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Brighter Thinking



Romeo and Juliet

GCSE English Literature for AQA

Teacher's Resource

CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title:

www.cambridge.org/ukschools/9781107454798 (Free online)

www.cambridge.org/ukschools/9781107454781 (Cambridge Elevate-enhanced Edition)

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First published 2015

A catalogue record for this publication is available from the British Library

ISBN 978-1-107-454798 Free online

ISBN 978-1-107-454781 Cambridge Elevate-enhanced Edition

Additional resources for this publication at www.cambridge.org/ukschools

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The publishers would like to thank Rob Smith for his contribution to this Teacher's Resource.

Contents

Introduction from the Series Editor	3
Digital assets on Cambridge Elevate	4
Assess to Progress on Cambridge Elevate	5
Planning support for <i>Romeo and Juliet</i>	7

Unit-by-unit guidance

Part 1: Exploring the play

Unit 1 Act 1: Prospects and problems	16
Unit 2 Act 2: Making the match	20
Unit 3 Act 3: Murder and separation	23
Unit 4 Act 4: A wedding and a funeral	26
Unit 5 Act 5: Ends and endings	29

Part 2: The play as a whole

Unit 6 Plot and structure	32
Unit 7 Context, setting, stagecraft, theatricality and performance	34
Unit 8 Character and characterisation	36
Unit 9 Ideas, perspectives and themes	38
Unit 10 Language, form and structure	40
Preparing for your exam	42

Introduction from the Series Editor

Change and challenge in GCSE English Literature

The changes to GCSE English Literature will have a significant impact on teaching and learning, as well as on course planning and management.

- First, the curriculum will be more rigidly defined than in previous GCSEs, with limited scope for teachers' choices of texts and tasks, as set texts are prescribed for study.
- Second, the mode of assessment will be very different; it will be based entirely on end-of-course exams, without reference to texts in the exam room. Though upcoming cohorts of students will quickly accept what will become the normal situation for them, these changes will require adjustment by teachers used to previous systems.

Some of the AQA set texts are the same as those from previous GCSE specifications, so you will be able to build on established knowledge and practice when resourcing and producing materials. Some of the new texts are well suited for engaging students at Key Stage 4.

Our response to the new 'closed book' GCSEs is a skills-based approach to English Literature. We focus on the assessment objectives underpinning the new GCSE: these are not fundamentally different from those that came before, with a familiar focus on personal response to texts and analysis of writers' ideas and writers' craft.

The student books

All the student books in this series are based on what students need to be successful in the new GCSE. They are all designed to support students in meeting the assessment objectives and succeeding under the conditions they will find in the exams. Most importantly, they are built on an understanding of what skills matter across all texts and across all exam questions: the skills of responding, interpreting, analysing, comparing, evaluating and contextualising. These core skills are systematically reinforced throughout the books by reference to authors' ideas and their relevance to readers then and now, as well as to authors' craft in a genre by structure and use of language.

The student books are organised so that, in Part 1, students can use them as they read through the texts. Units 1–5 will help them to notice important aspects of ideas and writing craft, and give them prompts to practise their skills and develop their notes so that they can use them later as revision. They also provide guidance on writing about reading for maximum effect in the exam, with examples they can use to check their own writing. Part 2 takes a broader view of the essential study focus areas of GCSE Literature. These units help students to develop their skills and their responses even further,

with a clear summary of how key study focus areas can be seen in the text as a whole.

This Teacher's Resource

This Teacher's Resource provides a companion to the *GCSE English Literature for AQA: Romeo and Juliet Student Book*, with a focus on differentiated tasks and attainment for setting student targets. The emphasis throughout, as with the student books, is on engaging the reader as an active interrogator of text and on helping them to reflect on the text's relevance to themselves and others.

At certain points throughout each unit guide you will find markers for Extension topics. Extension activities are available in the Cambridge Elevate-enhanced Edition of this teacher's resource. They provide additional opportunities for interrogating the text and delving deeper into topics and themes raised in the student book.

Combined with the wide range of engaging and stimulating materials on Cambridge Elevate, this Teacher's Resource will help you successfully meet the challenges of the new GCSE by ensuring progression, achievement and – most importantly – an enjoyable experience for you and your students.

Peter Thomas

Digital assets on Cambridge Elevate

The Cambridge Elevate-enhanced Edition of *Romeo and Juliet* features a wide variety of supplementary videos. Actors from the theatre company Four of Swords delve into a variety of ways of interpreting the text, including:

Key performances: some key scenes and speeches are provided to aid with revision and discussion.

