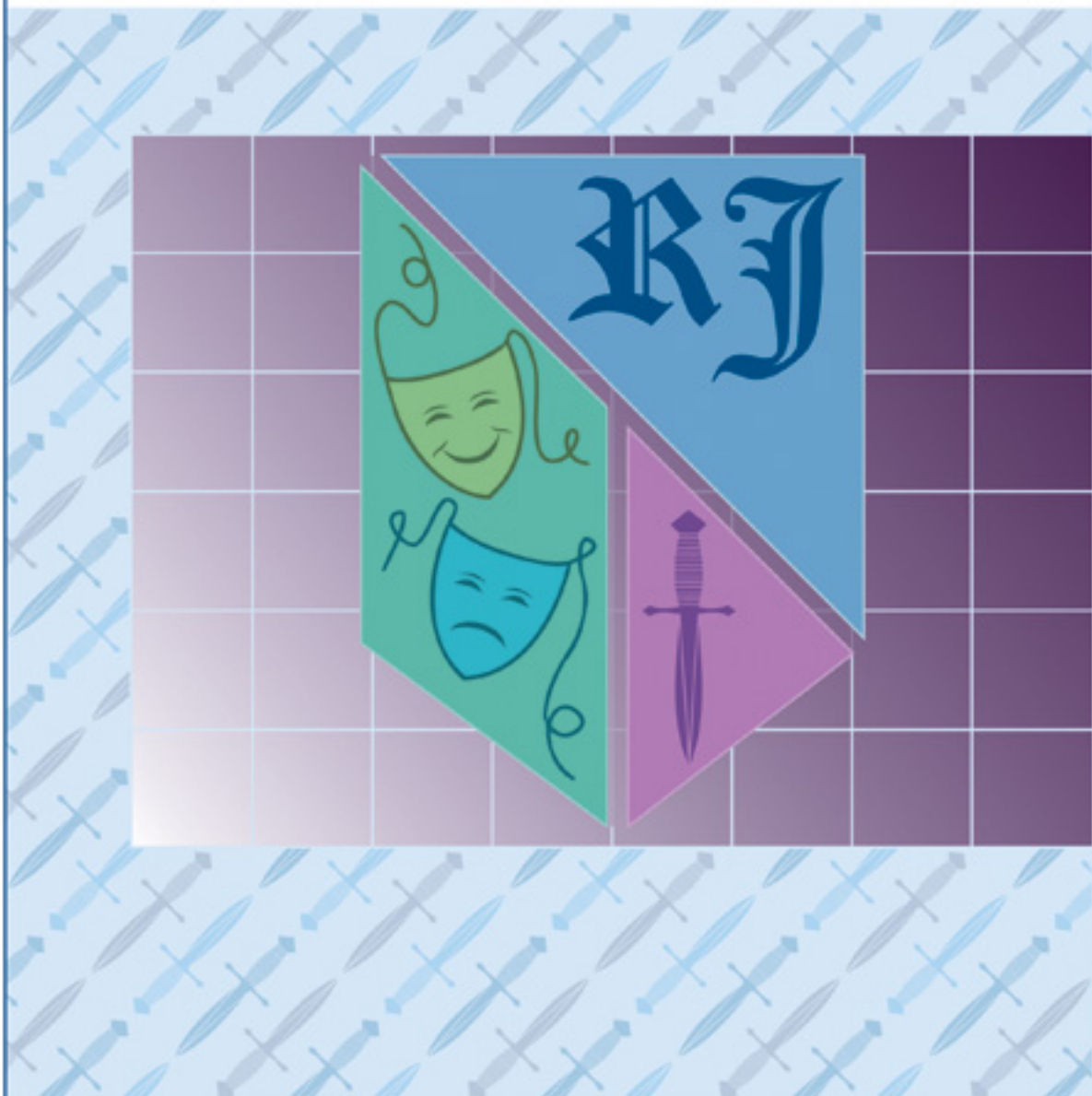


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# ROMEO & JULIET



An Interaction Unit Introducing Students to the World of  
William Shakespeare

# Romeo & Juliet

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William Shakespeare



#### **About the author**

Renee Clark received her undergraduate degree in Drama and English from Marymount College, Tarrytown, New York, and her Master of Education degree from Fairfield University, Fairfield, Connecticut. She also studied acting at the Royal Academy of Dramatic Arts, London. For 25 years she has taught English and drama at the middle school level, and has researched, developed and field tested a program to integrate Shakespeare into the elementary and middle grades. She has presented her work at the Southwest Regional Middle Level Consortium and in workshops statewide for the Arizona English Teachers Association. She currently teaches high school theater and English in the Sierra Vista Public Schools, Sierra Vista, Arizona, where she also serves as Artistic Director for Sierra Repertory Company, a non-profit community theater. She is currently regional representative for the Utah Shakespearean Festival.

**Revised 2010**

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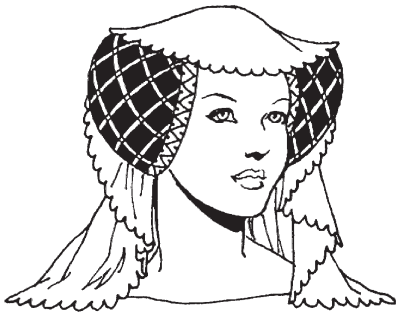
**10200 Jefferson Blvd • P.O. Box 802 Culver City, CA 90232**

**Phone: (800) 421-4246 • [www.teachinteract.com](http://www.teachinteract.com)**

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# Welcome to *Romeo and Juliet!*



Ten days of reading an adapted version of *Romeo and Juliet*; performing a rap about Shakespeare's life; writing and performing parodies of scenes from the play; creating Shakespearean limericks ("There once was a shrew named Kate..."); designing coats of arms, masks, and costumes; and preparing Elizabethan food and drink culminates in an Elizabethan "Feast and Festival" in this unit for middle school students. Each student guide contains a copy of the adapted play, complete with notes on difficult words, discussion questions, and brief improvisations to help students understand the issues in the play. The teacher's guide includes daily directions and reproducible activities, as well as an overview. The unit can also be adapted for use without a final festival.





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## Purpose

The purpose of *Romeo and Juliet* is two-fold: to instill in students an appreciation and enjoyment of theatre and to introduce them to the world of William Shakespeare. Students will read and possibly perform an adapted version of *Romeo and Juliet*. Theatre activities, along with the play, are used as a motivator for integrating cross-curricular activities that will give students an appreciation for the life and times of late Renaissance Elizabethan England. Specifically, students will experience the following:

### **Knowledge**

- Elements of literature: plot and characterization
- Familiarity with Shakespeare's most popular tragedy
- Significant dates and events relating to Shakespeare's life
- Food and clothing during Elizabethan times
- Significance of a coat of arms
- How to organize an Elizabethan feast
- Familiarity with the geography of Italy, as location pertains to setting in the play
- Understanding parody as a form of humor
- Appreciation of the limerick as a form of humorous poetry

### **Attitudes**

- Realizing that reading a Shakespeare play can be fun
- Recognizing the "life lessons" that can be learned from Shakespeare
- Gaining excitement and self esteem from presenting part of a Shakespeare play or other entertainment before a live audience
- Feeling pride in the accomplishments of working cooperatively with others, writing a play script and creating and presenting a theatrical experience to the class
- Appreciating Elizabethan life and customs
- Understanding the humor of limericks
- Anticipating the culminating Elizabethan feast

### **Skills**

- Speaking or performing through oral presentation, improvisation and mime



## Purpose

- Listening and following directions
- Writing a script for a parody
- Writing limericks for fun and humor
- Completing math word problems
- Creating a coat of arms based on personal values
- Creating a mask
- Utilizing teamwork and responsibility in the planning and presenting of unit activities
- Learning a simple Renaissance dance

## Overview

*Romeo and Juliet* is designed to give students a brief taste of theatre and Shakespeare. Therefore, the activities are set up as a mini-unit, using a 10-day schedule with 45 to 60 minutes of instructional time per day. It can easily be shortened, using isolated activities to supplement a social studies unit in World History or Renaissance studies. Additionally, the unit may be lengthened to include an optional production of the play, which would require more time for rehearsals. Activities include reading the play, cross curricular activities (in drama, language arts, social studies, math and art) and the planning of the unit's culminating activity—an Elizabethan festival and feast.

**The Play.** The unit begins with students reading an adapted version of *Romeo and Juliet*, which follows the main plot of the story, but takes approximately 40 minutes to read. Limited paraphrasing is used as students will experience the beauty of Shakespeare's language through performance and discussion. Narrator(s) and an expanded Chorus weave the plot scene to scene and provide extra parts so the entire class can participate in the play. Since this is a theatrical approach to teaching a Shakespeare play, students will actually stand and move as they read the play aloud, stopping for discussion questions and improvisations. The questions serve as a quick check for comprehension; the improvisations relate the play to real life situations.

**The Activities.** Although the play writing and craft activities follow a schedule which has been field tested at the middle level grades, feel free to adapt these activities to your particular needs and time limits. Language Arts **Activities 1** and **7** are designed to enhance students' knowledge of the elements of script writing, humor in poetry, and reinforce writing skills. Social Studies **Activities 2, 3, 4** and **5** incorporate rap music, crafts and dance to explore Shakespeare's life and times. Participating in the rap strengthens students' speaking skills and improves self confidence, and craft activities enable students to express their creativity and display their work. Additionally, these crafts serve as a take-home souvenir of their experience. Finally, Math **Activity 6** reinforces math skills, utilizing measurement and problem solving.

**Elizabethan Festival and Feast.** A separate section in the Setup Directions details the organization and planning of an optional Elizabethan festival and feast. Every activity presented prior to the feast produces a creation or performance that can be used as a visual display or entertainment at the festival. If plans for the festival are announced early in the schedule, anticipation generates excitement and the students become even more enthusiastic as they participate in the planning. Students will also experience a sense of teamwork and responsibility as they volunteer to provide food for the feast and practice their presentations for the festival. Should you decide not to include the entire festival on the last day, alternate daily plans are included in the Setup Directions under **Simplifying the Unit: Eliminate the Feast.**

## Setup Directions

### Gathering Resource Materials

1. **Books.** Prior to beginning this unit, locate age-appropriate books and articles on Shakespeare, Elizabethan England or Renaissance Italy. The bibliography for *Romeo and Juliet* includes many useful titles. Your school librarian can help you locate materials. Display some in your classroom and others in a designated “Project Shakespeare” area of the library for further student enjoyment.
2. **Creating a bulletin board.** High school English and social studies teachers are often good sources for posters or photos of Shakespeare and maps of Renaissance Italy and Elizabethan England. Magazines or periodicals can provide maps and posters for your bulletin board. You may also want to post a list of all 37 of Shakespeare’s plays. These visual aids will help introduce students to the unit. On the bulletin board, leave plenty of room for students’ work to be posted.
3. **Maps.** Acquire a globe and good maps of Italy and England, either contemporary or accurate for the Renaissance period. Your school librarian is an excellent resource to assist in locating good maps.

### Internet Resources

1. **Access to the Internet.** If you have access to the Internet, your students may benefit from the wealth of information available through that resource. Before using the Internet, become familiar with your school’s Acceptable Use Policy. Always preview any web sites you make available to your students. Following are three suggestions for making web sites available for your class:
2. **Interact’s Resource List.** Several recommended web site addresses are listed on a Resources page available through the Interact web page. To find the *Romeo and Juliet* Resources Page, follow these steps:
  - a) Connect to the Internet.
  - b) Go to Interact’s home page [www.teachinteract.com](http://www.teachinteract.com).
  - c) Enter “Romeo and Juliet” in search box.
  - d) Click on “View related Web sites.”
  - e) Click on the name of a resource Web site that you would like to visit. You will then see the resource Web site appear on your screen.
  - f) When you are finished exploring the resource web site, click the “Back” button on your browser to return to Interact’s web site.

3. **Bookmarks/Favorites.** You can use any browser to mark specific web site addresses for your students to use. Depending on your browser, these saved web addresses will be called "Bookmarks" or "Favorites." To create a "Bookmark":
  - a) Go to a web site.
  - b) Click on the Bookmarks "pull down menu" and choose "Add Bookmark." Different search engines may have different terminologies and/or processes for marking or saving web addresses.
  - c) The name of the web site will automatically enter on your menu as a bookmark or favorite.
  - d) Search out several appropriate web sites and place the sites in a folder entitled "Romeo and Juliet" on your browser. When you have completed your search, save the entire folder on the desktop or to a disk. You can then insert the folder into the browser on each available computer in the classroom or computer lab.
4. **Off-line browsing.** If Internet access is limited for your students, you may want to save selected web sites to your hard drive in your classroom or in the computer lab. Downloading web sites requires significant hard drive space; you may want to put only a few downloaded files on each computer and have students rotate time at the computers.

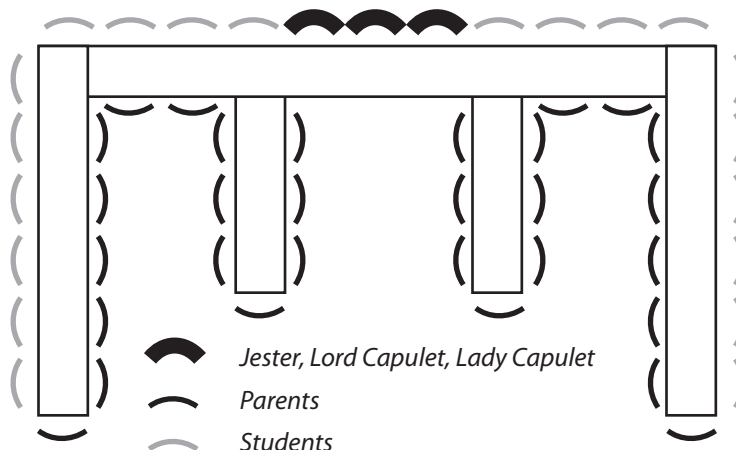
## Planning the Elizabethan Festival and Feast

1. **Advance planning.** Planning an Elizabethan Festival and Feast for a single class in one period can be painless and fun if the activities for the entire unit are planned with the festival in mind. The key to success is advance planning. Announce within the first three days that on the last day the class/students will celebrate the end of their Shakespearience with a festival and feast. Tell students they are responsible for creating their own costumes and helping with the plans. As the unit progresses, students might decide to portray a character from the play for the festival.
2. **Reserve the place.** Prior to beginning this unit, estimate the number of guests you expect to attend the festival. Reserve the cafeteria, library, gym or any large functional room in your school. Once you have the place reserved, notify and invite your building administrator and any support staff you would like to attend.
3. **Room arrangement.** Arrange for extra tables and chairs. The festival can actually be presented in a large classroom if the desks or tables are arranged properly. A head table may be reserved for "nobility" should you decide to have students play Lord and Lady Capulet, who

## Setup Directions

will preside over the feast. A small area at the front should be available for the entertainment.

Following is a workable suggestion for a seating arrangement:



4. **Invitations.** On Day 2 students will make invitations to take home to their parents. Invitations can also be sent to administrators and other guests. With a phone call to the local newspaper, you can arrange news coverage for the event.
5. **The Feast.** This event is not a “chip-and-dip” affair; the goal is to create an Elizabethan feast. Each student will be responsible for bringing in food or drink for the event. A list of suggested food is included in the Teacher Guide for Day 2. Most of the foods on the list are easy and inexpensive and require little or no preparation. Since meat was plentiful in Elizabethan England, cold precooked meat is acceptable and an easy option. Whole baked chickens (seven to 10 can feed small portions to 40 to 50 guests) can often be purchased at a grocery store. Be prepared to eat with your fingers! In keeping true to Elizabethan feasts, no forks will be used. Be sure to bring enough napkins, cups and plates for the group.
6. **Characters and costumes.** All students and teacher should try to dress in a costume, either as a member of court or a character in the play. You can choose (or have students vote by ballot) a Lord Capulet, Lady Capulet and Jester to preside over the feast. The masks and coats of arms made by the students on Day 6 can be worn to supplement costumes for the festival. (See **Making Costumes** for additional suggestions about the “Elizabethan Look.”)
7. **Entertainment.** Students will enter in procession to music that is regal. In advance, acquire music you think is appropriate. Although not quite Elizabethan, Mouret’s “Rondeau” (*Masterpiece Theatre* theme) and “Prince of Denmark’s March” by Clarke are good processional

### Teaching tip

You can make your own mask and coat of arms prior to beginning the unit. Your models will help students to understand the assignment.



selections. Renaissance or Elizabethan music should be played softly throughout the feast. Your school librarian or music teacher should be able to help you find CDs. For program entertainment, the class can perform the Shakespeare Rap, their parody skits, the dance, or they may read a few limericks.

