2) speech bubbles (black), **or**
 - Resource 38b – Act 5 Scene 3 (part 2) speech bubbles (white)

- Exercise 7:
 - Resource 2 – Conflict and death theme sheet (students' latest versions)
 - Resource 5 – Fate vs. free will theme sheet (students' latest versions)
 - Resource 9 – Time theme sheet (students' latest versions)
 - Resource 39 – Act 5 Scene 3 worksheet
- **Additional resources:**
 - Exercises 1 and 5: Resource 7 – Character sashes
 - Exercise 1: Sashes for Juliet, Friar Lawrence, Romeo, Paris
 - Exercise 5: Sashes for Lord Capulet, Lady Capulet, Lord Montague

Exercise 1: Outside the Capulet tomb

Characters: *Romeo, Paris, Friar Lawrence*

Theme: *conflict and death*

Resources

- Ask: What were the Capulets planning for Wednesday morning? (Juliet's wedding to Paris) What happened instead? (Juliet's funeral)
- Invite a student to play Juliet. Give them a sash (**Resource 7 – Character sashes**; sash for Juliet) and ask them to lie on a chair or box somewhere in the middle of the playing space, representing the Capulet tomb.
- Remind students that it is now Thursday night. The audience know that Friar Lawrence is on his way to the Capulet tomb to be there when Juliet wakes up (see [Act 5 Scenes 1–2, Exercise 1](#)).
- Invite a student to play Friar Lawrence. Give them a sash (**Resource 7 – Character sashes**; sash for Friar Lawrence) and ask them to stand on one side of the playing space.
- Ask:
 - Who else is on their way to the Capulet tomb – riding fast back from Mantua? (Romeo – see [Act 5 Scenes 1–2, Exercise 1](#))
 - What is Romeo intending to do? (Kill himself by taking the poison he bought from the apothecary.)

- Invite a student to play Romeo. Give them a sash (**Resource 7 – Character sashes**; sash for Romeo) and ask them stand on the other side of the playing space.
- Discuss with students the tension created at the start of this scene. Who will get to Juliet first? (Even though the Prologue tells us that Romeo and Juliet die in the end, we might still hope for a happy ending – just like when we watch a film or read a book that we’ve seen or read before.)
- Ask: Who was expecting to marry Juliet on Wednesday morning? (Paris)
- Invite a student to play Paris. Give them a sash (**Resource 7 – Character sashes**; sash for Paris) and ask them to step into the playing space.
- Read the narrative below and ask the students playing characters to act out what you describe.
- Narrate:
 - *Paris arrives at the Capulet tomb carrying flowers. He scatters the flowers and wipes away his tears. Suddenly he sees his servant waving to warn him that someone is approaching the tomb. Paris hides.*
 - *Romeo runs up to the door of the tomb carrying a pickaxe and begins to break the door open.*
 - *Paris recognises Romeo as a Montague. Paris steps out of his hiding place, and challenges Romeo. He says...*
- Give ‘Paris’ a speech bubble with the following line (**Resource 36a/b – Act 5 Scene 3 (part 1) speech bubbles** and **GALLERY: Act 5 Scene 3, SLIDE 2 – ‘Stop thy unhallowed toil...’**):

PARIS: Stop thy unhallowed toil, vile Montague!

- Narrate:
 - *Paris thinks Romeo, as a Montague, has come to damage the tomb as cruel revenge on the Capulet family.*
 - *Romeo replies...*

- Give 'Romeo' a speech bubble with the following line (**Resource 36a/b – Act 5 Scene 3 (part 1) speech bubbles** and **GALLERY: Act 5 Scene 3, SLIDE 3 – 'Good gentle youth...'**):

ROMEO: Good gentle youth, tempt not a desperate man!