Characters in the hot seat: actors playing the characters are asked questions about the motivations for their actions.

Interpretation discussions: actors and directors discuss or debate the way they would prefer to interpret the characters in the text, informing their own performances.

Characters on trial: speeches for the prosecution and defence set up a debate for students – does Shakespeare present the characters as ‘guilty’, ‘innocent’ or a mixture of both?

Language discussions: the actors discuss the language of the text, interrogating the ways it is used to create atmosphere and meaning.

Pitching productions: a directors’ debate about the validity of different interpretations and staging of the text.

The prime purpose of these videos is to bring a variety of voices into the classroom. Nothing motivates students more powerfully than exposure to actual artists and differing viewpoints.

The length of the videos is tailored to the needs of the classroom. Clips last no longer than five minutes; long enough to provide food for thought, but short enough to allow plenty of lesson time.

Videos and other media resources can be accessed from the ‘Media Library’ tab in the contents listing of the Cambridge Elevate-enhanced Edition of the *Romeo and Juliet* Student Book, or they can be accessed directly from the page as you are reading through the units onscreen. This offers you teaching options: you can ask students to watch videos at home or use them to inspire classroom discussion.

Overall, the series aims to provide a blended resource in which print books, digital editions, video and audio combine to give a 21st-century flavour to English Literature teaching and learning.

Assess to Progress on Cambridge Elevate

The Cambridge Elevate-enhanced Edition of the *Romeo and Juliet* Student Book includes built-in assessment support 'Assess to Progress'. For meeting the challenge of terminal GCSE exams and the requirement to report students' progress, in the absence of controlled assessment and National Curriculum levels to act as benchmarks, this Assess to Progress can help you with:

- planning – using pre-defined assessments straight from the student books
- marking – unpacking the assessment objectives into key skills
- AfL – enabling students to see criteria against which they are assessed
- reporting – measuring and demonstrating students' progress over time.

Unpacking the assessment objectives

At the heart of this assessment support are Ofqual's assessment objectives (AOs), a safe benchmark against which to measure students' progress, since these AOs are what students will be tested on in their final exams. We have worked with experienced examiners and teachers to unpack these assessment objectives – to break each one down into a key criterion or skill against which a student can be assessed when they complete a piece of work. For example, AO1 for GCSE English Literature is:

Read, understand and respond to texts. Students should be able to:

- *maintain a critical style and develop an informed personal response*
- *use textual references, including quotations, to support and illustrate interpretations.*

We have broken this down into three skills:

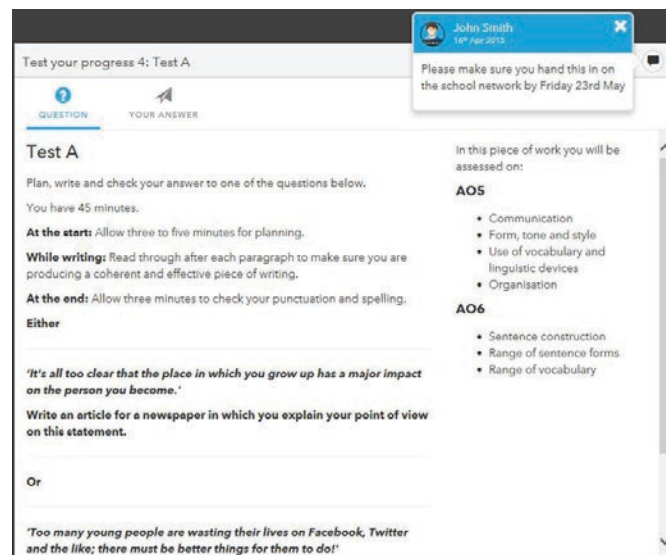
- response to text and activity
- comparison of texts
- use of references.

For each assessment opportunity on Cambridge Elevate we have identified all the different assessment criteria from the range of GCSE English Literature AOs – this could be all of the three criteria above for AO1 (or anything up to three), as well as other criteria we have broken down from any of the other AOs.

Planning

All assessment opportunities on Cambridge Elevate are taken directly from the *Romeo and Juliet* Student Book. These assessment opportunities comprise all the 'Getting it into writing' features at the end of each unit, together with the writing activities in the 'Preparing for your exam' section of the book.

You can add a note to each assignment for your students with any tips or information for completing it. When your students open the link to the assignment on Cambridge Elevate they will see this note, as well as the question/s from the student book and the assessment criteria they will be marked against.