8. **Getting parents involved.** Parents can make your job easier. If you have a teacher's aide, she/he can call parents to help you set up and organize food the day of the feast. Enlist a few parents who would be willing to call all the other parents to remind them of the date, time, their child's food assignment and to verify their attendance and food donation. Ask for parent volunteers to stay after the event to help you and your students clean up.
9. **Handouts.** Prepare handouts by duplicating the following Master pages in quantities indicated in italics.
  - Activity 1: Script Writing—*class set*
  - An Elizabethan Festival and Feast (Invitation)—*class set + extras*
  - Food for a Feast—*class set*
  - Making Costumes—*class set*
  - Activity 3 (Part 1) Coat of Arms—*one for half of the students*
  - Activity 3 (Part 2) Making a Coat of Arms—*one for half of the students*
  - Activity 4: Making a Mask—*one for half of the students*
  - Script For Jester—*two (one for you, one for student playing Jester)*
  - Activity 5: Dance: The Maltese Brawl—*class set*
  - Activity 6: Measure the Globe—*class set*
  - Activity 7: Limericks—*class set*
  - Place Cards—*class set + guests*
  - Place Card Alphabet—*class set + guests*
  - Optional Activity: Greensleeves—*class set*
  - Challenge Project: Let's Talk Elizabethan (Optional)—*class set*
10. **Student Guides** include the following items:
  - *Romeo and Juliet* Script
  - Activity 2 (Part 1) Life and Times of Will Shakespeare: Shakespeare Outline

- Activity 2 (Part 2) Life and Times of Will Shakespeare: Shakespeare: A Rap

### Simplifying the Unit: Eliminate the Feast

*Romeo and Juliet*, including the Elizabethan Festival and Feast, has been successfully field tested numerous times using the 10-day schedule. However, to simplify the entire project, you may eliminate the feast portion of the festival.

1. On the final day students can present their skits, the Shakespeare Rap, and any extra credit or optional assignments to the other students for a "Show and Tell" day. They may dress in prepared costumes or wear their coats of arms and masks with school clothes. Administrators, other school staff and parents may be invited.
2. On Day 2 eliminate the making of the invitations.
3. Eliminate all student reminders for food from the rest of the schedule. However, encourage students to prepare a costume for extra credit. The costume can be worn on the final day for bonus points.
4. On Day 9 eliminate the dress rehearsal for the festival and substitute the Optional Activity: Greensleeves.

### Extending the Unit: Play Production

Should you decide to extend this unit beyond the 10-day schedule, the following production notes will aid you in rehearsing and producing *Romeo and Juliet*.

1. **Assigning roles.** Since women were not allowed to participate in plays during Elizabethan times, it is not surprising that Shakespeare had so few parts for females. Young boys played the female roles. Today, everyone has an equal chance to be in the play. Girls may be cast in any role except Romeo and the fathers. In this adaptation, there should be enough parts for everyone. You may expand or reduce the number of Narrators and Chorus members. However, when you cast the characters, keep in mind that some parts require a certain amount of memorization. You will also need students to help with scenery, costumes or props. The backstage crew is an extremely important part of any production. In the event you have a limited number of students, some may double in small parts and on the crew, and Narrators and Chorus may be reduced to one or two.
2. **Creating the set.** The play can easily be produced in a classroom or on a stage with minimal cost. Sets can be elaborate or simple, depending on budget and facility limitations. If using a stage that has a thrust,

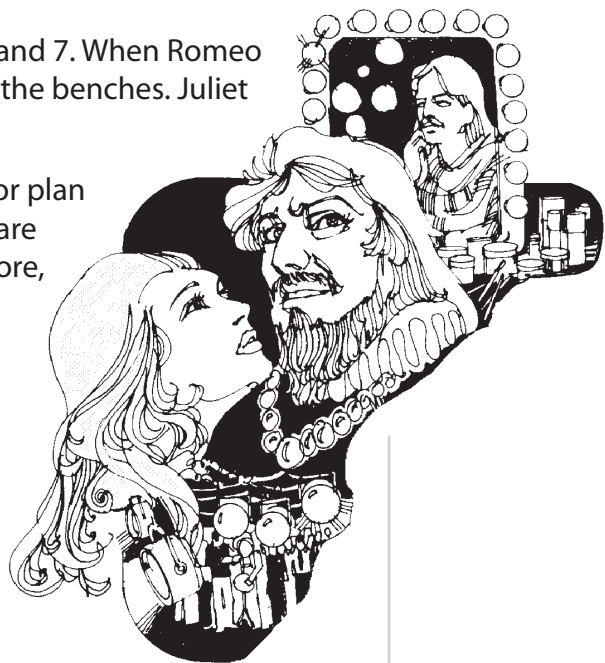


exterior scenes can be performed in front of the curtain, interior scenes further toward the back. If a classroom is used, a stage crew can be responsible for clearing props and furniture between scenes. Narrator's podium can be left or right, the Chorus on stools upstage, along the back.

Following are suggestions for the least expensive, simplest way to stage *Romeo and Juliet*, using two benches:

- **Exterior scenes** (Scenes 1 and 5). Both exterior scenes involve sword fights. Keep the area clear of all obstructions.
- **Interior scenes** (Scenes 2 and 3). Position benches where they balance the stage with the placement of the podium. In Scene 2, one bench should be down center or right of center, since Juliet is the focus of attention. In Scene 3 the benches can be used in the background for party guests while the main action takes place towards the front.
- **Balcony scene** (Scene 4). This can be staged simply and safely. Juliet can stand on a bench with Romeo on the floor. I have also used a good sturdy step ladder turned sideways. The side facing the audience can be covered with cardboard or a cloth painted to look like bricks. Juliet climbs up the steps as far as is safe. Romeo either stands on the floor, or, if the support braces are sturdy enough, he can step on the first one to bring him closer to her. Make sure the ladder is strong and safe!
- **Juliet's room** (Scenes 6 and 7). Position the benches end to end to form a bed long enough for Juliet to lie on.
- **The Tomb** (Scene 8). Same as Scenes 6 and 7. When Romeo "dies," he can fall on the floor in front of the benches. Juliet can collapse on the benches.

The following diagram suggests a basic floor plan for the set. A reminder: all stage directions are given from the actor's point of view. Therefore, when looking at the diagram, right and left are reversed.



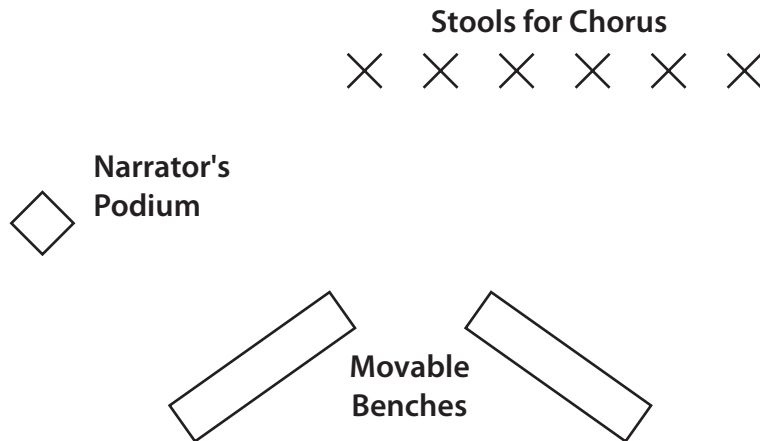


## Setup Directions



### Teaching tip

Remember: all stage directions are given from the actor's point of view. When looking at the diagram, right and left are reversed.



3. **Acquiring and/or making costumes.** *Romeo and Juliet* can be staged in any time period. You might even want to experiment with a futuristic setting. If you wish to keep the actual time of the action, refer to the **Making Costumes** handout for information and tips for creating Elizabethan costumes. Otherwise, you can still create a feeling of a period piece. Use long skirts or dresses for the girls. Boys can wear robes and “poet” shirts. They can also roll up their trousers and wear high socks to create knickers. Gray wigs can be found at thrift stores for the older characters, or powder or gray temporary hair spray can create the right effect.
4. **Staging.** Blocking or staging this play is simple. Detailed stage directions are included in the script in the Student Guides. Remember, directions “stage left” and “stage right” are written from the actor’s point of view when facing the audience.
5. **Acquiring props.** Props for a simple production of *Romeo and Juliet* may be pantomimed, made in class, borrowed or purchased. For extra credit, individual students may volunteer to make or bring in simple props from home.

Here is the list of props needed for *Romeo and Juliet*, followed by the identities of the characters who use them:

### Scene 1

- Toy swords—two (*Benvolio, Tybalt*)

### Scene 3

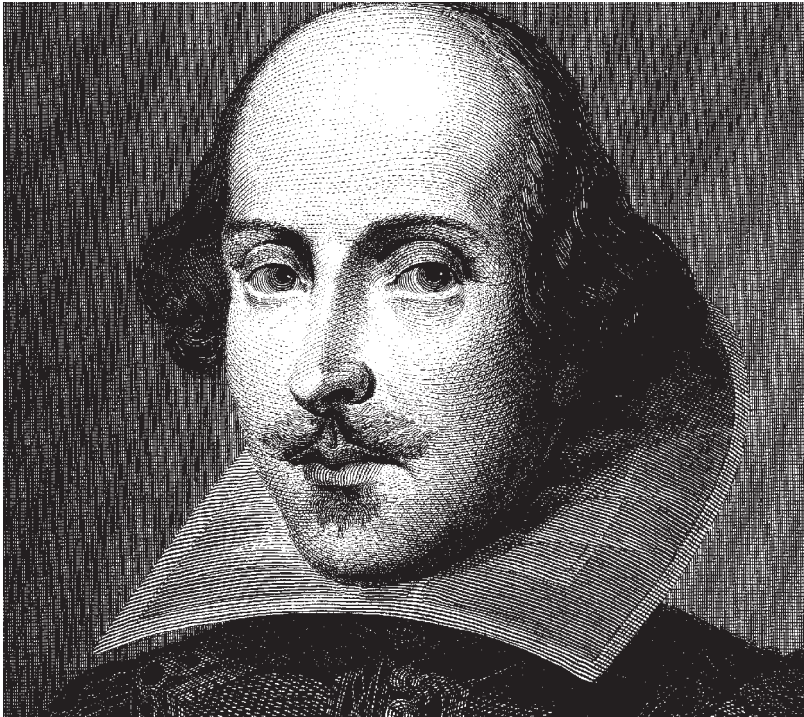
- Masks—10 to 12 (*Romeo, Juliet, Benvolio, Mercutio, chorus members, and party guests*)
- Plastic cups or glasses—seven to 12 (*party guests*)

**Scene 5**

- Toy swords—*three* (Tybalt, Mercutio, Romeo)

**Scene 8**

- Small bottle—*two* (Juliet's potion; Romeo's poison)
  - Toy knife—*one* (Romeo)
6. **Shakespeare Festival.** If you wish to conclude the unit with a more comprehensive festival, refer to *Shakespeare Festival* by Jesse Hise, Interact, Culver City, CA. It is an excellent guide for organizing a school-wide festival.



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*Shakespeare: A Day at the Globe*. Guidance Associates.

## Unit Time Chart

This is a sample chart. Alter as desired.

### Week 1

- |  |  |  |   |   |
|--|--|--|---|---|
| <ul style="list-style-type: none"> <li>• Introduce Shakespeare</li> <li>• Setting</li> <li>• Student Guides</li> <li>• Begin reading play</li> </ul> | <ul style="list-style-type: none"> <li>• Finish reading play</li> <li>• Invitations: An Elizabethan Festival And Feast</li> <li>• Food For A Feast</li> <li>• Making Costumes</li> </ul> | <ul style="list-style-type: none"> <li>• Activity 1: Script Writing</li> </ul> | <ul style="list-style-type: none"> <li>• Parody script presentations</li> </ul> | <ul style="list-style-type: none"> <li>• Activity 2 (Parts 1 &amp; 2)</li> <li>• Life and Times of Will Shakespeare: Outline and Rap</li> </ul> |
|--|--|--|---|---|

### Week 2

- |   |  |  |  |  |
|---|--|--|--|--|
| <ul style="list-style-type: none"> <li>• Activity 3 (Parts 1 &amp; 2) Making a Coat of Arms</li> <li>• Activity 4: Making a Mask</li> </ul> | <ul style="list-style-type: none"> <li>• Script For Jester</li> <li>• Activity 5: Let's Dance</li> <li>• Challenge Project: Let's Talk Elizabethan (optional)</li> </ul> | <ul style="list-style-type: none"> <li>• Activity 6: Measure the Globe</li> <li>• Activity 7: Limericks</li> </ul> | <ul style="list-style-type: none"> <li>• Dress Rehearsal</li> <li>• Festival setup</li> <li>• Challenge Project: Let's Talk Elizabethan (optional)</li> <li>• Optional Activity: Greensleeves</li> </ul> | <ul style="list-style-type: none"> <li>• Elizabethan Festival and Feast</li> </ul> |
|---|--|--|--|--|

## Daily Directions

## Day 1

## Reading the Play

**Note:** Before class begins, place a map of Italy and a globe or large map of the world at the front of the room. Have a portrait or bust of William Shakespeare at the front of the class. Write the following on the chalkboard:

Time: **1500s**

Place: **Verona, Italy**

**House of Montague**

Lord Montague

Lady Montague

Romeo

Benvolio

Mercutio

Servant

**House of Capulet**

Lord Capulet

Lady Capulet

Juliet

Tybalt

Nurse

Servant

**Materials**

1. Student Guides (*Romeo and Juliet* script)—*class set*
2. World globe and map of Italy—*one of each*
3. Reference books on Renaissance Italy—*one or two*

**Procedure**

1. Introduce the world of theatre. Ask:

"Have any of you ever seen a live play?"

Call on a few students to share their experiences. If necessary, lead the discussion by asking the following questions:

"What makes attending a live performance so special?"

"How is it different from watching TV or a movie?"

"In order to put on a live play, there are many jobs



Read or say



Read or say



that need to be filled. What are some of these jobs?"

List the jobs on the board. Point out that all these people working together as a team help to make a play come alive for the audience.

2. Distribute Student Guides and ask:

"How many of you have heard of William Shakespeare?"

"Does anyone know the name of a Shakespeare play?"

3. Most students will be familiar with Shakespeare's name and the play *Romeo and Juliet*. Talk briefly about Shakespeare's life 400 years ago and his importance to the literary world. With your students, read the **Student Guide's** Introduction:

"Get ready for a Shakespearience! You are about to enjoy one of Shakespeare's most well known plays, the famous love story about two "star-crossed lovers" entitled ***Romeo and Juliet***. You will become actors as you participate in a dramatic reading of this play. You will then begin completing projects that will take you back to Shakespeare's time—England in the late 1500s, during the reign of Queen Elizabeth I. You will write and perform your own play script, create Coats of Arms or Elizabethan Masks, write some very funny poetry, and practice a Shakespeare Rap. Your creations and performances will be applauded at your classroom's Elizabethan Festival and Feast, a re-creation of a masquerade party that takes place in ***Romeo and Juliet***. Dressed as Lord and Lady Capulet, characters in the play, and their friends, you will dine on fine fare that you will help prepare. And now, as Shakespeare might have said,

'Let us tarry no longer. Let the play begin!'"

4. On the map of Italy, have a student find the city of Verona and mark it with a pin. Then find Mantua and do the same. Next have a student measure the distance between Verona and Mantua. Using the scale on the map, integrate math skills by having all of the students quickly



Read or say



Read or say



**Teaching tip**

Generate exciting anticipation about reading a Shakespeare play and doing the activities on this first day and students' enthusiasm will carry through to the end of the unit.





Read or say

figure the mileage between the two cities. Explain that in the play Romeo is exiled to Mantua. It is interesting to discover just how far he is from Juliet during his banishment. Compare this distance in miles within your local vicinity.

5. Show pictures of Renaissance Italy. Your school library should be able to provide you with books that have a variety of illustrations depicting the architecture, clothing and life style of the times. If the students are unfamiliar with this period of history, you might generate discussion with the following questions:

"How would life in the 1500s be different from today?"

"What modern conveniences would be missing in the 1500s?"

"What roles did men and women play in society?"

"How would it be different from today?"

6. Explain that most women of wealth did not work. They had few rights; they could not vote, and the man's rule was law. Women from well-to-do families were expected to marry and produce children, preferably males to carry on the family name. Sometimes a woman had no choice in a husband. The marriage would be arranged by her parents. Women also married very young. Ask:

"What do you think about the idea of an arranged marriage?"

"Do you think people still arrange marriages today? If so, where?"

"How old do you feel a man and woman should be before they get married?"



Read or say

Point out to the students that in the play Romeo is 16 and Juliet is 13 years of age, not too much older than they are.

7. Refer to the cast of characters written on the board and pronounce each character's name. Explain that the cast of characters is divided in two because this is a play about two wealthy families who have been feuding for generations. Their fight has caused much heartbreak and cost many lives. We do not know the original cause of the feud. Romeo is a Montague and Juliet is a Capulet.

Review the pronunciations of the characters' names and have the students repeat each name three times. This will help them during their reading of the play, saving much time. Ask:

## Teaching tip



Note that there are few female parts. Explain that in Shakespeare's time, women were not allowed to participate in plays. Young boys their age played the female roles! Today we reverse the tradition; girls can play boys' parts.

"What possible reasons could cause two families to carry on a feud this long? Make up a few situations that you think could justify this."

8. Refer students to the script of the play in their **Student Guides**. Explain the purpose of a Greek-style chorus. The Chorus comments on the play, helping the Narrator(s) move the play along. Notice that the lines of the Chorus are written as poetry—couplets. Point out the rhyming pattern (aa, bb, cc) Ask:

"Why is it important that the chorus read together in unison?"

9. Shakespeare wrote his plays to entertain an audience—to be performed, not to be read silently. Therefore, *Romeo and Juliet* uses a theatrical, performance-based approach to teach the play. Ask:

"In a play script what do stage directions usually tell us?"