- Narrate:
 - *Romeo warns Paris to leave him alone. But Paris draws his sword and they fight. Romeo kills Paris. He then returns to breaking open the tomb.*
 - *Romeo enters the tomb and sees Juliet.*
- Discuss how Romeo might be feeling at this moment. (Perhaps scared about going into the tomb; perhaps guilty at killing Paris; perhaps anxious about seeing Juliet's dead body; perhaps overwhelmed by too many feelings and too much sadness?)
- How might an audience feel at this moment? (Perhaps they think there is still a chance that Friar Lawrence will arrive or that Juliet might wake up in time to stop Romeo taking his own life? Perhaps they know that won't happen but feel drawn to watch anyway.)

Exercise 2: Inside the Capulet tomb

Character: *Romeo*

Themes: *conflict and death; fate vs. free will*

Language: *dramatic irony, personification*

Context: *renaissance tombs*

Resources

- Remind students that Romeo has killed Paris and is now inside the tomb with Juliet. Friar Lawrence has still not arrived. There remains a tension for the audience about whether he will arrive in time to stop Romeo from drinking the poison, or Juliet will wake up, but time is running out fast.
- Play **FILM: Act 5 Scene 3 – Romeo** in the **Playlist: [BSL](#)** and/or **[SSE](#)**.
- Ask: What does Romeo see inside the tomb? (He sees Juliet, lying on a stone slab looking beautiful – see **[CONTEXT: Renaissance tombs](#)**. He also sees Tybalt's body, covered in a

shroud stained with blood from the wounds Romeo gave him. He might see other Capulet remains, burnt out candles, dead flowers, etc.)

CONTEXT: Renaissance tombs

In a wealthy Italian Renaissance family like the Capulets, the dead would typically be carried to the family vault which was often close to a church or chapel. The body was washed and wrapped in a linen shroud, sometimes sprinkled with herbs or flowers. It was then laid either directly on a stone slab inside the vault, or in a wooden coffin. The vault might contain several generations of family members, with older bones sometimes moved aside to make space. After each funeral, the entrance was re-sealed with a stone door or iron gate, sometimes marked with the family crest.

- Ask:
 - Why did Romeo drink the poison? (Because he thinks Juliet is dead.)
 - Do the audience think she is dead? (No.)
 - So, what might the audience be looking out for? (Perhaps any signs that she is waking up, or that Romeo might notice she is alive.)
- Display the text of Romeo's monologue (**GALLERY: Act 5 Scene 3, SLIDE 4 – 'O my love...'**):

ROMEO:

O my love, my wife,

Death, that hath sucked the honey of thy breath,

Hath had no power yet upon thy beauty.

Tybalt, liest thou there in thy bloody sheet?

Forgive me, cousin.—Ah, dear Juliet,

Why art thou yet so fair? O, here

Will I set up my everlasting rest

And shake the yoke of inauspicious stars

From this world-wearied flesh! Eyes, look your last.

Arms, take your last embrace. And, lips, O, you
The doors of breath, seal with a righteous kiss.
Here's to my love. O true apothecary,
Thy drugs are quick. Thus with a kiss I die.

- Go through to check for understanding, and note the dramatic irony that Romeo thinks Juliet looks as beautiful as if she is still alive – because she is.
- Consider the idea that Romeo refers to Death as a person, who sucks out Juliet's breath.
- Remind students of the term personification, and the other references to Death as a human ([Act 3 Scene 2, Exercise 4](#) and [Act 4 Scenes 2–5, Exercise 3](#)).
- Share again (**GALLERY: Act 5 Scene 3, SLIDE 5 – personification of Death examples**):

- Juliet's lines from Act 3 Scene 2:

JULIET: I'll to my wedding-bed
 And Death, not Romeo, take my maidenhead

- Lord Capulet's lines from Act 4 Scene 5:

LORD CAPULET: Death is my son-in-law, Death is my heir

- Return to **GALLERY: Act 5 Scene 3, SLIDE 4 – 'O my love...'** and note Romeo's line:

ROMEO: And shake the yoke of inauspicious stars
 From this world-wearied flesh!