Students can write their responses to questions and submit them on Cambridge Elevate. Students can also link to external files, for example, on Google Drive, Dropbox or the school's VLE.

Marking

For each student book assessment opportunity on Cambridge Elevate we have identified the assessment criteria (see above) that the activity will be assessed against. Each of these criteria is measured in a five-stage scale:

Stage 5: Sophisticated and independent

Stage 4: Assured and developed

Stage 3: Secure and explained

Stage 2: Aware and supported

Stage 1: Simple

To help you determine which stage your student is at for each assessment criteria, we include a guidance statement. This brief statement outlines, in general terms, what you could expect of a student's performance of a particular skill at each of stages 1 to 5.

For selected student book assessment opportunities we also include example answers with examiner-style comments, at each of stages 1 to 5. Used in addition to the guidance statements for the assessment criteria, these can help you benchmark your students' performance. For the *Romeo and Juliet* Student Book, the assessment opportunities that include example answers are the 'Getting it into writing' activities in Units 3 and 5.

We also include the facility for you to enter an overall score for each student's work. Cambridge Elevate will not automatically calculate this overall score – this is for you to determine based on all the assessment criteria scores (stages 1 to 5) you have assigned, your reading of example answers where these are included, and knowledge of your students.

Finally, in the 'My response' tab, you can include a feedback note to each of your students, accompanying the scores you have assigned them.

Assessment for Learning

We provide support for Assessment for Learning (AfL) by allowing your students to see the unpacked assessment objective criteria for themselves, and the guidance statements for stages 1 to 5, each time they take a student book assessment activity on Cambridge Elevate. This way, students can see the criteria against which they will be assessed, and how they can perform well, while completing their activity.

When students have submitted their work and you have marked it, they can also see – where included – example answers at stages 1 to 5 to help them understand how to improve their work and develop their skills. Using the 'Improvement note' tab, students can make notes to help with their consolidation and revision (for example, what they have done well and how they could improve), taking responsibility for their own learning.

Reporting

All your students' scores – assessment objective criteria scores and overall percentage scores – can be exported for download (for example, into an Excel spreadsheet) or for upload (for example, to your VLE).

STUDENT ID	STATUS	DATE	SCORE
Kate Green	MARKED	15th Apr 2015	73%
Ben Jones	MARKED	15th Apr 2015	67%
Chloe McDonald	NOT RECEIVED		0%
Jodie Wilkinson	NOT RECEIVED		0%
Liam Clark	NOT RECEIVED		0%

Scores can be exported both by individual student and by class; they can also be exported activity by activity or for activities over a period of time which you set.

This offers you flexibility of reporting – for your senior management team, for parents, for Ofsted and for Progress 8.

Watch the video walkthrough online
<https://vimeo.com/126470260>

Planning support for *Romeo and Juliet*

This Planning map has been put together to provide brief guidance and suggestions about how the activities in the Student Book might be approached.

There are discrete columns which separate out activities into the three principal domains of English: Reading, Writing and Spoken Language. There are further columns which indicate assessment opportunities and signal links to the additional resources on Cambridge Elevate.

Many of these divisions are quite subjective and it is quite possible (indeed desirable) to approach the activities open-mindedly. You may feel that an activity positioned in the 'Reading' column might provide excellent opportunities for a written follow-up or, perhaps, a piece of formal assessment. For example, a reading activity asking students to read and analyse a text could easily be adapted to focus on a written outcome. This could then be self-assessed or peer-assessed or, indeed, summatively assessed.

Similarly, opportunities for homework or further work beyond the classroom have been suggested. But you, as the class teacher, are in the best position to identify and select meaningful and appropriate activities at relevant moments for your Planning support. And, of course, you will be familiar with your students and can therefore pitch those assignments more purposefully at their specific needs and abilities.

This Planning map is a map of possible learning activities and opportunities which provides, at a glance, their scope and range across all five acts, to help you put together your own Planning support. None of the activities are prescriptive, and you are not obliged to follow the chronological order in which they are catalogued. If you choose to read the text through quickly without tackling any of the activities, then you can be more creative about how you direct your students towards them. The key is not to be confined or restricted by an approach that is too mechanistic or predictable: variety is essential.