Direct students to the **About the Script** page in the Student Guide. Read and discuss the elements of the script. Draw attention to how the script is set up. Dialog and Stage Directions are written on the left; new Vocabulary words are on the right. Stage directions tell an actor how to say a line and where or how to move.

Explain that Shakespeare is easy to understand with the help of the **Reading Tips**. Read and discuss these tips:

- **Do not pause** at the end of a line.
  - **Pay attention** to the words in **bold** type. They are important to the meaning of the line.
  - **Stress** or **emphasize** the bold word as you read, and it will help the meaning become clear.
  - Follow all voice directions like **Pause**, **Laugh**, or adjectives and adverbs like **Angry**, **Softly**, etc.
10. There can be up to 18 characters in the play if more than one student is assigned to the parts of Narrator and Chorus. You may assign volunteers to the various parts or randomly pick names from a hat. During the class reading of the play, get the students up and out of their seats.

Have students move according to the stage directions in the script. Feel free to interrupt at will to help them get into character. It will keep their enthusiasm up and continually engage the interest of the audience.



Read or say



Read or say



Read or say



#### Teaching tip

All sword fights must be carefully staged. Rulers can be used for swords. Performing the fights in slow motion is fun and ensures the safety of the students!

## Teaching tip

Additionally, discussion questions may be used for short writing assignments or for homework. Students may work in pairs to discuss and answer questions.



## Teaching tip

In field testing, reading the script never took more than two and one-half days.



Encourage students to add facial expressions and gestures when reading. To include all students you may want to change parts at each scene break. It should only take one or two sessions to complete the script reading, including all questions and improvisations.

11. Begin reading the play. Stop for discussion questions and improvisation activities. The script reading will take at least all of Day 1 and most of Day 2. If the script reading is not finished by the end of Day 2, finish the script on Day 3, then adjust classroom instruction to accommodate the time change. For example, **Activity 6** and/or **Activity 7** could be assigned as homework rather than as in-class activities.
12. At the end of the day collect the **Student Guides**.
13. Following are the questions that appear throughout the script, and their answers.

## Answer Key for Questions and Improvisation Situations

### Scene 1

1. a) At the beginning, what does the Chorus tell us about the Montagues and Capulets?

*They have been feuding for generations. Many fights have taken place*

- b) What does the Chorus tell us will happen to Romeo and Juliet?

*Romeo and Juliet will die.*

2. Who tries to break up the fight between the servants?

*Benvolio*

3. Which character seems hot-tempered and violent?

*Tybalt*

4. What does the Prince threaten them with if they disturb the peace again?

*Death.*

5. How are the street fights between the Montagues and Capulets like today?

*Today there are gangs that kill each other in street fights and drive-by shootings.*

**Improvisation**

Groups of four—pantomime the background speech of the Chorus. Agree on which actions you will use. One person reads the speech while the others act it out together. Rehearse the speech a few times, then perform it in front of the class.

**Scene 2**

1. The Nurse is a kind of nanny to Juliet. Why is she a funny character?

*She babbles and talks too much.*

2. Juliet's mother wants her to think about marrying Count Paris. What do you think Juliet means when she says, "I'll **look** to like, if **looking** liking **move**."?

*She will meet Paris and see if he can cause her to like him.*

3. a) How old is Juliet?

*13 years old; she will be 14 on July 31, the day before Lammastide.*

- b) Do you think she is too young to marry? Why?

*Accept all reasonable answers.*

- c) How would you feel if your parents arranged a marriage for you?

*Accept all answers.*

**Improvisation**

Two volunteers—a mother and her daughter. Time—the present. The mother informs her daughter she will marry a man she doesn't even know. Play the scene through to a conclusion.

**Scene 3**

1. Juliet has fallen madly in love with Romeo. The Nurse does not want to tell Juliet his name. Why?

*She does not want to tell her his name because the nurse knows Romeo is a Montague and no good can come from it.*

2. When Juliet says, "If he is **married**, my **grave** shall be my wedding bed," what do you think she means?

*If she cannot have Romeo, she will never marry and would rather die without ever having had a husband.*





## Improvisation

Seven or more volunteers—Romeo, Benvolio, Mercutio, Tybalt, Juliet, Lord Capulet and party guests. Reread the Narrator's and Chorus's parts silently. Figure out where Romeo and Juliet are in relation to Tybalt, Lord Capulet, Romeo's friends and the other guests. Place yourselves in the right positions. Then as the Narrator and Chorus read aloud, pantomime the actions they are describing.

### Scene 4

1. Juliet tells Romeo his name is her enemy. What does she wish he could do about his name?

*She wishes he would change his name and get rid of it.*

2. a) How does the moon change each month?

*The moon changes through different phases each month.*

- b) Why doesn't Juliet want Romeo to swear his love by the moon?

*She is afraid his love for her might change as easily as the phases of the moon.*

3. Before Romeo leaves, they make a plan. What is it?

*They will arrange to marry secretly.*

4. a) Do you think it is possible to fall in love this fast?

*Accept all reasonable answers.*

- b) If you were Juliet, knowing your parents would be upset if you were seeing a Montague, what would you do?

*Accept all reasonable answers.*

## Improvisation

Two volunteers—a father and a son or daughter. Time—the present. Dad has forbidden you to be friends with a boy (or girl) he thinks is trouble. Convince your father that your friend is okay, and that you should be allowed to see him (her).



### Scene 5

1. How is Tybalt different from Benvolio?

*Benvolio tries to keep the peace. Tybalt wants to start trouble.*

2. Why doesn't Romeo want to fight Tybalt?

*He doesn't want to fight because Tybalt is Juliet's cousin.*

3. Explain how Mercutio is killed.

Romeo gets between Mercutio and Tybalt. Tybalt stabs Mercutio under Romeo's arm, and Mercutio does not see it coming.

4. a) What is Romeo's punishment for killing Tybalt?

*Romeo is banished from Verona.*

- b) Do you think it is a fair punishment? Why?

*Accept all answers.*

### Improvisation

Three volunteers—the Prince, Lady Capulet, Lady Montague. Lady Capulet feels Romeo should die because he broke the peace by killing Tybalt. Lady Montague feels he should be allowed to stay in Verona because he was only fighting because Tybalt killed Mercutio. Each Lady state your case to the Prince and try to convince him to rule in your favor.

### Scene 6

1. a) Who does her mother think Juliet is weeping for?

*Her mother thinks she is weeping for the death of Tybalt.*

- b) Why is Juliet really weeping?

*She is really weeping because Romeo, who is now her husband, has been banished.*

2. Juliet's father insists she must marry Paris. He threatens to disown her if she doesn't. What does this mean?

*Her father will not recognize her as his daughter. He will turn her out of his home, and she will be disinherited.*

3. a) What does the Nurse advise Juliet to do?

*The Nurse advises her to marry Paris.*

- b) How does Juliet respond to her?

*Juliet says she will go to Friar Laurence to ask forgiveness and will marry Paris.*

4. Do you think Juliet should marry Paris? Why?

*Accept all answers.*





## Improvisation

Two volunteers—Juliet and Lord Capulet. Juliet convinces her father she should not marry Paris. Remember, in the play he does not know she is already married to Romeo. How does she persuade him? Does she tell him the truth?

## Scene 7

1. Explain the Friar's plan that will allow Romeo and Juliet to escape and live in Mantua.

*Juliet will take a potion that will make her appear dead. Next, she will be placed in the tomb. Then the Friar will send a message to Romeo telling him of the plan. When Romeo arrives at the tomb, Juliet will wake up, and they will escape to Mantua.*

2. Why is Juliet afraid to take the potion?

*She is afraid she will not wake up.*

## Improvisation

Two volunteers—Juliet and a best girlfriend. Juliet has told her friend the truth about everything. She tells her she is afraid to take the potion. Her friend gives her some advice and tells her what to do.



## Scene 8

1. Why doesn't the Friar's plan work?

*The message never gets to Romeo, and he thinks Juliet is really dead.*

2. a) What is in the bottle that Romeo takes into the tomb?

*The bottle contains poison.*

- b) What does he do with it?

*Romeo drinks it and dies.*

3. How does Juliet take her life?

*She stabs herself with Romeo's knife.*

4. What do the Montagues and Capulets do after they discover the two bodies?

*They shake hands and end the feud.*



5. What lessons for life can you learn from the characters and events in *Romeo and Juliet*? What could have been done differently to avoid such a tragic end?

*Encourage much discussion and accept all lessons regarding holding grudges, anti-gang messages, the uselessness of violence, parent-teenager relationships, how to settle differences non-violently, etc.*





## Daily Directions

## Day 2

## Organizing the Feast

**Note:** Prior to class list the following food items needed for the feast on the chalk board, leaving enough space to write students' names after each item. Leave this list on the board for the duration of the unit. It will serve as a daily reminder to the students.

whole cold baked chicken	melon
red and green grapes	figs (dried)
loaves of uncut bread	hard boiled eggs
sliced oranges	olives
apples	red or white grape juice
pears	apple juice
nuts	cheese

**Materials**

1. Student Guides (*Romeo and Juliet* script)—*class set*
2. An Elizabethan Festival and Feast (invitations)—*class set + extras*
3. Food for a Feast—*class set*
4. Making Costumes—*class set*

**Procedure**

1. Distribute the **Student Guides** with play scripts. Finish the play and all related improvs and questions. This should take about 20 minutes. The rest of the hour will be spent organizing for the feast.
2. Begin planning for the festival and feast if you have determined to include this culminating event. Introduce students to the idea of a festival when they will wear costumes and eat Elizabethan-style. Explain that they will provide entertainment by reciting a rap and acting out scripts that they write during the unit, and that a Jester will be master of ceremonies.
3. Distribute copies of the **An Elizabethan Festival and Feast** invitation blanks. On the board write the date, time and place, and have the

**Teaching tip**

Volunteers can make extra invitations for extra credit. These can be sent to administrators, staff members and even the local newspaper. News coverage is good PR!



students fill in the blanks on their invitations. Students may choose to decorate the back of the invitation if they have some time later in the day.

4. Explain that each student will be responsible for bringing in food or drink for the feast. Most of the foods are easy and inexpensive and require little or no preparation. Ask students to volunteer to bring in at least one of the items listed on the board. Write students' names next to their items and make sure they write the items they have volunteered to provide on the blank provided on the invitation that they will take home. For homework tonight they are to give their parents the invitation and talk about the plans for the festival and feast. Distribute copies of **Food for a Feast**.

Allow 20 minutes to organize the feast

**Note:** Some students may be unable to bring in food. I have found that if two-thirds of the students are able to provide food, it is more than enough to provide a sample for everyone. Allow about 20 minutes for organizing the feast.

5. Distribute **Making Costumes**. Tell students that although it is not required, they will receive extra credit if they wear a costume the day of the festival. All students will also wear some of the craft items they will be making during the unit. Discuss some of the suggestions for costumes and encourage students to work on them at home.
6. At the end of the day collect the **Student Guides**.



## Daily Directions

## Day 3

## Script Writing

## Materials

1. Student Guides—*class set*
2. Activity 1: Script Writing—*class set*

## Procedure

**Teaching tip**

Complete any unfinished activities from Day 2 before beginning **Activity 1: Script Writing**.



*Read or say*

1. Distribute the **Student Guides** and **Activity 1: Script Writing**. Explain to the students that they will be working in groups, writing a script for a scene from *Romeo and Juliet*. This scene will eventually be staged as a short skit by each group. One or two may be chosen to be performed at the feast. Review and discuss the parts of a play script using the information on the handout.
2. Write *parody* on the board. Explain that parody is a piece of literature that imitates or pokes fun at another piece of literature for comic effect. It is designed to make people laugh. Because of their popularity, Shakespeare's characters and plays have been parodied time and time again in film and literature. (The balcony scene in *Romeo and Juliet* and the "To be or not to be" speech in *Hamlet* are just two examples.)

3. Ask:

"How can we change a serious scene to make it funny?"

Lead a discussion to bring out the following ideas: Update it to modern times, slightly change names, change the setting, crack jokes, change language, exaggerate characterization.

4. Brainstorm and list on the board possible scenes from the play and how they could be parodied. A few suggestions: The balcony scene, Capulet's party, the argument between Capulet and Juliet, etc.
5. Divide students into groups of four or five. Instruct them to choose a scene from the play to parody. They are to brainstorm ways to make it funny. Do they change names? Do they change characterization by making the characters have personalities opposite what they really are? (e.g., Juliet is a shrew who chases Romeo.) Or do you set the scene in some outrageous place? (Juliet meets Romeo in a coin laundry.) Or do you change the time? (The year 3000 on a space ship)

**Teaching tip**

Allow students freedom to be silly and funny with this activity. Their finished products are usually hilarious, and they really enjoy the process.



6. The remainder of class time should be spent writing their scenes, using **Activity 1: Script Writing** as a guide. One person may serve as a scribe, while the others come up with the dialog and stage directions; alternatively, each student may write a portion and then collaborate to ensure continuity. Circulate about the room to ensure that all students are giving input into the script. When finished, the script should be passed to each person in the group for peer editing and corrections. A different scribe may rewrite the final copy. Collect and assign group grades for following proper script format and writing skills. Also collect the **Student Guides** at this time.
7. Tell students that tomorrow they will rehearse and perform their skits. The funniest ones will be selected for presentations at the festival.
8. Remind students of their food assignments for the feast and to be working on their costumes at home.

**Teaching tip**

Prior to the beginning of class on Day 4, the parody scripts should be copied, providing a script for each student within each group.



## Daily Directions

Day 4

### Rehearsing the Parodies

#### Materials

1. Parody scripts—*class set by groups*

#### Procedure

1. Divide students into their groups for the script writing activity. Distribute the copies of the parodies to each group.
2. Tell the students they will be staging their skits to be performed, script in hand, before the end of the session. Each group will cast the different parts within their scene. If there are not enough students for each part, some may play more than one character. Extras may be used as stage crew. One person can act as the director to stage or block the scene.

Help students to understand the factors to be considered in staging the action from their script by calling their attention to the following:

- Where will actors enter and exit?
- Make sure actors face the audience and speak loudly.
- What gestures can be used to make the audience laugh?
- What kind of facial expressions will make the characters funny and believable?
- Does the scene need any props?

Inform students that they have 20 minutes to prepare.



20 minutes for students to prepare

3. After 20 minutes, allow each group time to set up and perform their skits with scripts in hand. You may choose, or the class can vote, on the two most entertaining or funniest skits to be performed for the festival. Those students will need to learn their lines for homework and make sure they bring in necessary props and costumes. 10 or 15 minutes of rehearsal time can be provided for these students before or after school, or during class time each day.



10–15 minutes of rehearsal time

# Daily Directions

## Day 5

### Life and Times of William Shakespeare

#### Materials

1. Student Guides—*class set*

#### Procedure

1. Distribute the **Student Guides** and direct students to **Activity 2: (Part 1) Life and Times of Will Shakespeare: Outline** on page 49. Read and discuss the outline with the students. Give students as much background about William Shakespeare and Elizabethan England as you can, following the outline:
  - I. **Early Life.** Point out the name of Will's parents, his wife's name and his children's names. They all appear in the Shakespeare Rap which will be introduced later. Also point out the duration of his education.
  - II. **Later Life.** Explain that Queen Elizabeth I was probably the best monarch England ever had. During her reign, she encouraged many plays to be written and performed. She ruled during a good portion of Shakespeare's life and probably saw some of his plays performed. We refer to the period of time when she was queen as "Elizabethan England."
2. Have the students read the epitaph at the bottom of the outline in unison. Ask,
 

"What do you think this inscription means?"

Accept all answers.
3. Direct students to **Activity 2: (Part 2) Life and Times of Will Shakespeare: Shakespeare Rap** on page 50. Explain that this rap takes the outline facts students learned and sets them to a rhythm. Read the entire Shakespeare Rap to the class, emphasizing the beat. Next, have the entire class read with you, slowly keeping the beat. Have students read it together at least two times so they get the feel of the rhythm and pacing.
4. Divide the students into pairs or groups of three to five. Assign one portion of the Shakespeare Rap to each group. Each group can be assigned one stanza or two single lines. All group members will recite their assigned lines together. Each group practices reciting its portion



**Read or say**



#### Teaching tip

It is quite helpful to keep the beat for them by clapping your hands or banging a drum. You can also have some students drum to keep the beat. Words spoken on the beat are capitalized to help you find the rhythm.

of the rap. Groups can choose to memorize it, or read off their papers. Allow about 10 minutes for practice.



10 minutes for groups to rehearse rap

### Teaching tip

Encourage the groups to have fun with this. They might have one or two group members actually say the line, while the others make sound effects and hand gestures—just like on television! Expect lots of noise and much laughter.



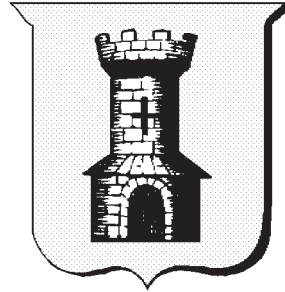
5. After groups have practiced, get the students up and out of their seats. Arrange the groups in the correct order of their rap lines, left to right at the front of the room. Practice the Shakespeare Rap, each group taking its turn in the correct order. Although it will seem “rough” at first, if the rap is practiced every day of the unit, the students really will do a good job. Practice for the rest of the hour. Tell students to practice their portion of the Shakespeare Rap for homework and that the entire class will practice again tomorrow. Announce that they will perform the Shakespeare Rap at the festival.
6. Remind students of food assignments and costumes. Get another hand count of the approximate number of parents expected to attend the feast.
7. Pick up the **Student Guides**.