- Remind students of other references to the stars as symbols of fortune and fate in the play (**GALLERY: Act 5 Scene 3, SLIDE 6 – examples linking stars to fate**):

- The lines of the Chorus in the Prologue:

CHORUS: a pair of star-crossed lovers

- Romeo's lines from Act 1 Scene 4:

ROMEO: I fear too early, for my mind misgives;
Some consequence yet hanging in the stars

- Explore with students that Romeo is saying he is tired (world-wearied) of his bad fortune (inauspicious stars) and hopes to shake the burden (yoke) of that bad fortune by ending his life.
- Discuss responses to Romeo's actions – does his behaviour seem typical of how he has behaved before? Are there other examples of him acting too quickly or letting his emotions control him, or blaming fate and bad fortune for what happens to him? How might an audience feel watching the play, knowing that if only Romeo had waited a little longer, there could have been a happier ending.

Exercise 3: Juliet

Characters: Juliet, Friar Lawrence

Theme: fate vs. free will; conflict and death

Resources

- Explain that Friar Lawrence finally arrives just as Juliet wakes up. Discuss how Friar Lawrence might feel, seeing first the dead body of Paris outside the tomb, and then the dead body of Romeo inside the tomb. (Perhaps horrified; perhaps guilty for not getting there sooner; perhaps desperate to save Juliet?)
- Share what Juliet says when she sees him (**GALLERY: Act 5 Scene 3, SLIDE 7 – 'I do remember well...'**):

JULIET: I do remember well where I should be,
And there I am. Where is my Romeo?

- Share with students what Friar Lawrence says (**GALLERY: Act 5 Scene 3, SLIDE 8 – ‘A greater power...’**):

FRIAR LAWRENCE: A greater power than we can contradict
Hath thwarted our intents.

- Explore these lines to draw out that Friar Lawrence is saying that 'a greater power' (perhaps fate, perhaps God) has intervened, and there was nothing they could do to stop Romeo's death. You might want to discuss how this echoes Romeo's own ideas that fate has brought him to this moment, rather than his own actions.
- Discuss with students what choices they think Juliet has left? If she has free will, what could she do? Could she tell the truth and hope her parents understand? Could she run away from Verona now everyone thinks she is dead? What might people in the audience expect her to do?
- Tell students that Friar Lawrence hears a noise outside and tries to persuade Juliet to leave with him immediately, but she will not leave Romeo.
- Friar Lawrence came up with the plan to marry Romeo and Juliet to stop the fighting between the Montagues and Capulets – and he came up with the plan for Juliet to drink the potion, so everyone thinks she is dead. What might be Friar Lawrence's plan now?
- Hear some ideas and then tell students that Friar Lawrence has no plan this time and instead he gets scared of being caught at the tomb and runs away, leaving Juliet alone.
- Play **FILM: Act 5 Scene 3 – Juliet** in the [Playlist: BSL](#) and/or [SSE](#).
- Display the text of Juliet's monologue (**GALLERY: Act 5 Scene 3, SLIDE 9 – ‘What's here?’**):

JULIET:
What's here? A cup closed in my true love's hand?
Poison, I see, hath been his timeless end.
O churl, drunk all, and left no friendly drop

To help me after! I will kiss thy lips.
Haply some poison yet doth hang on them,
Thy lips are warm!
Yea, noise? Then I'll be brief. O, happy dagger,
This is thy sheath. There rust, and let me die.

- Check for understanding of meaning:
 - 'timeless' – untimely
 - 'churl' – mean person (spoken affectionately)
 - 'This is thy sheath' – Juliet's bosom will be the covering for the dagger
- Discuss responses to Juliet's actions:
 - Does her behaviour seem typical of how she has behaved before? She has been quite decisive – in asking Romeo to arrange their marriage and in forgiving him for murdering Tybalt; also perhaps brave in defying her parents and taking the potion.
 - Is she decisive and brave in this moment or rash and scared?
 - How might she feel, knowing that Friar Lawrence, the one person left that she could talk to, has run away from her?
 - You might want to widen this discussion into why people feel desperate enough to take their own lives, linking to other areas of the curriculum where these issues are supported. Note that suicide is a deeply sensitive topic and should be approached with care and within a respectful, supportive classroom environment.