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 1: How does Shakespeare open the play in Act 1?</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the way in which Shakespeare opens the play and establishes key ideas and context the way in which he presents characters the social, cultural and historical setting of the play the use of language, form and structure. 	<p>Consider how and when each act will be read. There are focused activities for reading below, but students may benefit from a read-through of each scene before tackling these activities.</p> <p>Reading based activities in this unit are:</p> <p>R1 Read and analyse the Prologue</p> <p>R2 Read and analyse the quarrel which opens Act 1 Scene 1</p> <p>R3 Exploring Benvolio's character</p> <p>R4 The use of prose and blank verse in Act 1 Scene 1</p> <p>R5 Lord Capulet in Act 1 Scene 2</p> <p>R6 Benvolio in Act 1 Scene 2</p> <p>R7 The interaction between Juliet, Lady Capulet and the Nurse in Act 1 Scene 3</p> <p>R8 The relationship between Romeo and Mercutio</p> <p>R9 Focus on the meeting between Romeo and Juliet in Act 1 Scene 5 (exploring sonnet and use of rhyme)</p> <p>R10 Focus on Juliet's use of language in response to Romeo</p>	<p>Writing based activities in this unit are:</p> <p>W1 A teaser-trailer based on Act 1</p> <p>W2 Comparing the Montague and Capulet families based on information from the Prologue</p> <p>W3 Notes to accompany photographs from the Prologue</p> <p>W4 A flow diagram for the presentation of Lord Montague</p> <p>W5 Write a modern English version of Romeo and Juliet's sonnet exchange</p>	<p>Spoken language based activities in this unit are:</p> <p>SL1 A discussion of the context for the quarrel in Act 1 Scene 1</p> <p>SL2 An analysis of the Prologue</p> <p>SL3 Director's advice to the Prince in Act 1 Scene 1 about how to deliver his lines</p> <p>SL4 A comparison of family life in Elizabethan/modern times</p> <p>SL5 Exploration of the relationship between the three women in Act 1 Scene 3</p> <p>SL6 A group discussion about staging a modern version of Act 1 Scene 5</p>	<p>A1 Peer assessment of the teaser-trailer (W1)</p> <p>A2 The meeting between Romeo and Juliet – assessing specimen answers</p> <p>A3 Writing about the Prince's address to his subjects in Act 1 Scene 1</p> <p>A4 Exploring the theme of fate in Act 1 Scene 1</p>	<p>Video: <i>Romeo and Juliet</i>: plot summary</p> <p>Video: The Prologue: the ending before the beginning</p> <p>Video: A discussion about the Prologue</p> <p>Video: Rebellious subjects: the Prince's speech in Act 1 Scene 1 (72–94)</p> <p>Video: The Queen Mab speech: Act 1 Scene 4 (53–94). A discussion about Mercutio</p> <p>Video: The lovers meet: Act 1 Scene 5 (92–109)</p> <p>Video: Two directors discuss their approach to the sonnet in Act 1 Scene 5 (92–109)</p> <p>Video: Act 1 Scene 5 (92–109) – directed in a 'romantic' way</p> <p>Video: Act 1 Scene 5 (92–109) – directed as if the lovers are 'fooling around'</p> <p>Assess to progress: Getting it into writing</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 2: How does Shakespeare develop the play in Act 2? The focus is on:</p> <ul style="list-style-type: none"> getting an overview of the plot of Act 2 the use of characters, ideas and language ways in which the action may be presented in performance. 	<p>Reading based activities in this unit are:</p> <p>R1 Explore the imagery in Romeo and Juliet's lines at the beginning of Act 2 Scene 2</p> <p>R2 Explore Juliet's use of language in Act 2 Scene 2 and link to characterisation</p> <p>R3 Read Friar Lawrence's speeches in Act 2 Scene 3 focusing on rhyming couplets</p> <p>R4 Mercutio in Act 2 Scene 4 (linked to hot seat SL6)</p> <p>R5 The Nurse in Act 2 Scene 4</p> <p>R6 Prepare director's notes in Act 2 Scene 5</p> <p>R7 Explore Friar Lawrence's language in Act 2 Scene 6</p> <p>R8 Questions for Juliet in Act 2 Scene 6</p> <p>R9 Read the whole of Act 2 in preparation for W12</p> <p>R10 Extension reading</p>	<p>Writing based activities in this unit are:</p> <p>W1 A diary entry – original writing</p> <p>W2 Scriptwriting – the Prologue in modern English</p> <p>W3 A graphic organiser comparing Mercutio and Benvolio</p> <p>W4 A