# Daily Directions

## Day 6

### Making Masks and Coats of Arms

**Note:** In addition to having plenty of newspaper to cover desks, gather the following craft materials and separate into two piles: one for the coats of arms and one for making masks. Also—in advance—make your own models of a finished mask and coat of arms. They will be used to explain the activity.



#### Materials

1. Student Guides—*class set*

#### Coats of Arms

1. Activity 3 (Part 1) Coat of Arms: Heraldry—*one for half of the students*
2. Activity 3 (Part 2) Making a Coat of Arms—*one for half of the students*
3. Cardboard or tagboard (9" x 12")—*class set*
4. Color pencils, crayons, and/or markers—*class set*
5. Construction paper (assorted colors, 9" x 12")—*class set*
6. Construction paper (assorted colors to be cut up)—*class set*
7. Rulers—*class set*
8. Scissors—*class set*
9. Scratch paper (9" x 12")—*class set*
10. White glue or paste—*class set*
11. Newspapers—*enough to cover desks*

#### Masks

1. Activity 4 Making a Mask—*one for half of the students*
2. Colored foamboard, cardboard, tagboard or posterboard (5" x 8")—*one for half of the students*
3. Pencils—*class set*
4. Sequins, buttons, feathers, glitter, etc.—*as needed*
5. String, elastic thread, or ribbon—*as needed*



#### Teaching tip

Gather and organize these materials

ahead of time. Any kind of raffia can be used to decorate the masks. You may suggest that students bring in leftover craft supplies from home. Thrift shops and flea markets sell supplies cheaply. You might also get donations from a local craft store.



Optional, can be cut at a hardware store.

6. Thin wooden dowels (8" to 12")—*as needed*
7. White glue or paste—*class set*
8. Newspapers—*enough to cover desks*

### Procedure



10 minutes for groups to rehearse rap

#### Teaching tip

How you choose to divide the class



will determine the quantity of materials needed for shields and masks. Be sure you have sufficient construction paper, cardboard and decorations to supply all students.

1. Distribute the **Student Guides** and separate students into their rap groups. Position the groups in order at the front of the room and practice the rap three times. Practice will take about 10 minutes.
2. Collect the **Student Guides**. Remind students of their costumes and food assignments.
3. Explain that half the class will be making a shield of a coat of arms while the other half are making masks, and that they will wear their projects as part of their costumes on the day of the festival. Divide the class by counting off, by gender or by allowing students to choose which craft project they want to complete. Rearrange the class so students are sitting together in craft groups. It will facilitate the two craft activities. Cover desks with newspaper.
4. Hand out the **Activity 4 Making a Mask** instructions and supplies to the Masks Group first. Then hand out only the **Activity 3 (Part 1) Coat of Arms: Heraldry** sheet to the coat of arms group. Because it is less complicated to explain the mask making, review instructions first with that group while the other students silently read **Activity 3 (Part 1) Coat of Arms: Heraldry**.



#### Teaching tip

If the students would rather hold their masks



instead of wear them, have a hot glue gun handy so you may attach the end of the dowel to the back of the mask on the right edge. The students can then hold the masks up in front of their eyes.

5. Explain to the Masks Group that Elizabethans and Europeans in Shakespeare's time often wore masks to celebrate different holidays or masquerades. Sometimes the masks were elaborately decorated; sometimes they were simple. They were worn over the head or held up on a stick in front of the face. Show students your finished model of the mask.
6. Once the Masks Group has begun to work, discuss **Activity 3 (Part 1) Coat of Arms: Heraldry** with the other students. Ask,

"What is a coat of arms? Who had them? Why?"

Write HERALDRY on the board. Use your model of your coat of arms to show the different parts and illustrate the vocabulary words. Explain why you chose the charges you did and what they mean to you.



Read or say

15 minutes to sketch rough drafts

7. Distribute **Activity 3 (Part 2) Making a Coat of Arms** and scratch paper to each student. Read and explain the instructions step by step. Then allow students 15 minutes to sketch their rough drafts.
8. As the students in the coat of arms group finish their sketches, supply them with their cardboard or poster paper for the shield and markers to draw the lines of partition. When they complete the background, distribute the additional construction paper, glue, etc., to cut out and attach their charges.



**Teaching tip**

In field testing, most students were able to finish the project in one class session. You may allow extra time the next day for some students to finish.



## Daily Directions

Day 7

## Let's Dance!

**Materials**

1. Student Guides—*class set*
2. Script for Jester—*two (one for you, one for student playing Jester)*
3. Activity 5: The Maltese Brawl—*class set*
4. Music—*any Renaissance or folk music that has a definite four beats to the measure*

**Procedure**

15 minutes last minute touch up

1. Allow 15 minutes to finish last minute touch up on masks and/or coats of arms. Set them in a safe place to be used on the day of the festival. Remind students they will be wearing them for the festival in three days. Also remind students to be working on their costumes.



5 minutes for groups to rehearse rap

2. Distribute **Student Guides**, divide class into groups and rehearse rap twice. (five minutes) Collect **Student Guides**.



15 minutes for rehearsal of parody skits

3. Allow 15 minutes for those who are presenting parody skits to rehearse in front of the class. Make sure they have necessary props.
4. Choose (or have class vote with secret ballot) for Jester and Lord and Lady Capulet to preside over the feast. The Jester will emcee the event. It works best if the Jester is a student who is outgoing, has a loud voice and can read well. Give her/him a copy of the **Script for Jester**. The Jester may choose to memorize the lines or read from the script.

**Teaching tip**The **Script For Jester** includes

an introduction for the presentation of limericks by selected students. Should you decide to omit these recitations, advise your Jester to omit that portion of the Script.

15–20 minutes for the Maltese Brawl



5. Distribute copies of **Activity 5: The Maltese Brawl**. The Maltese Brawl is a very easy folk dance that even very young children can learn in a few minutes. If you cannot find the music, any Renaissance or folk music with four beats to the measure will do. It is most fun if the music gradually gets faster. (15–20 minutes)
6. Choose eight students, set them in a circle and have them follow you through the simple steps described on the handout. Allow group after group to dance with you until everyone has had a chance to practice. The entire class can dance by forming one large circle. If your class is too large, form a smaller circle in the center. Choose eight volunteers to dance at the feast.
7. Remind students of their food assignments. Tell them to practice their raps at home and review their lines if they are performing in the skits.
8. If you have the time, you and your students can practice the optional **Challenge Project: Let's Talk Elizabethan**.

**Teaching tip**

With limited time and space, the easiest kind of dance to teach students is a round dance.



## Daily Directions

Day 8

Math Word Problems  
Writing Limericks**Materials**

1. Activity 6: Measure the Globe—*class set*
2. Activity 7: Limericks—*class set*
3. Student Guides (*Romeo and Juliet Script*)—*class set*

**Procedure**

1. Distribute the Student Guides and rehearse rap for five minutes.
2. Distribute copies of **Activity 6: Measure the Globe**. Explain and discuss directions. Allow students about 20 minutes to work individually on the assignment. Collect their work and grade as you would any math assignment.

**Answers to Activity 6: Measure the Globe:**

1. a) 32 feet  
b) 384 inches
  2. a) 80 feet  
b) 32 score  
c) 640 feet
  3. 385 feet
  4. a) 150 inches  
b)  $150 \times 3 = 450 + 20 = 470$  inches
  5. 1080 square feet
3. Distribute copies of **Activity 7: Limericks**. *Read with the class* the three samples in unison. They will become aware of the rhythm and rhyme.
    - *The Taming of the Shrew*  
There **once** was a **shrew** named **Kate**  
Who **never could** get a **date**.  
'Til **Petruchio** **claimed** her  
And **set** out to **tame** her  
And **now** she has **found** a good **mate**.

- *Henry IV, Pt. 1*

King **Henry once** had a **son**.  
 Prince **Hal** was **son** Number **One**.  
 He **hung** out with **drunks**,  
 Was **friends** with some **punks**  
 So his **daddy called** him a **bum**.

- *Romeo and Juliet*

There **once** were two **teens** who would **wed**.  
 Their **families** were **foes**, it was **said**.  
 Their **parents** said, "**Nay!**"  
 But **they** said, "Oh, **Yea!**"  
 And **so** they both **ended** up **dead**.

Ask:

"What makes these limericks funny?"

"What are the rhyme patterns?"

"Can you hear the 'sing-song' rhythm?"

"Do the first lines of each limerick have anything in common?"



Read or say



**Teaching tip**

The rhyme pattern is aa, bb, a. Write the pattern on the board.



**Teaching tip**

Review the rhythm of the limerick samples, exaggerating the cadence for the students.

4. Allow time for the students to choose a partner. Explain that as partners students are to make up two limericks for *Romeo and Juliet*. The limericks must have the same rhythm and rhyming pattern as the examples. Students may use an incident from the play, a situation, or the limerick may describe a character's personality or relationship with another character. Students should try to make the limericks very funny, yet the play must be the basis for the content. Encourage them to be silly and have fun. Allow about 20 minutes for the activity.

Allow 20 minutes for the activity

Have students read their limericks for the last 10 minutes

5. For the last 10 minutes of class, have students read aloud their limericks. Collect and grade for humor and use of the correct rhythms and rhyme scheme. You might choose one or two of the funniest to present at the festival.
6. Remind students of their food assignments and costumes for the festival. It is only two days away!

## Daily Directions

Day 9

## Dress Rehearsal and Festival Setup

## Materials

1. Place Card—*class set + one per guest*
2. Place Card Alphabet—*class set + guests (optional)*
3. Challenge Project: Let's Talk Elizabethan—*class set*
4. Optional Activity: Greensleeves—*class set*
5. Butcher Paper to cover desks/tables
6. Masking tape
7. Music and player for processional
8. Paper plates, cups and napkins

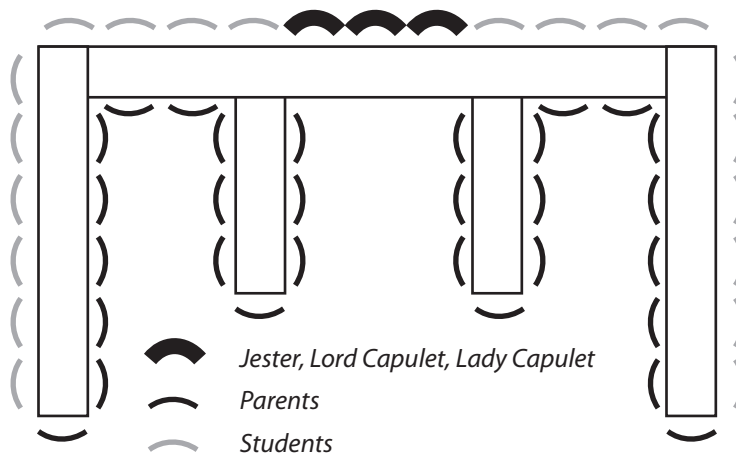
## Procedure

## Teaching tip

If you organize the students into work groups, all of the activities this day will be finished in 50 to 60 minutes. However, if you can get help to arrange the desks outside of class time, you will have more time to practice.



1. Arrange the room as in the diagram for tomorrow's Festival. Students will be able to help set up the room.



2. While some students are moving desks and chairs, others can write students' names or cut out the **Alphabet** letters and paste on **Place Card**. Allow about 20 minutes for these activities.
3. Have each student take two to four napkins, plates and cups from the pile and set four places each. It is a good idea to set more places than you think you need, for any extra guests who may show up. Either have students sit in assigned seats or allow them to choose where to sit. Students use their **Place Card** to mark their places.

4. Arrange students in two lines—boys on the left, girls on the right. Each boy should be paired with a girl for the grand entrance. Some may choose to represent other characters in the play. The Jester is second to the last to enter, and Lord and Lady Capulet are last.
5. Practice the procession that will mark the beginning of the festival and feast. Play the music as students walk in slowly two-by-two. Tell them to hold their heads up high and be proud! When they reach the center of the room, each pair will separate, the boys going in one direction and the girls in the other. They will stand in place behind their seats on the outer edge of the head table and horseshoe. Remember to leave the three center seats at the head table for the Jester and the Capulets. Next the Jester skips in by him/herself and takes center stage.

**Teaching tip**

Rehearse items 4 through 9 three or four times.

Rehearse for about 15 minutes



6. When the Jester is in place, fade out the music. The Jester announces for the audience to rise for the entrance of Lord and Lady Capulet. Then fade in the music and continue it until the Capulets are standing in place. The Jester then leads the toast, everyone sits, and the feasting takes place. Rehearse this processional to music two or three times. This will take about 15 minutes.
7. Next rehearse the entertainment. The Jester stands, and as scripted, calls the players to take their places. The students stand, push in their chairs and take their positions for the Shakespeare Rap. Practice the rap two times. At the end of the rap, those students who will perform their parody skits will stay in the stage area; everyone else returns to their seats. If desired, recitations of a few limericks may be inserted after the skits.
8. The Jester announces each skit. After the skits, the dancers perform "The Maltese Brawl." All performers bow at the end of their presentations and the rest of the class should applaud with a loud "Huzzah!"
9. At the end of the dance the festival will be over. The Jester thanks the guests for coming and sends everyone on their way.
10. If you have the time, you and your students can practice the optional **Challenge Project: Let's Talk Elizabethan.**
11. If your class will not celebrate the end of the unit with an Elizabethan festival and feast, you can teach your students the Elizabethan-era song Greensleeves.

**Teaching tip**

This entire process only takes about 20 minutes from start to finish.



## Daily Directions

*Day 10*

### Elizabethan Festival and Feast

#### Procedure

1. Have students change into their costumes. Those who do not have a full costume will still “fit in” when the students pin their coats of arms on the front of their shirts and don their masks.
2. Guests arrive and take their seats while students wait outside in costume. When all the parents are seated around the tables, line the students up two-by-two in the order they practiced.
3. Processional music starts and the students enter in pairs, split off, and walk to their seats as practiced. They remain standing while the Jester enters behind them.
4. The Jester commands the guests to rise and Lord and Lady Capulet are announced. Everyone remains standing until the Jester gives the toast from the script and commands them to be seated.



**Eating will take 15 to 20 minutes**

5. As food arrives it should be distributed equally around the tables on trays and platters. Teacher's aide, parents, or responsible students can help with this. Guests and students eat and listen to music. This will take approximately 15 to 20 minutes.



**Entertainment will take 20 minutes**

6. The Jester announces each entertainment, and all performances take place. This will take approximately 20 minutes.
7. The Jester thanks the guests for coming. Students get out of costumes. Everyone helps to clean up.

## *Festival and Feast Invitations*

---

*You are invited to...*

### *An Elizabethan Festival and Feast*

*Presented by* \_\_\_\_\_

*Date* \_\_\_\_\_

*Time* \_\_\_\_\_

*Place* \_\_\_\_\_

*Please bring the following food* \_\_\_\_\_

---

*You are invited to...*

### *An Elizabethan Festival and Feast*

*Presented by* \_\_\_\_\_

*Date* \_\_\_\_\_

*Time* \_\_\_\_\_

*Place* \_\_\_\_\_

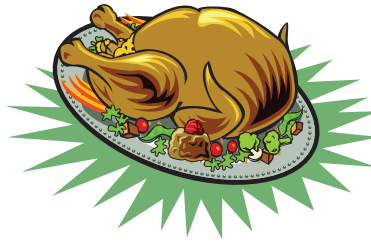
*Please bring the following food* \_\_\_\_\_

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# Food for a Feast

## Food List

- whole cold baked chicken
- loaves of uncut bread
- hard boiled eggs
- cheese
- olives
- nuts
- apples
- pears
- melon
- sliced oranges
- red and green grapes
- figs (dried)
- apple juice
- red or white grape juice



## Food Preparation

1. Dip grapes in egg white, then sugar and arrange on large lettuce leaves to create an edible centerpiece.
2. Create an edible castle using crackers, graham crackers and/or cookies. Hold it together with icing. Include turrets, towers and a draw bridge.
3. Sallet—wash and tear up different kinds of lettuce into small pieces. Add all or any of the following: dandelions, mint leaves, nuts, raisins, dried apples, figs, prunes, mustard and brown sugar.
4. Bake whole chickens or Cornish game hens. Allow to cool. Distribute around the table for guests to share and pull apart.
5. Subtleties—mix ground beef with egg and seasonings. Shape into animals and bake.
6. Using small round uncut loaves of bread, cut out the center and use for an edible bowl.
7. Make small meat pies in foil tart pans. Or make a pasty by folding dough around the meat.
8. Bake homemade bread or use frozen bread dough. Try braiding it, or bake a whole egg or meat into the center of it.
9. Use red and white grape juice for wine.
10. Use apple juice or cider for mead. Try mulling the juice in a crock pot with lemon slices, orange slices, cinnamon and sugar.
11. Dessert—make animal shapes and flowers out of marzipan.