Exercise 4: Friar Lawrence tells all

Characters: *Friar Lawrence, Prince Escalus, Lord Capulet, Lady Capulet, Lord Montague*

Themes: *conflict and death, love and marriage*

Resources

- Explain the following:
 - Paris' servant ran for help when he saw Romeo kill Paris. Now the Prince arrives at the tomb with his officers. They see the dead bodies of Paris, Juliet and

Romeo. Prince Escalus sends out a search party to find anyone else involved.

They return with Friar Lawrence.

- Lord and Lady Capulet enter along with Lord Montague (Lady Montague has died of grief because Romeo was exiled).
- Friar Lawrence tells them everything that has happened.
- Play **FILM: Act 5 Scene 3 – Friar Lawrence** in the [Playlist: BSL](#) and/or [SSE](#).
- Give each student a copy of **Resource 37 – Act 5 Scene 3 text**.
- Check understanding of these words in Friar Lawrence’s speech:
 - ‘stol’n’ – secret
 - ‘doomsday’ – death day
 - ‘pined’ – longed/ mourned
 - ‘perforce’ – by force
 - ‘prefixed’ – pre-arranged
- Organise students into groups and give each group a section to create their own performance of that part of the story. They can use signing ideas from the film or create their own.
- Note: there are nine sections which divide the speech into sentences. A group can be given more than one section. You might like to model the first sections by inviting students to act out what is being described (a method used in earlier sections of this Scheme of Work) and then divide the remaining sections between groups. You may prefer to ask groups to make a still image of their section, like an illustration of that part of the story in a book.
- Share these images/performances.
- Discuss how accurate Friar Lawrence’s summary of events is. Does Friar Lawrence miss anything? How might Prince Escalus and Romeo and Juliet’s parents feel listening to this story?

- Display the last words of Friar Lawrence’s speech (**GALLERY: Act 5 Scene 3, SLIDE 10 – ‘All this I know...’**):

FRIAR LAWRENCE: All this I know, and to the marriage
Her nurse is privy. And if aught in this
Miscarried by my fault, let my old life
Be sacrificed some hour before his time
Unto the rigour of severest law.

- Ask: Why does Friar Lawrence mention the Nurse? (Because she acted as the witness to the marriage) This might get her into trouble but Friar Lawrence has decided to tell the truth about everything.
- Discuss why Friar Lawrence submits himself to the law in his last lines? Does he seem to regret any of his actions? Should he? How might an audience feel about Friar Lawrence’s role in this story?

Exercise 5: The parents

Characters: Lord Capulet, Lady Capulet, Lord Montague

Themes: conflict and death; honour and duty

Language: describing emotions

Resources

- Invite three students to put on sashes to play Lord Capulet, Lord Montague and Lady Capulet (**Resource 7 – Character sashes**; sashes for Lord Capulet, Lord Montague, Lady Capulet).
- Ask: How do you think the parents feel? (Perhaps guilty, sad, horrified.)
- Ask students playing the parents to show a freeze frame of how they feel.
- Ask: Do you remember what the Chorus in the Prologue told us would happen after Romeo and Juliet’s deaths?

- Display **GALLERY: Act 5 Scene 3, SLIDE 11 – ‘Whose misadventured...’**:

CHORUS: Whose misadventured piteous overthrows
 Doth with their death bury their parents’ strife.

- Remind students that this means that Romeo and Juliet’s deaths would result in the end of their parents’ conflict.
- Ask those wearing sashes to show what this reconciliation might look like. (Perhaps shaking hands, perhaps embracing.)
- Display **GALLERY: Act 5 Scene 3, SLIDE 12 – Lord Montague and Lord Capulet**, and invite students to enact the lines using speech bubbles, as follows.
- Give the student playing Lord Montague a speech bubble with the following line (**Resource 38a/b – Act 5 Scene 3 (part 2) speech bubbles**):

LORD MONTAGUE: I will raise her statue in pure gold.