storyboard of Act 2 Scene 2</p> <p>W5 Analysing Juliet's quotations</p> <p>W6 A table comparing Romeo and Friar Lawrence in Act 2 Scene 3</p> <p>W7 A spider diagram – Friar Lawrence in Act 2 Scene 3</p> <p>W8 Analysing the Nurse in Act 2 Scene 4</p> <p>W9 Director's notes on Juliet (and the Nurse) in Act 2 Scene 5</p> <p>W10 Examining Friar Lawrence's language in Act 2 Scene 6</p> <p>W11 Preparing questions for Juliet in Act 2 Scene 6</p> <p>W12 Essay plans on young/old or the effect of love on the behaviour of young people in Act 2</p>	<p>Spoken language based activities in this unit are:</p> <p>SL1 Describing staging the balcony scene</p> <p>SL2 Defining the most important episodes in Act 2 Scene 2</p> <p>SL3 Pair discussion of Act 2 Scene 3</p> <p>SL4 Pair discussion of rhyme in Act 2 Scene 3</p> <p>SL5 Exploring 'grace' and 'rude will' in small groups</p> <p>SL6 Hot seat Mercutio Act 2 Scene 4</p> <p>SL7 Discussion about the presentation of the Nurse in Act 2 Scene 5</p> <p>SL8 Directing Juliet in response to the Nurse in Act 2 Scene 5, in pairs</p> <p>SL9 The context of marriage in Act 2 Scene 6</p> <p>SL10 Discussion about major/minor characters</p>	<p>A1 Peer assessment of storyboarding (W4)</p> <p>A2 Self-assessment of W5</p> <p>A3 Juliet's quotations (W5)</p> <p>A4 The Nurse in Act 2 Scene 4 (W8)</p> <p>A5 Director's notes about Juliet in Act 2 Scene 5 (W9)</p> <p>A6 Friar Lawrence's language in Act 2 Scene 6 (W10)</p> <p>A7 Final essay for W12 – peer assessment and self-improvement targets</p>	<p>Video: The balcony scene: Act 2 Scene 2</p> <p>Assess to progress: Getting it into writing</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 3: How does the plot develop in Act 3?</p> <p>The focus is on:</p> <ul style="list-style-type: none"> plot, character and ideas Shakespeare's use of language, imagery, form and structure ways in which the action may be presented in performance. 	<p>Reading based activities in this unit are:</p> <p>R1 A summary of Act 3</p> <p>R2 Focus on Act 3 Scene 1 looking at 'action shots'</p> <p>R3 Focus on key lines in Act 3 Scene 1</p> <p>R4 Juliet's soliloquy in Act 3 Scene 2</p> <p>R5 The Nurse and Juliet in Act 3 Scene 2</p> <p>R6 Romeo and Friar Lawrence – the opening to Act 3 Scene 3</p> <p>R7 Lady Capulet, Juliet and the Nurse in Act 3 Scene 5</p>	<p>Writing based activities in this unit are:</p> <p>W1 A letter about loss and separation</p> <p>W2 Sequencing and analysis of quotations in Act 3 Scene 1</p> <p>W3 Spider diagrams about Romeo in Act 3 Scene 1</p> <p>W4 Antitheses in Juliet's language in Act 3 Scene 2</p> <p>W5 Writing about Juliet's emotions in Act 3 Scene 2</p> <p>W6 A flow diagram about Friar Lawrence in Act 3 Scene 3</p> <p>W7 A storyboard of Act 3 Scene 3</p> <p>W8 Focus on Romeo's language in Act 3 Scene 3</p> <p>W9 Capulet and Lady Capulet's relationship in Act 3 Scene 4</p> <p>W10 Director's notes on Capulet and Lady Capulet's relationship in Act 3 Scene 4</p>	<p>Spoken language based activities in this unit are:</p> <p>SL1 Discussion of the issue of separation</p> <p>SL2 Directing the fight scene</p> <p>SL3 Discussion about Romeo being 'effeminate' in Act 3 Scene 1</p> <p>SL4 Romeo's thought bubbles in Act 3 Scene 1</p> <p>SL5 Exploration of 'fortune's fool'</p> <p>SL6 Exploration of the change in Juliet in Act 3 Scene 2</p> <p>SL7 Discussion about Juliet's language in the soliloquy in Act 3 Scene 2</p> <p>SL8 A group discussion about Juliet's response to Romeo's banishment in Act 3 Scene 2</p> <p>SL9 Discussion about Romeo and Friar Lawrence in Act 3 Scene 3</p> <p>SL10 Exploration of the context of Act 3 Scene 4</p> <p>SL11 The issue of disobedience – linked to Act 3 Scene 5</p> <p>SL12 Lord Capulet in Act 3 Scene 5</p> <p>SL13 Extension – discussing film versions of Act 3 Scene 1</p>	<p>A1 Peer assessment and comment on directing the fight scene (SL2)</p> <p>A2 Romeo's banishment and its consequences</p> <p>A3 Presentation of the young men in Act 3 Scene 1</p> <p>A4 How dialogue and action are used to present Friar Lawrence in Act 3 Scene 3</p>	<p>Video: The actors work through Mercutio's death: Act 3 Scene 1 (78–106)</p> <p>Video: Juliet learns of Tybalt's death: Act 3 Scene 