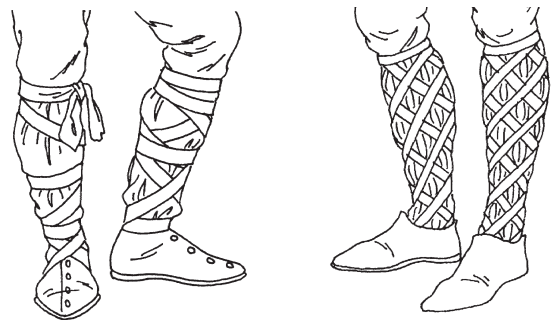
# Making Costumes

**Instructions:** Get books on costumes or any book with pictures of Elizabethans from all walks of life. The Elizabethan look can be easily imitated. Following are some suggestions:

## An Elizabethan Gentleman

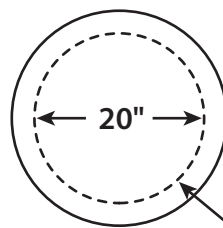
### Materials

- Bathrobe (solid color)
- Dress shoes
- Feathers and jewel for hat
- Glue gun, needle and thread or yarn
- Heavy fabric for a hat—one yard
- Long shoe laces or heavy ribbon—one per leg
- Sweatshirt and sweat pants or leggings



### Procedure

1. Wear a sweatshirt and sweat pants or leggings. Pull the legs up to the knee and secure, or get long shoe laces or ribbon and crisscross around the leg from the knee to the ankle.
2. **NO sneakers or athletic shoes!** Wear boots or shoes.
3. Use an old solid-color pillow case to make a kind of tunic. Carefully cut an opening for the head and arms. Wear the tunic over the sweat shirt with a belt. Decorate with a coat of arms, paint or added trim.
4. Make a hat: Cut a large circle out of heavy fabric or felt. It needs to be 20 inches in diameter. With yarn and a heavy needle, loosely run stitches all the way around, 1 inch from the edge. Pull to gather the edge of the hat and tie off. Hot glue feathers on one side, along with a bauble or jewel.
5. Use a solid color bathrobe to make a robe. Allow the robe to hang open. Hand sew gold trim on the cuffs.



Stitch



Pull and gather



**Instructions:** Get books on costumes or any book with pictures of Elizabethans from all walks of life. The Elizabethan look can be easily imitated. Following are some suggestions:

## An Elizabethan Gentlewoman

### Materials

- Flat shoes
- Hair net or mop hat
- Lacy material for mop hat—one yard per hat
- Long skirt or dress
- Long sleeved peasant blouse
- Long ribbons—two per arm

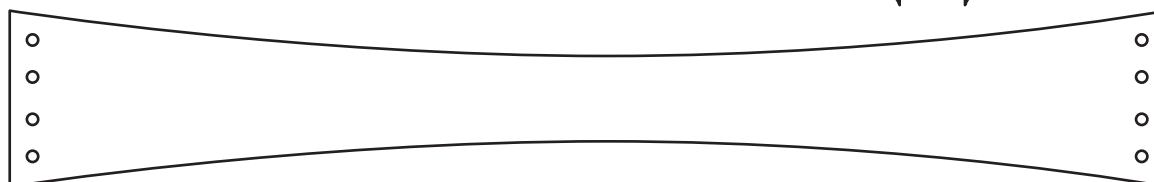
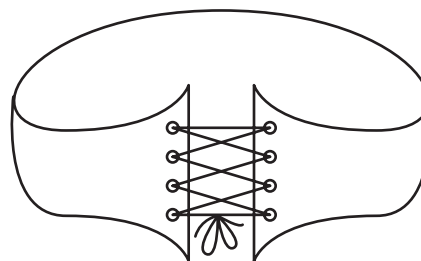
### Procedure

1. Wear an ankle-length skirt with a peasant blouse or an ankle-length dress. If wearing a short sleeve long dress, wear a thin long sleeve shirt under it. Pin two long pieces of ribbon at the elbows, crisscross them down to the wrist and tie. If wearing long sleeves tie ribbons at the top near the shoulders and do the same.
3. Make a hat by buying a heavy hair net. Run ribbon around the edge and tie a bow to keep it in place. All the hair should fit in the net. Instead of the hair net, make a mop hat out of a circle of lacy material. Run a ribbon back and forth through the lace 1 inch from the edge. Pull ribbon to gather and tie in front.

2. **NO sneakers or athletic shoes!** Flat simple shoes are best. Ballet shoes are great.



4. Make a drawstring purse or carry a fan.
5. Measure your waist. Cut a cinch belt out of vinyl or false leather. Punch holes on both ends. Tie together with strong ribbon or shoelaces.







Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Activity 1: Script Writing

### Definitions

- *Parody*: A piece of literature that imitates or pokes fun at another piece of literature for comic effect.
- *Dialog*: Words spoken by an actor.
- *Stage directions*: Directions to the actor that include actions, movement, how a line should be spoken, and when characters enter or exit the action on the stage (usually in parentheses or brackets and written in *italics*). Since a stage play is visual, stage directions are also visual, telling the actor where to move and giving direction to the voice and facial expressions.

### Sample script

**Lady Capulet:** Fie! Fie! What, are you **mad**?  
(*Juliet runs to Nurse.*)

**Lord Capulet:** You **shall** get to church on Thursday  
Or never look me in the face!  
(*She tries to speak; he cuts her off.*)  
**Speak** not; **reply** not, do not **answer** me!

**Nurse:** (*Interrupts*) Pray, **stop** this!  
**You** are to blame to rate her so!

**Lord Capulet:** (*Sarcastic*) And **why**, my Lady wisdom?  
(*She tries to answer, but he cuts her off.*) Hold your tongue!

### Writing your own script

When writing your script, remember to include descriptions of where and how your characters will move, how they will react to each other and how they will enter or leave the stage. Use the spaces below to organize your thoughts.

Name of play: \_\_\_\_\_

Scene to be used: \_\_\_\_\_

Number of characters in scene: \_\_\_\_\_

Names of characters in scene: \_\_\_\_\_

How will we make this scene funny? \_\_\_\_\_

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# Activity 2: Life and Times of Will Shakespeare

## Part 1—Outline

**Instructions:** The following outline is all about the life and times of William Shakespeare. Read and discuss it with your teacher.

### William Shakespeare

William Shakespeare is the most quoted author in the history of the English language. His plays and characters will forever capture our imaginations and teach us about life.

- I. Early Life
  - A. Born April 23, 1564, Stratford-upon-Avon, a small market town
  - B. Father—John—a glover, tanner, merchant, town Alderman
  - C. Mother—Mary Arden—daughter of a prosperous family
  - D. Attended Stratford Grammar School 10 hours a day
    1. Studied Latin and Greek
    2. Read ancient classics
  - E. 1577 possibly dropped out of school to help father
  - F. 1582 Married—Anne Hathaway
  - G. 1583 Daughter born—Susanna
  - H. 1585 Twins born—Judith and Hamnet
- II. Later Life
  - A. Late 1580s moved to London, probably joined a company of players
  - B. 1592–1611 wrote 31 plays, visited family and invested in Stratford
  - C. 1596 Coat of Arms granted to Shakespeare's father
  - D. 1597 Purchased new home in Stratford
  - E. 1599 Helped build the Globe Theatre for The Lord Chamberlain's Men
  - F. 1603 Queen Elizabeth I dies
    1. James I now king
    2. The Lord Chamberlain's Men become The King's Men
  - G. 1611 Last play—*The Tempest*, retired to Stratford
  - H. Died April 23, 1616
  - I. 1623 First Folio edition of 16 plays published

William Shakespeare is buried in Holy Trinity Church at Stratford, England. On his tombstone is the following inscription:

“Good friend, for Jesus’ sake forbear  
To dig the dust enclosed here.  
Blessed be the man that spares the stones,  
And cursed be he that moves my bones.”





# Activity 2: Life and Times of Will Shakespeare

## Part 2—Shakespeare Rap

**Instructions:** Following is an easy-to-learn rap about the life and times of Will Shakespeare. It is a quick and entertaining way for you to learn the facts of the outline in Part 1. Read and follow along silently as your teacher reads the rap for the first time. Each line is spoken to a count of 4. Say the rap together, keeping the beat. Notice that the beat will always fall on the capitalized words. You will be assigned one part of the rap to learn in a group. Practice it every night so you will know it well enough to perform at the end of the *Romeo and Juliet* unit. Feel free to make sound effects and hand gestures like a real rapper you might see on television!

Come and LISTen to my STOrY, COME and gather NEAR.  
'bout a MAN who was a WRiter, called WILLie ShakesPEARE.  
It was DURing the TIME of GOOD Queen BESS.  
ENGLand was the PLACE where we LEARN the REST.

Now WILL's ol' MAN was JOHN, by NAME.  
Got HITChed to Mary ARden, his WIFE she beCAME.  
They LIVED in STRATford on the RIVER A-VON  
Where they BOUGHT a HOUSE and proDUCed a SON.

Will, that is—Poet! Actor! Director! ... Ugh!

Born on APriL 23 in 1564,  
He would DIE on his BIRTHday in 52 years MORE.  
At AGE 18 in 1582  
He MARried his WOMan, a HATHaway, TOO.

ANNE gave BIRTH to their VERY first CHILD.  
SuSANNA was her NAME; she was WITty and MILD.  
THEN came TWINS, a MISS and a MISTer.  
HAMnet was the BOY and JUDith was his SISTer.

A mister! A sister! Oooh! Aah!

WILL left for LONdon, writing PLAYS was his GAME.  
With some FRIENDS he built a THEater. The GLOBE was its NAME.  
He ACTed and diRECTed, he WROTE and inVESTed,  
And by 1603 "The King's MEN" were proTECTed.

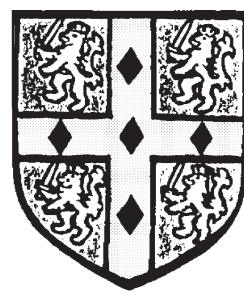
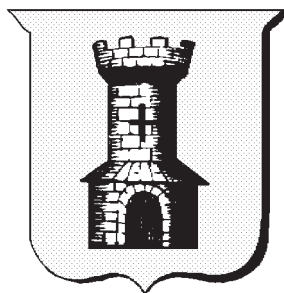
FOUR hundred YEARS have COME and have GONE.  
But SHAKESpeare's PLAYS are STILL going STRONG.  
He INfluenced our LANGuage in EVerY WAY  
And HE is still well-LOVed to this VERy DAY.

# Activity 3: Coat of Arms

## Part 1—Heraldry

**Instructions:** Read and discuss the following vocabulary words with your teacher. They explain the parts of the coat of arms that you will design and make.

- **Coat of arms:** Because men in armor all looked alike, they wore different symbols and colors to tell them apart. These designs were eventually worn on a coat over the armor, and later they became known as a coat of arms.
- **Heraldry:** Once a design was created, a family would pass it down from generation to generation, father to son. Usually only wealthy, established families could apply for a coat of arms. Eventually the designs were registered by each family along with their family trees and histories. These records were kept by men called “heralds.”
- **Shield:** A “shield” is the entire design.
- **Field:** The “field” is the background behind the design. Fields come in many different shapes.
- **Lines of partition:** These lines separate the field into sections and colors. Lines of partition come in different shapes.
- **Charges:** “Charges” are designs or symbols that decorate sections of the field. These symbols represent ideas, values or accomplishments of the family.
- **Motto:** Sometimes a family made up a motto or saying that would tell what they believed or what was important to them. Some were written in Latin, some in English. For example, Queen Ann Boleyn, the mother of Queen Elizabeth I, had the motto “Me and Mine.” The motto of the U.S. Marine Corps is “Semper Fidelis” which means “Always Faithful.” The motto of the Girl Scouts is “Be Prepared.”

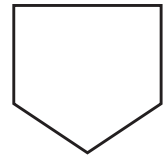
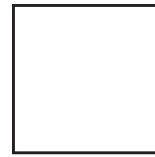
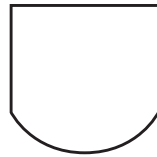


# Activity 3: Coat of Arms

## Part 2—Making a Coat of Arms

**Instructions:** You can design a coat of arms that is unique, representing what is important to you: your family, your values, your religion, your hobbies and interests. You may wish to design it first on scratch paper. Follow these simple steps:

1. Sketch the shape of your **Shield** on a piece of construction paper or poster board. Cut it out. This will be your shield and the **Field** for your coat of arms. You can make up your own shape or choose one of the following shapes:



2. Separate the **Field** with **Lines of partition**. Using a ruler and a marker, draw lines to separate the field into three or more sections. You can make up your own shapes or use some of the following examples of ways to part the field:



3. Make up your **Charges**. This is where you can be really creative. Choose symbols that represent ideas you value or objects that represent your interests. They may include animals, flowers, objects, signs of the zodiac, birds, heavenly symbols, geometrical shapes—just about anything. They represent what is important to you. Divide the charges between the sections of your field.

Sketch pictures of your charges into each section of the field or draw the charges on a separate piece of construction paper, cut them out and paste them to the field. Following are some examples of traditional shapes of charges:

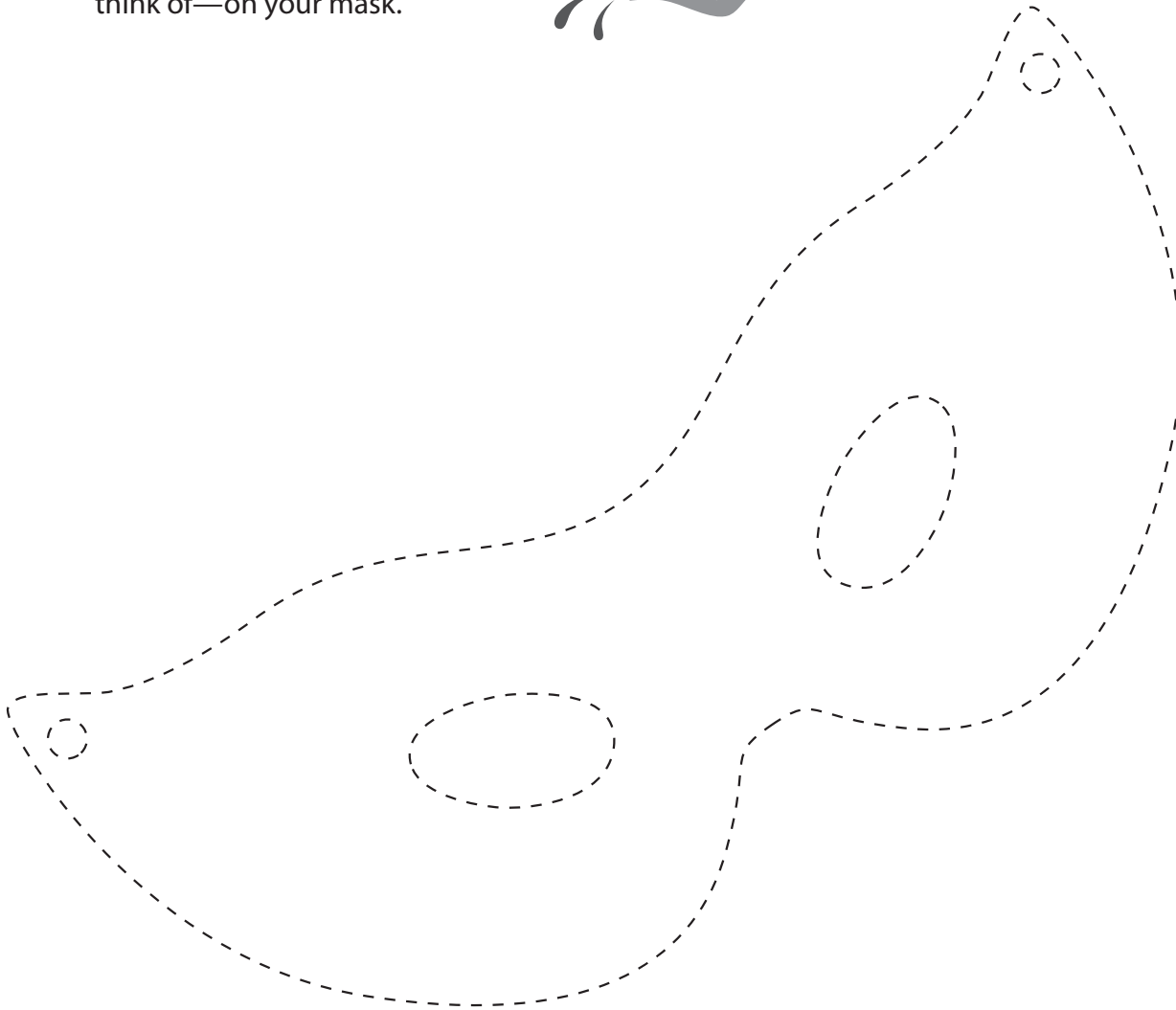


4. After the **Coat of arms** is completely sketched, color the **Field**, **Lines of partition**, and **Charges**.
5. Make up a **Motto** that tells something about what is important to you. Write it on the back of your shield.
6. You can mount your paper shield by framing and hanging. You can also wear your shield on the front of a costume like a real knight.

## Activity 4: Making a Mask

**Instructions:** Follow these step-by-step directions to make and decorate your own Elizabethan-style mask. You will wear your mask during the festival and feast on the last day.

1. Cut out the mask shape below to make a template. Using the mask template, trace your mask onto foam board, card board or poster paper.
2. Cut out your mask. Cut out holes for your eyes.
3. Arrange and glue sequins, buttons, feathers, glitter, paper—anything you can think of—on your mask.
4. Punch holes on the sides and tie string or elastic thread through the holes to hold your mask on your face. Instead of tying on your mask, you may glue your mask to a thin dowel. You will then hold your mask in front of your face. Tie ribbons to the dowel as a decoration.