- Give the student playing Lord Capulet a speech bubble with the following line (**Resource 38a/b – Act 5 Scene 3 (part 2) speech bubbles**):

LORD CAPULET: As rich shall Romeo’s by his lady’s lie

- Make sure that students understand that this means that they are going to erect statues of Romeo and Juliet in Verona to celebrate their love.

Exercise 6: The Prince’s speech

Characters: *Prince Escalus*

Themes: *conflict and death*

Language: *personification*

Resources

- The Prince ends the play with a speech.
- Play **FILM: Act 5 Scene 3 – Prince Escalus** in the **Playlist: BSL** and/or **SSE**.

- Display the text of the Prince’s speech (**GALLERY: Act 5 Scene 3, SLIDE 13 – A glooming peace...’**):

PRINCE ESCALUS: A glooming peace this morning with it brings.
 The sun for sorrow will not show his head.
 Go hence to have more talk of these sad things.
 Some shall be pardoned, and some punished.
 For never was a story of more woe
 Than this of Juliet and her Romeo.

- Check for understanding of meaning:
 - ‘glooming’ – dark, gloomy
 - ‘woe’ – sadness
- Ask students what they notice about how the Prince describes the sun (as if it is a person). Remind students of the term personification, where something non-human is described as though it is a person.
- Discuss the mood of this last speech. Why does Shakespeare end the play with this speech? How might he want his audience to feel as they leave the theatre? The Prince does not say who should be pardoned or punished – should anyone be punished, or has everyone suffered enough?

Exercise 7: Writing tasks

Resources

- Give each student a copy of **Resource 39 – Act 5 Scene 3 worksheet**. Students will also need:
 - **Resource 2 – Conflict and death theme sheet** (students’ latest versions)
 - **Resource 5 – Fate vs. free will theme sheet** (students’ latest versions).
- Ask students to complete the tasks on the worksheet.

- Students can also add this information to **Resource 9 – Time theme sheet** (students' latest versions):

- Under 'Thursday':

Night – Romeo breaks into the Capulet tomb. He kills Paris. He drinks the poison and dies. Juliet wakes, sees him and stabs herself.

- Under 'Friday':

Sunrise – The bodies are discovered at the Capulet tomb, Friar Lawrence reveals the whole story and the two families agree to make peace.

ADDITIONAL ACTIVITIES

Signing Shakespeare resources and activities to revise

Romeo and Juliet

REVISION TASKS AND ACTIVITIES

This final section of this Workpack offers a selection of tasks and activities which may be used for revision and/or consolidation. They include individual tasks as well as opportunities for pair and group work.

Revision tasks and activities

Resource list

- **Worksheets and handouts:**
 - Exploring themes:
 - Resource 1 – Love and marriage theme sheet (students' latest versions)
 - Resource 2 – Conflict and death theme sheet (students' latest versions)
 - Resource 3 – Honour and duty theme sheet (students' latest versions)
 - Resource 5 – Fate vs. free will theme sheet (students' latest versions)
 - Resource 9 – Time theme sheet (students' latest versions)
 - Resource 40 – Revision tasks and activities

Note that fully completed versions of all theme sheets are available for reference, reflecting all exercises in this Workpack:

- Resource 41 – Love and marriage theme sheet (completed)
- Resource 42 – Conflict and death theme sheet (completed)
- Resource 43 – Honour and duty theme sheet (completed)
- Resource 44 – Fate vs. free will theme sheet (completed)
- Resource 45 – Time theme sheet (completed)

- Creative responses:
 - Resource 40 – Revision tasks and activities

- **Additional resources:**
 - Creative responses:
 - Resource 7 – Character sashes
 - Sash for Prince Escalus

Exploring themes (essay prompts)