2 (74–84)</p> <p>Video: The unhappy couple are parted: Act 3 Scene 5 (1–59). A discussion about language</p> <p>Video: Capulet threatens his daughter: Act 3 Scene 5. The actors work on the scene</p> <p>Video: The Nurse tells Juliet to marry Paris: Act 3 Scene 5 (213–234)</p> <p>Assess to progress: Getting it into writing</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 4: How does Shakespeare move his characters from joy to grief in Act 4? The focus is on:</p> <ul style="list-style-type: none"> the presentation of Juliet's feelings at this stage Shakespeare's use of language and imagery, and its impact on the audience ways in which the action may be presented in performance. 	<p>Reading based activities in this unit are:</p> <p>R1 Read audience responses to the beginning of Act 4</p> <p>R2 Read from line 44 of Act 4 Scene 1 to the end of the scene, focusing on illness and death</p> <p>R3 Focus on Juliet's relationship with the Friar</p> <p>R4 Read the Friar's long speech in Act 4 Scene 1</p> <p>R5 Read Juliet's soliloquy in Act 4 Scene 3</p> <p>R6 Read Act 4 Scene 5</p>	<p>Writing based activities in this unit are:</p> <p>W1 Exploring characters' contributions to Act 4</p> <p>W2 Linking events of Act 4 to previous acts</p> <p>W3 Writing about Paris and Juliet in Act 4 Scene 1 then about Juliet</p> <p>W4 Annotation of Juliet's speech in Act 4 Scene 1 exploring repetition and rhyme</p> <p>W5 Rewriting the Friar's speech (R4) in modern English</p> <p>W6 Analysing the Friar's speech</p> <p>W7 Writing about Juliet's imagery in Act 4 Scene 3</p> <p>W8 Exploring the characters' entrances in Act 4 Scene 5</p> <p>W9 Writing about the mourners in Act 4 Scene 5</p> <p>W10 Creating a storyboard of Act 4 Scene 5 in preparation for filming</p>	<p>Spoken language based activities in this unit are:</p> <p>SL1 Discussion about audience responses (R1)</p> <p>SL2 Rehearsal of the opening of Act 4 Scene 1</p> <p>SL3 Discussion about Paris and Juliet in Act 4 Scene 1</p> <p>SL4 Directing a rehearsal of Juliet's speech in Act 4 Scene 1</p>	<p>A1 How does Shakespeare present Juliet at this point in the play?</p> <p>A2 Exploring how Shakespeare presents Juliet's character in Act 4</p>	<p>Video: The Nurse believes Juliet is dead: Act 4 Scene 5 (49–54)</p> <p>Assess to progress: Getting it into writing</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 5: How does Shakespeare close the play in Act 5?</p> <p>The focus is on:</p> <ul style="list-style-type: none"> Shakespeare's choice of ending for the play the way Shakespeare presents the deaths of Romeo and Juliet Shakespeare's use of language and structure, and its impact on the audience the ideas in Act 5 and how they could be presented in performance. 	<p>Reading based activities in this unit are:</p> <p>R1 Read the plot summary of Act 5</p> <p>R2 Explore Romeo's dialogue with Balthasar in Act 5 Scene 1</p> <p>R3 Read Romeo's speech in Act 5 Scene 1</p> <p>R4 Explore Paris' soliloquy in Act 5 Scene 3</p> <p>R5 Read part of Act 5 Scene 3 focusing on the Watchmen</p> <p>R6 Revise notes on fate and fortune</p>	<p>Writing based activities in this unit are:</p> <p>W1 Writing about the two Friars' contributions to the plot based on Act 5 Scene 2</p> <p>W2 Identifying themes in Act 5 Scene 2</p> <p>W3 Comparing Romeo's treatment of Balthasar with Paris and his page in Act 5 Scene 3</p> <p>W4 Considering Romeo's death and the structure of the play</p> <p>W5 Juliet's death in Act 5 Scene 3</p> <p>W6 The Prince's speech in Act 5 Scene 3</p> <p>W7 Considering the two families' responses to the tragedy</p> <p>W8 The Prince's punishments</p> <p>W9 Writing a letter to Juliet</p> <p>W10 Changing the play into a comedy</p>	<p>Spoken language based activities in this unit are:</p> <p>SL1 Discussion of fate and destiny in Act 5</p> <p>SL2 Exploring examples of death and dying in Act 5</p> <p>SL3 Discussion of the lovers' journey in the play</p> <p>SL4 Discussing sleep and dreams based on Act 5 Scene 1</p> <p>SL5 Considering whether to cut part of the Apothecary scene in Act 5 Scene 1</p> <p>SL6 Discussion of the Apothecary scene in Act 5 Scene 1</p> <p>SL7 Trusting Romeo and Paris' words in Act 5 Scene 3</p> <p>SL8 Directing the opening of Act 5 Scene 3</p> <p>SL9 Discussion of images based on Act 5 Scene 3</p> <p>SL10 Considering the Friar's language in Act 5 Scene 3</p> <p>SL11 Thinking about Lady Montague's death in Act 5 Scene 3</p> <p>SL12 Would you cut the Friar's long speech in Act 5 Scene 3?