# Script for Jester

**Jester:** Good morrow my lords and my ladies. Welcome to our Elizabethan Festival and Feast. Would you please rise to greet Lord \_\_\_\_\_ Capulet and Lady \_\_\_\_\_ Capulet.

Student's first name  
Student's first name

Please raise your glasses to toast our lord and lady.  
*(Lord and Lady Capulet slowly walk into the room and take their positions at the center of the head table.)*

Here! Here! and Huzzah!  
*(Jester and students raise their cups of juice.)*

Let us eat, drink and be merry! Huzzah!

**Students:** Huzzah! *(Students repeat, holding their glasses high. Then they take a sip.)*

**Jester:** You may be seated.  
*(Begin serving the feast. After the guests have eaten for about 20 minutes, Jester rises again.)*  
Will the players please take their places.  
*(The class gets in position to do the Shakespeare Rap. After they finish all return to seats except those who will present their skits.)*

We now present our own humorous versions of scenes from *Romeo and Juliet*. *(Selected students present their parody skits, then return to their seats.)*

Poets, please take your places. *(Students who will recite their limericks make their presentations.)*

For your viewing pleasure—the Maltese Brawl!  
Will the dancers take their places, please.  
*(Be sure to have the music ready to play with a minimum of delay.)*

My lords and my ladies, we thank you for your kind attendance. We bid you adieu and good night!  
*(At the end of the festival, Jester rises for the last time.)*



## Activity 5: The Maltese Brawl

*Dancers form a circle, facing the center. On a count of 8*

- 1—Step LEFT with left foot.
- 2—Cross behind with right foot.
- 3—Step with left foot.
- 4—Kick with right foot. (*Kick across your body to the left.*)
- 5—Step RIGHT with right foot.
- 6—Cross behind with left foot.
- 7—Step with right foot.
- 8—Kick with left foot. (*Kick across your body to the right.*)

*Now reverse it.*

*Repeat the sequence.*

- 1—Step LEFT with left foot.
- 2—Cross behind with right foot.
- 3—Step with left foot.
- 4—Kick with right foot. (*Kick across your body to the left.*)
- 5—Step RIGHT with right foot.
- 6—Cross behind with left foot.
- 7—Step with right foot.
- 8—Kick with left foot. (*Kick across your body to the right.*)

*Now reverse it.*

*Now snap your fingers to the beat of 8 and move to the center like this:*

1—2—Step toward center facing right.  
*Make a quarter turn to face right and put left foot down. You are now facing the back of the person who was on your right.*

3—4—Step toward center facing left.  
*Swing your right leg forward and pivot around one-half turn. You are now facing the back of the person who was on your left.*

5—6—Step toward center facing right.  
*Swing your left leg forward and pivot around one-half turn. You are now facing the back of the person who was on your right.*

*Now the steps are reversed.*

7—8—Clap your hands 3 times above your head as you make a quarter turn to the right, stepping with your right foot.  
*Students are facing right, looking at the back of the person to the right.*

*Now move away from the center like this:*

*1—2—Step away from center facing left.*

*Swing your left leg back and pivot around. You are now facing the back of the person who was on your left.*

*3—4—Step away from center facing right.*

*Swing your right leg back and pivot around. You are now facing the back of the person who was on your right.*

*5—6—Step away from center facing left.*

*Swing your left leg back and pivot around. You are now facing the back of the person who was on your left.*

*7—8—Clap your hands 3 times above your head as you make a quarter turn to the right, stepping with your right foot.*





# Challenge Project: Let's Talk Elizabethan

**Instructions:** Following is a list of Elizabethan words, phrases and a few sentences that you can easily learn. Using this list and vocabulary words from the play, make up your own Elizabethan sentences. Practice a conversation with a partner. It is fun to say these words with an English accent. The Jester, Lord Capulet and Lady Capulet can make up special dialogue for the festival.

## Forms of address

Sir—respectful address to a male  
 Madam—respectful address to a female  
 My lord—address for male, nobility  
 My lady—address for female, nobility  
 Sirrah—address for a servant

## Nouns

Knave—a rogue or villain  
 Knavery—trickery  
 Vile—evil  
 Coz—cousin or “kin”  
 Hams—legs  
 Pumps—shoes  
 Repast—meal

**Pronouns**—familiar, used with family, friends, or nobility

Thou—you  
 Thy—your  
 Thine—yours  
 Thee—you

## Sentences to Use with Audience or Guests

1. “Ladies and gentles, prithee take your seats.”
2. “I would fain have you buy a tart, kind sir.”
3. “Hie! Hie! Lord Capulet is come!”
4. “Perchance thou shalt be entertained tonight.”
5. “Tarry no longer. The play is about to begin.”
6. “Good morrow, my lady. How fares thee?”
7. “Grammercies, my lord, for this plentiful repast.”
8. “Didst thou enjoy the players?”
9. “Prithee, tarry here and perchance thou shalt visit with our gracious hosts.”
10. “Ay, ‘tis a fine meal, indeed.”
11. “Huzzah!” (Hurray! Say this and raise hands up high to applaud all events.)

## Verbs

Didst—did  
 Dost—do  
 Hast—have  
 Hath—has  
 Wilt—will  
 Shalt—shall  
 Hie—Hurry!  
 Tarry—stop, wait for  
 Entreat—to beg, ask for

## Adverbs

Hither—here  
 Thither—there  
 Wither—where  
 Marry—indeed  
 Perchance—perhaps

## Others

Curst—ill-tempered  
 Prithee—please  
 Grammercy—thank you  
 Zounds—an exclamation





Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Activity 6: Measure the Globe

**Instructions:** The following word problems deal with the measurement and construction of Shakespeare's Globe Theater. Use the back of this paper to show your work and to figure out the answers. Then write the answers in the spaces provided.

1. The Globe Theater was three stories high to the top of the galleries. The first story was 12 feet high, the second story was 11 feet, and the third story was 9 feet.
  - a) What was the total height? \_\_\_\_\_
  - b) What was the total number of inches from bottom to top? \_\_\_\_\_
2. The perimeter or outside of the Globe had eight sides. Each side was 4 score.  
(1 score = 20 ft.)
  - a) How long was each side in feet? \_\_\_\_\_
  - b) How many score in the total perimeter? \_\_\_\_\_
  - c) How many feet in the total perimeter? \_\_\_\_\_
3. The inside of the Globe also had eight sides. One side was used for the stage area. The other seven were used for seating. Each of the seven sides measured 55 feet in length.
  - a) What was the total length in feet of one level of seating on the inside of the theater?  
\_\_\_\_\_
4. The depth of the audience seating area of the first story in the Globe was 12.5 feet.
  - a) How many inches is this? \_\_\_\_\_
  - b) The second and third stories jutted out over the audience an additional 10 inches each. Compute the total number of inches for the depth of the three stories.  
\_\_\_\_\_
5. The stage at the Globe was approximately 40 feet wide and 27 feet deep.
  - a) How many square feet was the stage? \_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Activity 7: Limericks

A limerick is a humorous poem that has a specific rhythm and rhyming pattern. Read the following examples aloud. They are based on three different Shakespeare plays. Note the pattern of rhyme: *aa, bb, a*. Also notice the first two lines have approximately seven syllables and the last has eight.

### *The Taming of the Shrew*

There **once** was a **shrew** named **Kate**  
Who **never could** get a **date**.  
'Til **Petruchio** **claimed** her  
And **set** out to **tame** her  
And **now** she has **found** a good **mate**.

### *Henry IV, Pt. 1*

King **Henry** **once** had a **son**.  
Prince **Hal** was **son** Number **One**.  
He **hung** out with **drunks**,  
Was **friends** with some **punks**  
So his **daddy** **called** him a **bum**.

### *Romeo and Juliet*

There **once** were two **teens** who would **wed**.  
Their **families** were **foes**, it was **said**.  
Their **parents** said, "**Nay!**"  
But **they** said, "Oh, **Yea!**"  
And **so** they both **ended** up **dead**.

**Instructions:** On the lines below write your own limerick based on *Romeo and Juliet*. You may describe an event, a scene or a character. Make it as funny as you can. With limericks it is okay to be silly!

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(Fold on grey line)

Name

*Place Card Alphabets*

A B C D E F G  
H I J K L M N  
O P Q R S T  
U V W X Y Z  
a b c d e f g  
h i j k l m n o p  
q r s t u v w x y z

## *Greensleeves*

**Instructions:** If your class would like to sing as part of the festival entertainment, the 16th Century “Greensleeves” is an easy song to learn in a short time. Legend has it that King Henry VIII wrote the piece, perhaps when he was courting one of his wives. Throughout the centuries the lyrics have changed. Today this melody is most familiar during the Christmas season as “What Child is This?”

Perhaps some students could pantomime interpretive actions to the words as the rest of the students sing.

Alas, my love you do me wrong  
to cast me off discourteously  
for I have loved you so long  
delighting in your company.

Greensleeves was all my joy  
Greensleeves was my delight  
Greensleeves was my heart of gold  
and who but my lady Greensleeves.

I have been ready at your hand  
to grant whatever you would crave  
and I have waged both life and land  
your love and good will for to have.

Greensleeves was all my joy  
Greensleeves was my delight  
Greensleeves was my heart of gold  
and who but my lady Greensleeves.

Thou couldst desire no earthly thing  
but still thou hast it readily  
thy music for to play and sing  
and yet thou would not love me.

Greensleeves was all my joy  
Greensleeves was my delight  
Greensleeves was my heart of gold  
and who but my lady Greensleeves.

# Teacher Feedback Form

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# *Release Form for Photographic Images*

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To help illustrate to others the experiential activities involved and to promote the use of simulations, we like to get photographs and videos of classes participating in the simulation. Please send photos of students actively engaged so we can publish them in our promotional material. Be aware that we can only use images of students for whom a release form has been submitted.

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Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Address:

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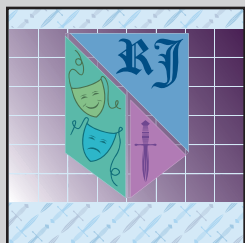
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# STUDENT GUIDE

# ROMEO AND JULIET

An Interaction Unit Introducing Students to the World of William Shakespeare

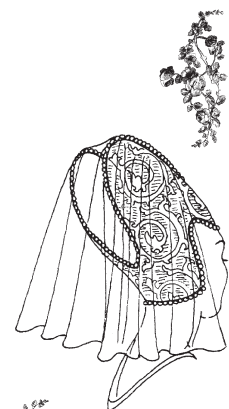


## Introduction



"Get ready for a Shakespearience! You are about to enjoy one of Shakespeare's most well known plays, the famous love story about two "star-crossed lovers" entitled *Romeo and Juliet*. You will become actors as you participate in a dramatic reading of this play. You will then begin completing projects that will take you back to Shakespeare's time—England in the late 1500s, during the reign of Queen Elizabeth I. You will write and perform your own play script, create Coats of Arms or Elizabethan Masks, write some very funny poetry, and practice a Shakespeare Rap. Your creations and performances will be applauded at your classroom's Elizabethan Festival and Feast, a re-creation of a masquerade party that takes place in *Romeo and Juliet*. Dressed as Lord and Lady Capulet, characters in the play, and their friends, you will dine on fine fare that you will help prepare. And now, as Shakespeare might have said,

*"Let us tarry no longer.  
Let the play begin!"*



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# *Romeo and Juliet*

## *The Interpreters*

**Narrators** One to four readers according to class size  
**Chorus** Two to eight readers who comment on the story

## *The Actors*

### *The Capulets*

**Lord Capulet** Head of the family  
**Lady Capulet** Juliet's mother  
**Juliet** Capulet's daughter  
**Tybalt** Juliet's cousin  
**Nurse** Juliet's nanny  
**Servant**

### *The Montagues*

**Lord Montague** Head of the family  
**Lady Montague** Romeo's mother  
**Romeo** Montague's son  
**Benvolio** Romeo's cousin  
**Mercutio** Romeo's friend  
**Servant**

**Prince Escalus** Ruler of Verona  
**Friar Laurence** Priest of both families

## Understanding the Script

- **Dialog**—Read **aloud** the Dialog or lines on the **left** side of the page.
- **Stage Directions**—Read **silently** the Stage Directions in parentheses that tell you how to say a line, where or how to move.
- **Vocabulary**—New or difficult Vocabulary words are also listed with their definitions on the **right** side of the page.
- **Scenes**—The script is broken up into sections called Scenes.
- **Questions and Improvisations**—At the end of each scene are Questions and theater activities like Improvisations and/or Pantomimes. When we finish a scene, we will stop to discuss the questions or to act out an improvisation.

## Reading Tips

- **Do not pause** at the end of a line.
- **Pay attention** to the words in **bold** type. They are important to the meaning of the line.
- **Stress** or **emphasize** the word as you read, and it will help the meaning become clear.
- **Follow** all voice directions like **Pause, Laughs**, or adjectives and adverbs like **Angry, Softly**.

## As the Play Begins...

The Chorus and Narrator explain about the ancient feud between two noble families—the Capulets and the Montagues.

# Prologue

*(Narrator 1 enters and crosses down center.)*

**Narrator 1:** Good Morrow, ladies and gentles.

Methinks our play shall begin one moment hence.

*(Looks over shoulder as the Chorus enters.)*

Ah, our players come anon.

*(Narrator crosses to podium right as Chorus takes its place in a row upstage, either standing or sitting on stools.)*

*(Other narrator(s) advance to podium.)*

**Chorus:** *(In unison)*

In fair Verona, where we lay our scene,  
Two households, both alike in dignity

From an ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.

From the fatal loins of these two foes  
A pair of star-crossed lovers take their life,

And with their death, bury their parents' strife.  
The fearful passage of their death-marked love,

And that of their parent's rage  
Is now the traffic on this,  
our humble stage.

*(If rehearsing the play for performance, chorus may mime actions in unison as they speak the lines.)*



## Scene 1—The Fight

**Narrator 2:** For generations in the fair city of Verona, the households of Montague and Capulet have been feuding. Neither is allowed to associate with the other, and throughout the summer, fights have taken place between servants and masters of both families.

*(As the Narrator speaks, servants of both families, Benvolio and Tybalt enter. Others may act as townspeople and family members.)*

**Chorus:** As our play begins, a fight shall *ensue* with servants of Capulet and of Montague.

**ensue**—to come about or take place

Romeo's kin tries to "part the fray"  
When Capulet's Tybalt gets in the way.

Enter the Prince, who they must not offend.  
On pain of death the fight must end.  
*(The Chorus separates into two groups to become Capulets, right, and Montagues, left.)*

**Capulet Servant:** *(Crosses to center and "bites thumb" at Montague servant)*

**Montague Servant:** *(Turns to him)* Do you bite your thumb at **us**, sir?

**bite thumb**—an insulting gesture

**Capulet Servant:** I **do** bite my **thumb**, sir.

**Montague Servant:** Do you bite your thumb at **us**, sir?

**Capulet Servant:** *(Laughs at him)* **No**, sir, I do not bite my thumb at **you**, sir, but I bite my **thumb**, sir. *(He starts to turn away, then over his shoulder, bites his thumb again.)*

**Montague Servant:** *(Crossing to him and forcing him around)* You **lie**! *(They cross swords as if to fight, or they may wrestle without weapons. Benvolio, who has been watching, comes between them and parts their swords with his own.)*

**Benvolio:** Part, fools!

Put up your swords. You know not what you do!  
*(Enter Tybalt who grabs Benvolio by the front of his shirt.)*

**Tybalt:** *(Nasty)* **What**, are you *drawn* among these *heartless hinds*?

***heartless hinds***—cowardly servants

**Turn**, Benvolio, look upon your **death**!

**Benvolio:** *(Quietly)* I do but keep the **peace**.

Put **up** your sword, or **manage** it to part these men with me.

**Tybalt:** *(Scornfully, he points to Benvolio's sword.)*

What, **drawn** and talk of **peace**?

***drawn***—his sword is out

I **hate** the word as I hate all Montagues, and **you**.

I'll have at you, coward! *(He pushes him to the ground. Benvolio jumps up and prepares to fight.)*

**Montague Chorus** and **Others:** *(Shaking their fists)*

Down with the Capulets!

Down with the Capulets!

**Capulet Chorus:** Down with the Montagues!

*(Enter Prince, coming between them)*

**Prince:** *(Sternly)* Rebellious subjects, enemies to peace!

On **pain** of torture, throw your weapons to the ground

And **hear** the sentence of your angry Prince.

**Three** civil brawls between your households

Have thrice disturbed the quiet of our streets.

If **ever** you disturb our streets again,

Your **lives** shall pay the cost of peace.

For this time, on pain of **death**, all men **depart**!

*(They all exit, Prince exiting last. Chorus takes seats upstage.)*



## Questions



1. a) At the beginning, what does the Chorus tell us about the Montagues and Capulets?  
b) What does the Chorus tell us will happen to Romeo and Juliet?
2. Who tries to break up the fight between the servants?
3. Which character seems hot-tempered and violent?
4. What does the Prince threaten them with if they disturb the peace again?
5. How are the street fights between the Montagues and Capulets like today?

## Improvisation

Groups of four—pantomime the background speech of the Chorus. Agree on which actions you will use. One person reads the speech while the others act it out together. Rehearse the speech a few times, then perform it in front of the class.