Resources

- Give each student a copy of **Resource 40 – Revision tasks and activities**. They will also need all five of their **theme sheets**:
 - **Resource 1 – Love and marriage theme sheet** (students' latest versions)
 - **Resource 2 – Conflict and death theme sheet** (students' latest versions)
 - **Resource 3 – Honour and duty theme sheet** (students' latest versions)
 - **Resource 5 – Fate vs. free will theme sheet** (students' latest versions)
 - **Resource 9 – Time theme sheet** (students' latest versions).
- The first section of this worksheet features four essay prompts. Each essay prompt encourages students to explore further the themes in the play.
- Ask students to complete one or more of these tasks.
- Note that for Task 1 – 'Love and marriage, conflict and death, honour and duty' – students could write more than one essay, each time exploring a different focus word.

Creative responses (developing knowledge, understanding and personal interpretations)

Resources

- Each student will need a copy of **Resource 40 – Revision tasks and activities**.
- The second section of this worksheet features activities which encourage students to respond creatively to specific points in the play. The activities aim to enable students to develop their knowledge, understanding and personal interpretations of the characters and their actions.

- Tasks 1 and 2: These tasks focus on exploring how Romeo and Juliet might process what is happening to them and around them. Task 1 focuses on Romeo in Act 5 Scene 1; Task 2 focuses on Juliet in Act 4 Scene 3. These are highly sensitive points in the play, where the characters are planning to take their own lives. While the tasks don't explicitly ask students to explore the characters' suicidal thoughts, it will nonetheless be important to support students as they explore any challenging thoughts or emotions that may arise.
- Task 3: This task is based around an imagined enquiry into the deaths in the play, led by Prince Escalus.
 - Divide students into small groups.
 - You may wish to assign a character to each group, rather than allowing groups to choose, to ensure all surviving characters are covered by the class as a whole.
 - When groups have completed the preparation outlined on the worksheet, you (or a teaching assistant) should take on the role of Prince Escalus (**Resource 7 – Character sashes**; sash for Prince Escalus).
 - Calling on each group in turn, invite students to read their prepared statements, in role as their chosen character, to the class. Allow the rest of the class to question the character before moving on to the next group.
 - Students complete the task by working on their own to write a short final report.
- Task 4: This task is based around imagined media interviews with surviving characters.
 - Allow pairs to prepare their interviews.
 - Share interviews as a class.

Acknowledgements

SIGNING SHAKESPEARE WAS ORIGINALLY SUPPORTED AND DEVELOPED THROUGH THE LONG-TERM PARTNERSHIP BETWEEN THE UNIVERSITY OF BIRMINGHAM AND THE ROYAL SHAKESPEARE COMPANY.

Signing Shakespeare team

Led by: Dr Abigail Rokison-Woodall and Dr Tracy Irish
Editor and Layout Designer: Anna Allport
Illustrator: Jenna Owen

Films

Directors of BSL films: William Grint
Creative Consultant: Becky Barry
Film maker: Phoebe Capewell

Cast

Romeo – Nadeem Islam
Juliet – Mia Ward
Benvolio – Em Prendergast
Friar Lawrence – William Grint
Prince Escalus – Alexandra James

Images

We would like to thank the following for their kind permission to reproduce their images in the Resource Pack that accompanies this Workpack:

Gallery, Prologue, Slide 9 and **Gallery, Act 2 Scenes 1–2, Slide 5**: The Allen Elizabeth Stage, Oregon Shakespeare Festival, 2014. Amy Richard, CC0, via Wikimedia Commons; **Gallery, Act 1 Scene 5, Slide 6**: The tomb of a saint. Attributed to Giovanni del Biondo, Public domain, via Wikimedia Commons; **Gallery, Act 3 Scene 1, Slide 9**: The Great Plague of London in 1665. Unknown, Public domain, via Wikimedia Commons; **Gallery, Act 3 Scene 2, Slide 15**: A vision of Death. Master of the Chronique scandaleuse, Public domain, via Wikimedia Commons.

All other photographs and images in the Resource Pack © Signing Shakespeare/UoB.