</p> <p>SL13 The Prince's closing speech</p>	<p>A1 Considering Act 5 in terms of its resolution of the action, themes and ideas and use of language</p> <p>A2 Considering how Shakespeare presents fate in Act 5 Scene 3 and in the play as a whole</p> <p>A3 Considering the theme of death in Romeo's soliloquy in Act 5 Scene 3</p> <p>A4 Considering whether Juliet is the central character</p>	<p>Video: Where does the script of the play come from?</p> <p>Video: The deaths of Romeo and Juliet: Act 5 Scene 3</p> <p>Video: A glooming peace: Act 5 Scene 3 (305–310)</p> <p>Video: Why do Romeo and Juliet die?</p> <p>Assess to progress: Getting it into writing</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 6: Plot and structure – How does Shakespeare take the audience on a journey in <i>Romeo and Juliet</i>?</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the structure and development of the plot the theatricality and dramatic impact of the play how the language and action of the play develop. 	<p>Reading and reading-based activities in this unit are:</p> <p>The plot</p> <p>The sub-plots</p> <p>Classical tragedy</p> <p>How <i>Romeo and Juliet</i> is a tragedy</p> <p><i>Romeo and Juliet's</i> potentially comic elements</p> <p>The five-act structure</p> <p>The speed of the action</p> <p>R1 Read quickly through the play to find two contrasting scenes</p>	<p>Writing based activities in this unit are:</p> <p>W1 Adding to a short plot outline of the play</p> <p>W2 Storyboard the play</p> <p>W3 Writing about a designated sub-plot</p> <p>W4 Sticky-note responses to R1</p> <p>W5 Short summaries of each scene to create a timeline for the play</p> <p>W6 Reducing each scene to a short phrase or single word</p>	<p>Spoken language based activities in this unit are:</p> <p>SL1 Comparing responses to W1</p> <p>SL2 Discussing a designated sub-plot</p>	<p>Units 6–10 stand in contrast to the main body of the Student Book, which incorporates opportunities for assessment within its individual chapters.</p> <p>Since Units 6–10 focus more on context and overview, they provide greater opportunities for wider reading and drawing together of ideas, responses and thinking based on the earlier units.</p> <p>However, all of the activities listed in the reading, writing and spoken language columns could be linked to formal or informal assessment.</p> <p>In addition, all the activities based on reading or writing skills could be set as a homework activity.</p>	<p>Video: <i>Romeo and Juliet</i>: plot summary</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 7: Context, setting, theatricality, stagecraft and performance</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the views of Shakespeare's audience versus 21st-century audiences the different contexts of production the ways in which action can be presented on stage the relationship between language and stage action performance conditions. 	<p>Reading and reading-based activities in this unit are:</p> <p>In Shakespeare's theatre</p> <p>In modern theatre</p> <p>Key moments when staging <i>Romeo and Juliet</i></p> <p><i>Romeo and Juliet</i>: performance history</p> <p>R1 Read the play focusing on changes of location</p>	<p>Writing based activities in this unit are:</p> <p>W1 Using an illustration of The Globe Theatre to explore performing the opening scene</p> <p>W2 Staging a key episode or moment</p>	<p>Spoken language based activities in this unit are:</p> <p>SL1 Talking about attending a performance in Shakespeare's time</p> <p>SL2 Discussion of the dramatic effect of changes of location (linked to R1)</p> <p>SL3 Directing the play: where would you set it?</p> <p>SL4 Discussing the feud</p> <p>SL5 Appealing to a modern audience</p> <p>SL6 Discussion about already knowing the story</p>		<p>Video: Two directors pitch their production of <i>Romeo and Juliet</i></p> <p>Video: Four different production styles for the play</p>