## Scene 2—The Proposal

**Narrator 3:** That evening the Capulets are planning a big party for friends and relatives. Count Paris meets with Lord Capulet and proposes to woo young Juliet for his bride. Although she is only 13, Lord Capulet and his wife realize the wealthy Paris would be a good catch for their daughter. Lady Capulet presents Paris' proposal to Juliet, who is attended by her nurse. *(Juliet and her Nurse enter. Juliet sits on bench, the Nurse to her side.)*

**woo**—to court or date with intention to wed

**Lady Capulet:** *(Offstage, calling)* Juliet!

**Juliet:** How now! Who calls?

**Nurse:** Your mother.

**Juliet:** *(Calling to her)* Madam, I am here. *(Lady Capulet enters.)*  
What is your will?

**Lady Capulet:** This is the matter: Nurse, give leave awhile.  
We must talk in secret.  
*(Nurse starts to exit.)*  
Nurse, come back again; *(Nurse returns)*  
I have remembered, you shall hear our counsel.  
You know my daughter's of a pretty age.

**Nurse:** Faith, I can tell her age unto an hour.

**Lady Capulet:** She's not fourteen.

**Nurse:** How long is it now to *Lammastide*?

**Lammastide**—August 1

**Lady Capulet:** A *fortnight* and odd days.

**fortnight**—two weeks

**Nurse:** Even or odd, of all days in the year,  
Come Lammas Eve at night she shall be fourteen;  
That **shall** she, *marry*; I remember it well.  
'Tis since the earthquake now eleven years;

**marry**—1. indeed; 2. to wed

**Lady Capulet:** *(Impatient)* Enough of this;  
I pray you, hold your peace.

**Nurse:** Yes, Madam; Peace, I have done.  
*(To Juliet, she continues chattering.)*  
 God **mark** you to His grace!  
 You were the **prettiest** babe I ever nursed;  
 And if I live to see you married once, I have my wish.

**Lady Capulet:** Marry, **that** “marry” is the **very** theme  
 I came to talk of. Tell me, daughter Juliet,  
 How stands your feelings to be married?

**Juliet:** It is an honor that I dream **not of**.

**Lady Capulet:** Well, think of marriage **now**; by my count,  
 I was your mother much **upon** these years  
 That you are **now** a maid. Thus, in brief:  
 The brave Paris seeks you for his love.

***man of wax**—a perfect,  
handsome man*

**Nurse:** A **man**, young lady! Lady, **such** a man  
 As all the world—why, he’s a *man of wax*.

**Lady Capulet:** What say you? Can you like of Paris’ love?

**Juliet:** I’ll **look** to like, if **looking** liking **move**.

## Questions



1. The Nurse is a kind of nanny to Juliet. Why is she a funny character?
2. Juliet’s mother wants her to think about marrying Count Paris. What do you think Juliet means when she says, “I’ll look to like, if looking liking move.”?
3.
  - a) How old is Juliet?
  - b) Do you think she is too young to marry?
  - c) How would you feel if your parents arranged a marriage for you?

## Improvisation

Two volunteers—a mother and her daughter. Time—the present. The mother informs her daughter she will marry a man she doesn’t even know. Play the scene through to a conclusion.

## Scene 3—The Party

**Narrator 4:** Meanwhile, Romeo has been wandering aimlessly about. He is lovesick over Rosaline. Benvolio and Mercutio tease him and bring him information that the Capulets are having a party to which Rosaline is invited. They talk him into sneaking into the party, wearing masks for disguise.

*(The Cast and Chorus put on masks. Cast enters party and mills about stage, ad-libbing "party talk." Romeo sees Juliet, crosses to her, and they begin to dance, hand to hand.)*

*(As the Chorus and Narrator speak, all action is mimed. )*

**Chorus:** The party's in progress; the guests have arrived.  
Romeo and friends have come in disguise.

Tybalt sees Romeo; he's in a mean way.  
He'll kick Romeo out; he'll make Romeo pay.

But his uncle, Old Capulet, Juliet's dad  
Warns, "Let Romeo be! Make no trouble, my lad!"

Tybalt gives in to his uncle's desire  
But he watches Romeo; his temper's on fire.

**Narrator 1:** Meanwhile, Romeo and Juliet have met for the first time. He has fallen madly in love with her. However, as they dance, they are interrupted by the nurse.

**Nurse:** *(To Juliet)* Madam, your mother craves a word with you. *(Juliet exits.)*

**Romeo:** Who is her mother?

**Nurse:** Her mother's the lady of the house.

**Romeo:** *(Afraid)* Is she a **Capulet**? *(The Nurse nods "yes.")*  
Oh dear account! My **life** is my enemy's **debt**!

**Narrator 2:** Tybalt watches Romeo. His friends Mercutio and Benvolio fear for him. It is time to leave before Tybalt starts trouble. *(They quickly go to Romeo and mime that he should leave before trouble begins. As Romeo exits with them, Juliet and the Nurse return in time to see them leave.)*

**Juliet:** Come hither, nurse. Who is that gentleman?

**Nurse:** (*Pretends she is looking at another*) The son and heir of old Tiberio.

**Juliet:** Who is **he** that is going out the door?

**Nurse:** I know **not**. (*The nurse **does** know, but tries to keep Juliet from finding out.*)

**Juliet:** Go ask his **name**.  
If he is **married**, my **grave** is like to be my wedding bed.

**Nurse:** (*Seeing that it is useless*) His name is Romeo, and a Montague, the only son of your great **enemy**.

**Juliet:** My only **love** sprung from my only **hate**!  
Too **early** seen **unknown**, and **known** too **late**!  
(*All exit. Chorus resumes places.*)

## Questions

1. Juliet has fallen madly in love with Romeo. The Nurse does not want to tell Juliet his name. Why?
2. When Juliet says, "If he is married, my grave shall be my wedding bed," what do you think she means?



## Improvisation

Seven or more volunteers—Romeo, Benvolio, Mercutio, Tybalt, Juliet, Lord Capulet and party guests. Reread the Narrator's and Chorus's parts silently. Figure out where Romeo and Juliet are in relation to Tybalt, Lord Capulet, Romeo's friends and the other guests. Place yourselves in the right positions. Then as the Narrator and Chorus read aloud, pantomime the actions they are describing.



## Scene 4—The Balcony

**Narrator 3:** Late that night Romeo comes to Juliet's balcony under cover of darkness.  
(*Romeo sneaks in and looks in the direction of the balcony.*)

**Romeo:** But soft, what **light** through yonder window **breaks**?  
It is the **East** and Juliet is the **sun**. (*Juliet steps out onto balcony.*)  
It is my **lady**. Oh, it is my **love**! (*She sighs and leans cheek on her hand.*)  
See how she leans her cheek upon her hand!  
Oh, that I were a **glove** upon that hand  
That I might **touch** that cheek!

**Juliet:** Ay, me!

**Romeo:** She **speaks**. Oh speak **again**, bright angel!

**Juliet:** (*Talking to herself*) Oh Romeo, Romeo,  
Wherefore art thou **Romeo**?

**wherefore**—why; why are you called “Romeo”

Or, if you will **not**, be but sworn my **love**  
And I'll no longer be a **Capulet**.

**Romeo:** (*To himself*)  
Shall I hear **more**, or shall I speak at **this**?

**Juliet:** 'Tis but your **name** that is my enemy;  
You are a **Montague**. Oh, be some **other** name!  
**What's** in a name? **That** which we call a **rose**  
By any **other** name would smell as **sweet**.  
Romeo, **doff** your name, and for **that** name,

**doff**—to take off; do away with

Which is no **part** of you,  
Take **all** myself.

**Romeo:** (*Loudly*) I **take** you at your **word**.  
Henceforth I **never** will be Romeo.

**Juliet:** (*Suddenly sees him*) My ears have not yet  
drunk a hundred words of your tongue's utterance,  
yet I know the sound.  
Art thou not Romeo and a Montague?

**Romeo:** **Neither**, fair saint, if **either** you **dislike**.

**Juliet:** How came you here, tell me and wherefore?  
If my kinsmen do **see** you, they will **murder** you!

**Romeo:** I have night's cloak to hide me from their sight.

**Juliet:** Oh, **Romeo**, do you **love** me? I know you will say "**Yes**."

**Romeo:** Lady, by yonder blessed moon I **vow**  
That tips with silver all these fruit tree tops.

**Juliet:** O swear **not** by the moon, the *inconstant* moon

***inconstant***—*ever changing*

That monthly **changes** in her circled orb  
Unless your **love** prove **likewise** *variable*.

***variable***—*ever changing*

**Romeo:** What shall I swear by?

**Juliet:** Do not swear at all. (*She starts to leave, then returns.*)  
It is too rash, too unadvised, too sudden.

**Romeo:** Oh will you leave me so unsatisfied?

**Juliet:** What satisfaction can you have tonight?

**Romeo:** The exchange of **your** love's faithful vows for **mine**.

**Juliet:** I gave you **mine** before you did request it.

**Nurse:** (*Offstage*) Juliet!

**Juliet:** *(To Nurse)* I come, good nurse. *(Quickly, to Romeo)* **Dear** Romeo, if your love be **honorable**,  
Your purpose **marriage**, send me word tomorrow  
By one that I'll send to you at nine,  
**Where** and **what time** you will perform the rite.

**Nurse:** *(Off)* Juliet! My lady!

**Romeo:** **That** will I **do**, sweet angel, and 'til then, good bye!

**Juliet:** Good night, Good night! Parting is such sweet **sorrow**  
That I shall say "**Good night**" till it be **morrow**!  
*(They throw kisses and exit.)*

## Questions



1. Juliet tells Romeo his name is her enemy. What does she wish he could do about his name?
2. a) How does the moon change each month?  
b) Why doesn't Juliet want Romeo to swear his love by the moon?
3. Before Romeo leaves they make a plan. What is it?
4. a) Do you think it is possible to fall in love this fast?  
b) If you were Juliet, knowing your parents would be upset if you were seeing a Montague, what would you do?

## Improvisation

Two volunteers—a father and a son or daughter. Time—the present. Dad has forbidden you to be friends with a boy (or girl) he thinks is trouble. Convince your father that your friend is okay, and that you should be allowed to see him (her).

**Narrator 4:** Next, Romeo meets with Friar Laurence and informs him of his plans to elope with Juliet. The friar agrees to help them, hoping their union will help put an end to their families' feud. When Juliet sends her nurse to Romeo at the agreed upon time, he tells the nurse to inform Juliet that she must be at the friar's *cell* later that afternoon. At that time they will be married. Later that night he will come to his bride's chamber by way of a rope ladder.

**cell**—a small room or cubicle in a convent or monastery

**Chorus:** So the lovers do plan to secretly marry. The friar will help them; they know they can't *tarry*.

**tarry**—delay

But Romeo's friends have been gone from his sight  
And Tybalt awaits; he is eager to fight.





## Scene 5—Another Fight

**Narrator 1:** Romeo's friends, Benvolio and Mercutio, are approached by Tybalt, who is looking for Romeo. He tries to make trouble. Romeo enters as the fight is about to begin. Because Tybalt is Juliet's cousin, Romeo does not want to fight him. When Romeo tries to get between Mercutio and Tybalt to break them up, Mercutio is stabbed and killed. Romeo then kills Tybalt. The prince arrives on the scene and is angry to learn his kinsman Mercutio and Tybalt are dead. After Benvolio explains what happened, the Prince proclaims Romeo exiled from Verona. Should he return, he will be executed.

**Benvolio:** I pray you, good Mercutio, let's retire.  
The day is hot, the Capulets abroad.  
And if we meet, we shall not escape a brawl.

**Mercutio:** (*Laughs*) **You** will quarrel with a man for cracking nuts. Your head is as full of quarrels as an egg is full of meat. And yet you will keep **me** from quarreling. Hah!  
(*The Capulets and Tybalt enter, looking for trouble.*)

**Benvolio:** (*To Mercutio*) By my head, here come the Capulets.

**Mercutio:** By my heel, I care not. (*He turns his back. Tybalt approaches Mercutio, grabs him by the shoulder and forces him around.*)

**Tybalt:** Mercutio, you *consort* with Romeo.

**consort**—keep company with

**Benvolio:** (*Nervously*) We talk here in public haunt of men.  
Either withdraw into some **private** place, or else depart; **Here** all eyes gaze on us.

**Mercutio:** Men's eyes were made to look,  
and **let** them gaze.  
I will not budge for **no** man's pleasure.  
(*Romeo enters*)

**Tybalt:** Well, peace be with you, sir. (*Sarcastic*)  
 Here comes my man. (*To Romeo*)  
 Romeo, the hate I bear you can afford no **better** term  
 than **this**—you are a **villain**!

**Romeo:** Good Tybalt, villain I am **not**.  
 Therefore farewell; I can see you know me **not**.  
 (*He turns to leave.*)

**Tybalt:** (*Nasty*) Boy, this shall **not** excuse the injuries that you  
 have done me;  
 Therefore, turn and **draw**. (*His hand is on his sword.*)

**Romeo:** I do **protest**, I never **injured** you,  
 But **love** you better than you can devise.  
 And so, good Capulet, be satisfied.  
 (*He turns away.*)

**Mercutio:** (*To Romeo, ashamed of him*) O calm, dishonorable,  
*vile* submission!  
 (*He draws his sword.*)  
 Tybalt, you rat-catcher! Will you walk away?

**vile**—evil; wicked

**Tybalt:** (*Turning and drawing*) I am for **you**!  
 (*They start to fight.*)

**Romeo:** Gentle, Mercutio, put your *rapier* up.  
 (*They fight.*)  
 Gentlemen, for **shame**. **Cease** this outrage!  
 Tybalt, Mercutio, put your rapiers up!  
 The prince expressly has forbid  
 This bandying in Verona streets. (*He gets between*  
*them, and in the struggle Tybalt stabs Mercutio under*  
*Romeo's arm. Then he runs away.*)  
 Hold, Tybalt! Good Mercutio!

**rapier**—sword

**Mercutio:** (*Clutching his side*) A plague on both your houses! I  
 am *sped*!

**sped**—done for

**Benvolio:** What, are you hurt?

**Mercutio:** Yes! (*To Romeo*) Why the devil came you between us? I was hurt under your arm.  
 (*To Benvolio*) Help me to some house, Benvolio, or I shall faint.  
 (*They exit. Then Benvolio returns, sobbing.*)

**Benvolio:** O Romeo, Romeo, brave Mercutio's dead! (*Pointing*)  
 And here comes the furious Tybalt back again!

**Romeo:** (*To Tybalt in a rage*) **Alive**, in triumph and Mercutio **slain!**  
 Good Mercutio's soul, **You will keep company!**  
**Draw** your weapon! (*They fight. Tybalt falls dead.*)

**Benvolio:** Romeo, be **gone!** Tybalt's **slain!**  
 The prince will doom you to **death**  
 If you are taken. Be gone, **Away!** (*Romeo runs off.*)  
 (*Enter Prince, Lord Capulet, Lady Capulet, Lord Montague, Lady Montague and others*)

**Prince:** Where are the vile beginners of this *fray*?

***fray***—fight

**Benvolio:** O noble Prince, I will reveal all  
 The unlucky conduct of this brawl.  
 (*Pointing to Tybalt*) There lies Tybalt, **slain** by young  
 Romeo. Tybalt slew your **kinsman**, brave Mercutio.

***kinsman***—a relative

**Lady Capulet:** (*Runs to Tybalt.*) Tybalt, my nephew!  
 O, my brother's child! (*Crying*)  
 O Prince! O nephew! Husband! The blood is spilled of  
 my dear kinsman!  
 (*To Prince*) Prince, as you are true, our blood has been  
 shed, Now shed blood of Montague.  
 O Tybalt, Tybalt!

**Prince:** Benvolio, who began this bloody *fray*?

**Benvolio:** Tybalt, here slain, whom Romeo's hand did slay.  
 With a calm look and gentle breath,  
 Romeo bade him think **not** to quarrel,  
 And warned him of your displeasure.  
 But Tybalt, **deaf** to peace, turned to fight Mercutio.  
 Romeo went to *part the fray*  
 And between them rushes; underneath whose arm  
 A **thrust** from Tybalt **hit** the life  
 Of brave Mercutio, and then Tybalt fled.  
 But then he came **back** to Romeo,  
 Who now seeking revenge, attacked like lightening.  
 And before I could draw to **part** them,  
 Tybalt was **slain** and Romeo **fled**.

***part the fray**—break up the fight*

**Lady Capulet:** He **lies**. He is a kinsman to Montague;  
 So affection makes him **false**. (*To Prince*)  
 I beg for justice, which you, Prince, must **give**.  
 Romeo **slew** Tybalt; Romeo must not **live**.

**Lady Montague:** (*She argues*) Not Romeo, Prince;  
 He was Mercutio's friend.  
 His fault concludes by what law should **end**—  
 The life of Tybalt.

**Prince:** And for that offense  
 Immediately we do *exile* him *hence*.  
 Let Romeo go in haste on pain of **death**,  
 Else when he is found, that hour is his last.

***exile**—to send away forever*  
***hence**—from this place; away*



## Questions



1. How is Tybalt different from Benvolio?
2. Why doesn't Romeo want to fight Tybalt?
3. Explain how Mercutio is killed.
4. a) What is Romeo's punishment for killing Tybalt?  
b) Do you think it is a fair punishment?

## Improvisation

Three volunteers—the Prince, Lady Capulet, Lady Montague. Lady Capulet feels Romeo should die because he broke the peace by killing Tybalt. Lady Montague feels he should be allowed to stay in Verona because he was only fighting because Tybalt killed Mercutio. Each Lady state your case to the Prince and try to convince him to rule in your favor.



## Scene 6—Family Argument

**Narrator 2:** That night, as Juliet, now married, awaits her husband's arrival at her chamber, the nurse informs her of Tybalt's death and Romeo's banishment. Juliet becomes hysterical with grief and bids the nurse to find Romeo, give him her ring, and ask him to come to her chamber for a last farewell. Meanwhile Romeo has run to Friar Laurence.

**Chorus:** He runs to the friar. "Banishment!" he cries. "Count your blessings," says Friar. "At least you're alive."

The nurse arrives; the message she brings  
To Juliet's chamber, he'll go with her ring.

"Leave before the watch," the friar warns,  
"so you won't be caught as morning dawns."

Then Romeo in Mantua, he will live  
Praying for a pardon, the prince might give.

**Narrator 3:** That night the newly married couple are together. As dawn breaks, Romeo reluctantly leaves. Meanwhile it has been decided that the Count Paris will marry Juliet in four days so that the sorrow over Tybalt's death can be turned to joy. Then Lady Capulet enters. Thinking Juliet is grieving over Tybalt, she informs her she will marry Paris in a few days. Juliet refuses. When her parents leave in anger, she cries to the nurse, who advises her to seek the advice of Friar Laurence and then marry the count.

**Lady Capulet:** (*Entering after Romeo has gone*)  
Why, how now, Juliet?  
Evermore weeping for your cousin's death?

**Juliet:** Madam I am not well.

**Lady Capulet:** Then have **done**, daughter.  
For now I'll tell you **joyful** tidings.

**Juliet:** And joy comes at such a needy time;  
What are they, I *beseech* your ladyship?

**beseech**—*beg; ask*

**Lady Capulet:** Thy father has chosen a sudden day of joy.  
**Marry**, my child, early this Thursday morn  
At St. Peter's Church the Count Paris  
Shall make you there a joyful bride.

**Juliet:** (*Angrily*)  
Now by Saint Peter's Church and Peter, **too**,  
He shall **not** make me there a joyful bride.  
I pray you, tell my 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! (*She bursts into tears.*)

**Lady Capulet:** Here comes your father, tell him so yourself!  
(*Enter Lord Capulet and Nurse*)

**Lord Capulet:** (*To Juliet*) How now, girl. What, still in tears?  
(*To Lady Capulet*) How now, wife, have you delivered  
our *decree*?

**decree**—*decision to have her marry  
Paris on Thursday.*

**Lady Capulet:** Ay, sir, but she will **none**.

**Lord Capulet:** She will **none**?  
Does she not count her blessings  
That we have chosen so worthy a gentlemen to  
Be her bridegroom? (*He turns on Juliet in a rage.*)  
**Minion!**  
You **will** marry Paris at St. Peter's Church or I will drag  
you there on a hurdle!

**minion**—*a spoiled brat*

**Juliet:** (*On her knees*) Good father, I beseech thee on  
my knees ...

**Lord Capulet:** **Hang** you, young baggage; disobedient  
**wretch!** (*He goes to strike her. Lady Capulet stops him.*)

**Lady Capulet:** Fie! Fie! What, are you **mad**?  
(*Juliet runs to Nurse.*)

**Lord Capulet:** You **shall** get to church on Thursday  
Or never look me in the face!  
*(She tries to speak; he cuts her off.)*  
**Speak** not; **reply** not, do not **answer** me!

**Nurse:** *(Interrupts)* Pray, **stop** this!  
**You** are to blame to rate her so!

**Lord Capulet:** *(Sarcastic)* And **why**, my Lady wisdom?  
*(She tries to answer, but he cuts her off.)* Hold  
your tongue!

**Nurse:** May not one **speak**?

**Lord Capulet:** **No**, you mumbling fool! For here we need  
it **not**!

**Lady Capulet:** My lord, you are too hot.

**Lord Capulet:** By God's wounds, it makes me **mad**! *(To Juliet)*  
**Look** to it, **Think** on it. I do not **jest**.  
Thursday is near; I advise you to wed.  
For if you do **not**, **hang**, **beg**, or **starve** in the streets.  
For you shall not house with **me**!  
You shall no longer be mine! *(He exits.)*

**jest**—to joke

**Juliet:** *(To Lady Capulet)* Mother, is there no pity in  
the clouds?

**Lady Capulet:** *(Sternly)* Talk not to **me**, for I'll not speak a  
word. Do as you will, for I have **done** with you. *(She*  
*exits, leaving Juliet and the Nurse alone.)*

**Juliet:** *(Cries)* O God! O Nurse, how shall this be prevented?

**Nurse:** Juliet, Romeo is banished.  
Since the case so stands as now it does,  
I think it best you married with the Count .  
Oh, he is a lovely gentleman!  
I think you will be happy in this second match.

**Juliet:** Speak you from your **heart**?



**Nurse:** And from my **soul**, too.

**Juliet:** Then go tell my mother I am gone,  
Having displeased my father, to Laurence's cell,  
To make confession and to be *absolved*.

***absolved***—forgiven

**Nurse:** Marry, I will, and this is wisely done. (*She exits.*)

**Juliet:** (*Looking after her*) O devil! O wicked fiend!  
How can you wish me to the Count Paris  
And *forswear* Romeo? Go, counselor;  
For **you** shall never have my confidence again.  
I'll to the friar to have **his** remedy.  
If all else fail, **myself** have power to **die**.

***forswear***—to give up; reject

## Questions



1. a) Who does her mother think Juliet is weeping for?  
b) Why is Juliet really weeping?
2. Juliet's father insists she must marry Paris. He threatens to disown her if she does not. What does this mean?
3. a) What does the Nurse advise Juliet to do?  
b) How does Juliet respond to her?
4. Do you think Juliet should marry Paris? Why?

## Improvisation

Two volunteers—Juliet and Lord Capulet. Juliet convinces her father she should not marry Paris. Remember, in the play he does not know she is already married to Romeo. How does she persuade him? Does she tell him the truth?



## Scene 7—The Potion Scene

**Narrator 4:** Friar Laurence has a dangerous plan which could reunite Juliet with her Romeo. He gives her a potion which will put her into a deep, death-like sleep. He tells her to go home, tell her father she is sorry for her disobedience, and that she will marry Paris. That night she is to make sure she is left alone in her room. At that time she will take the potion. Thinking her dead, her parents will take her to the family tomb. In the meantime Friar Laurence will send a message to Romeo informing him of the plan. Romeo and Friar Laurence will be at the tomb when Juliet wakes up. Then Romeo and Juliet will flee to Mantua. Juliet, now alone in her chamber, is about to take the potion.

**Juliet:** I have a faint cold fear **thrills** through my veins,  
That almost **freezes up** the heat of life;  
(*She starts off to get the Nurse.*)  
I'll call her back again to comfort me. Nurse! (*She returns to center.*) What should she do **here**?  
My dismal scene I needs must act alone.  
Come vial. (*She picks up potion.*)  
What if this mixture do not work at **all**?  
Shall I be **married** then tomorrow morning?  
**No**, (*She holds up a dagger.*) **This** shall forbid it.  
Lie there. (*She sets the dagger down.*)  
What if it be a **poison** which the friar  
has ministered to have me **dead**,  
Lest he be **dishonored** because he married me before  
to Romeo?  
I fear it **is**. (*Pause*) Yet methinks it should **not**,  
For he is a **holy** man. (*She thinks.*)  
Or what if I should wake **before** Romeo come  
To me? Shall I not then be *stifled* in the tomb  
And die there **strangled** when my Romeo comes?  
(*Pause*) Or if I **live**, is it not like that I  
Should become **insane** with all the hideous  
Fears of the place? And see where bloody Tybalt  
lies *festering* in his *shroud*.

**stifled**—smothered

**festering**—rotting  
**shroud**—burial cloth

Shall I not **madly play** with my forefathers' bones,  
 And pluck the mangled Tybalt from his shroud,  
 And in this madness, with some kinsman's **bone**,  
 As with a **club, dash** out my desperate **brains**?

O look! (*She points.*)

Methinks I see my cousin's ghost!

**Stay**, Tybalt, **stay**! (*She holds out the potion.*)

Romeo, I **come. This** do I drink to **you**.

(*She drinks and falls.*)

**Narrator 1:** The next morning Juliet is to be married to Paris.

The nurse comes to awaken her.

(*Enter Nurse*)

**Nurse:** (*Calling as she enters*) Mistress! Juliet!

(*She crosses to her.*) What, not a **word**?

(*She looks at her.*) I must wake her.

(*She shakes her.*)

Lady? (*No answer*) **Lady**?

(*She looks more closely.*)

Alas, alas! Help! Help! My lady's **dead**!

(*Enter Lady Capulet*)

**Lady Capulet:** What noise is here? What's the matter?

**Nurse:** (*Pointing to Juliet*) Look! Look! O heavy day!

**Lady Capulet:** (*Screams*) O me! O me! My **child**!

My only **life**! Help! Help! Call **help**!

(*She tries to wake her.*)

(*Enter Lord Capulet*)

**Nurse:** (*To Lord Capulet*) She's **dead**! She's **dead**!

Alack the day!

**Lord Capulet:** (*Crosses to Juliet and feels her pulse*)

She's **cold**.

Her blood is **settled**, and her joints are **stiff**.

(*He looks at her sadly.*) Death lies on her like an  
 untimely **frost** upon the sweetest flower of all  
 the field.

**settled**—thickened

## Questions



1. Explain the Friar's plan that will allow Romeo and Juliet to escape and live in Mantua.
2. Why is Juliet afraid to take the potion?

## Improvisation

Two volunteers—Juliet and a best girlfriend. Juliet has told her friend the truth about everything. She tells her she is afraid to take the potion. Her friend gives her some advice and tells her what to do.



## Scene 8—The Tomb

**Narrator 2:** Friar Laurence comforts the family as they prepare for Juliet's funeral. She will be laid out in the family tomb. In the meantime the Friar has sent a message to Romeo revealing the plan and instructing him to be at the tomb when Juliet wakes up. Then they will escape to Mantua to live. However, the message never reaches Romeo. Instead, the next day a servant who does not know Friar Laurence's plan tells Romeo of Juliet's death.

**Chorus:** Romeo has not the message read.  
Instead he is told his wife is dead.

He now buys some poison to take his own life  
When he lies in the tomb next to his wife.

To Verona he rides, to face his fate.  
He'll see his Juliet; his grief is so great.

**Narrator 3:** When Romeo reaches the tomb, he sneaks inside.  
Thinking Juliet is really dead, he swallows the poison.  
Then Juliet wakes up.

*(Enter Romeo. He sees Juliet lying on a table. He crosses to her.  
He looks closely at her.)*

**Romeo:** *(Cries)* Ah, dear Juliet.  
Why are you yet so **fair**?  
I will **stay** with you and never from this  
palace of dim night depart again.  
Here I will set up my ever-lasting rest.  
**Eyes**, look your **last**!  
**Arms**, take your last **embrace**! *(He hugs her.)*  
*(He takes out the poison and holds it up.)*  
**Here's** to my **love**. *(He drinks.)*  
The drugs are quick. **Thus**, with a **kiss**, I **die**!  
*(He dies next to her.)*  
*(Juliet wakes up and sees he is dead.)*

**Juliet:** (*Groggy*) Where is my lord? (*She looks around.*)

Where is my Romeo?

(*She sees him lying beside her.*)

O **Romeo! Dead?** (*She takes the bottle.*)

What's here?

**Poison** I see has been his timeless end.

(*She drinks from the empty bottle.*)

O *churl*! Drunk **all** and left no friendly drop to help me after?

*churl—one who is selfish*

(*She hears someone coming.*) I must be brief!

(*She takes Romeo's dagger.*)

O happy dagger! **This** is thy sheath.

**There rust,** and let me **die!**

(*She stabs herself and falls.*)

**Narrator 4:** When the Capulets and Montagues find their children are dead, they agree to give up their feud and join hands in friendship.

(*All come on stage and gather around Romeo and Juliet.*)

(*Capulet and Montague slowly shake hands.*)

**All:** A gloomy **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.



## Questions



1. Why doesn't the Friar's plan work?
2. a) What is in the bottle that Romeo takes into the tomb?  
b) What does he do with it?
3. How does Juliet take her life?
4. What do the Montagues and Capulets do after they discover the two bodies?
1. a) What lessons for life can you learn from the characters and events in Romeo and Juliet?  
b) What could have been done differently to avoid such a tragic end?

## Curtain





# Life and Times of Will Shakespeare: Outline

**Instructions:** The following outline is all about the life and times of William Shakespeare. Read and discuss it with your teacher.

## William Shakespeare

William Shakespeare is the most quoted author in the history of the English language. His plays and characters will forever capture our imaginations and teach us about life.

### III. Early Life

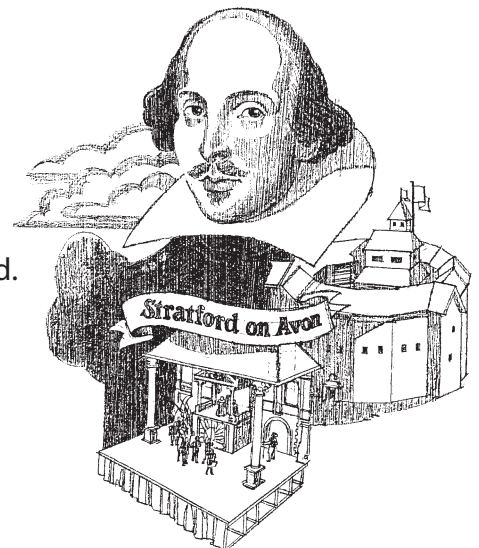
- A. Born April 23, 1564, Stratford-upon-Avon, a small market town
- B. Father—John—a glover, tanner, merchant, town Alderman
- C. Mother—Mary Arden—daughter of a prosperous family
- D. Attended Stratford Grammar School 10 hours a day
  - 1. Studied Latin and Greek
  - 2. Read ancient classics
- E. 1577 possibly dropped out of school to help father
- F. 1582 Married—Anne Hathaway
- G. 1583 Daughter born—Susanna
- H. 1585 Twins born—Judith and Hamnet

### IV. Later Life

- A. Late 1580s moved to London, probably joined a company of players
- B. 1592–1611 wrote 31 plays, visited family and invested in Stratford
- C. 1596 Coat of Arms granted to Shakespeare's father
- D. 1597 Purchased new home in Stratford
- E. 1599 Helped build the Globe Theatre for The Lord Chamberlain's Men
- F. 1603 Queen Elizabeth I dies
  - 1. James I now king
  - 2. The Lord Chamberlain's Men become The King's Men
- G. 1611 Last play—*The Tempest*, retired to Stratford
- H. Died April 23, 1616
- I. 1623 First Folio edition of 16 plays published

William Shakespeare is buried in Holy Trinity Church at Stratford, England. On his tombstone is the following inscription:

"Good friend, for Jesus' sake forbear  
To dig the dust enclosed here.  
Blessed be the man that spares the stones,  
And cursed be he that moves my bones."





# *Life and Times of Will Shakespeare: Shakespeare Rap*

**Instructions:** Following is an easy-to-learn rap about the life and times of Will Shakespeare. It is a quick and entertaining way for you to learn the facts of the outline in Part 1. Read and follow along silently as your teacher reads the rap for the first time. Each line is spoken to a count of 4. Say the rap together, keeping the beat. Notice that the beat will always fall on the capitalized words. You will be assigned one part of the rap to learn in a group. Practice it every night so you will know it well enough to perform at the end of the *Romeo and Juliet* unit. Feel free to make sound effects and hand gestures like a real rapper you might see on television!

Come and LISTen to my STOrY, COME and gather NEAR.  
 'bout a MAN who was a WRItter, called WILLie ShakesPEARE.  
 It was DURING the TIME of GOOD Queen BESS.  
 ENGLand was the PLACe where we LEARN the REST.

Now WILL's ol' MAN was JOHN, by NAME.  
 Got HITCHed to Mary ARden, his WIFE she beCAME.  
 They LIVED in STRATford on the RIVER A-VON  
 Where they BOUGHT a HOUSE and proDUCed a SON.

Will, that is—Poet! Actor! Director! ... Ugh!

Born on APriL 23 in 1564,  
 He would DIE on his BIRTHday in 52 years MORE.  
 At AGE 18 in 1582  
 He MARried his WOMan, a HATHaway, TOO.

ANNE gave BIRTH to their VERY first CHILD.  
 SuSANNA was her NAME; she was WITty and MILD.  
 THEN came TWINS, a MISS and a MISTer.  
 HAMnet was the BOY and JUDith was his SISTER.

A mister! A sister! Oooh! Aah!

WILL left for LONdon, writing PLAYS was his GAME.  
 With some FRIENDS he built a THEater. The GLOBE was its NAME.  
 He ACTed and diRECTed, he WROTE and inVESTed,  
 And by 1603 "The King's MEN" were proTECTed.

FOUR hundred YEARS have COME and have GONE.  
 But SHAKESpeare's PLAYS are STILL going STRONG.  
 He INfluenced our LANGUage in EVery WAY  
 And HE is still well-LOVed to this VERY DAY.