<p>Unit 8: Character and characterisation</p> <p>The focus is on:</p> <ul style="list-style-type: none"> understanding and exploring characters how characters represent ideas and attitudes how Shakespeare presents characters how characters change. 	<p>Reading and reading-based activities in this unit are:</p> <p>Character or construct?</p> <p>Major and minor characters: including Romeo, Juliet and Mercutio</p> <p>R1 Read through the play to track a character's actions</p> <p>R2 Read through the play to track a character's words</p>	<p>Writing based activities in this unit are:</p> <p>W1 + W2 Writing linked to R1 and R2</p> <p>W3 Summarising character</p> <p>W4 Directing the actor: how to deliver a key part of a scene</p> <p>W5 Retelling a key incident from a chosen character's perspective</p>	<p>Spoken language based activities in this unit are:</p> <p>SL1 Defining major or minor characters</p> <p>SL2 Discussing contrasting images of Romeo</p> <p>SL3 Discussing contrasting images of Juliet</p> <p>SL4 Casting the parts of Romeo and Juliet</p> <p>SL5 Linking contemporary pictures to characters</p>		<p>Video: Romeo in the hot seat</p> <p>Video: The Friar in the hot seat</p> <p>Video: The Nurse in the hot seat</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 9: Ideas, perspectives and themes</p> <p>What big ideas dominate <i>Romeo and Juliet</i>?</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the major ideas in the play how these are communicated to the audience different interpretations and perspectives on the play. 	<p>Reading and reading-based activities in this unit are:</p> <p>Themes in <i>Romeo and Juliet</i></p> <p>Light and darkness</p> <p>Fortune: the power of fate over individuals</p> <p>Fathers and daughters</p> <p>Young and old, fast and slow</p> <p>Thought and feeling</p> <p>Love and hate, life and death</p> <p>R1 Revise the play tracking a specified theme</p>	<p>Writing based activities in this unit are:</p> <p>W1 Producing a wall poster based on R1</p>	<p>Spoken language based activities in this unit are:</p> <p>SL1 Considering fate: the way the play balances personal decisions against impersonal events</p> <p>SL2 Arguing for or against sympathy for the Capulet parents</p>		<p>Video: A discussion about the adults in the play</p> <p>Video: Who is more responsible for the deaths of Romeo and Juliet?</p>
<p>Unit 10: Language, form and structure in <i>Romeo and Juliet</i>.</p> <p>The focus is on:</p> <ul style="list-style-type: none"> analysing and exploring language in the play exploring and interpreting links between character and language identifying and analysing common images and features of language. 	<p>Reading and reading-based activities in this unit are:</p> <p>The use of images, including similes, metaphors and personification</p> <p>Repeated images</p> <p>Confusions and contradictions, including oxymorons and antitheses; puns</p> <p>Verse and prose</p> <p>R1 Trace images of light, death and speed in the play (linked to Romeo and Juliet's relationship)</p> <p>R2 Explore the language features of Act 1 Scene 1</p> <p>R3 Explore rhyme in the play with particular focus on Romeo and Juliet's sonnet exchange in Act 1 Scene 5</p>	<p>Writing based activities in this unit are:</p> <p>W1 Annotating pictures based on R1</p> <p>W2 Exploring and analysing the language features in a chosen scene</p>			

1 Prospects and problems

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characterisation and language in Act 1. At the end of the unit students should:

- understand Shakespeare's decision about how to open the play
- explain the way Shakespeare establishes character
- understand Shakespeare's ideas in the play, and the social and political context
- be able to analyse Shakespeare's use of language, form and structure
- understand how to develop their written response skills.

GETTING STARTED – THE PLAY AND YOU

Thinking about the opening of the play

- 1 One of the pleasures (and sometimes pains!) when beginning a study of *Romeo and Juliet* is that students already know much about what happens in the play, but they are also full of misconceptions or have gaps in their knowledge. You could ask students to write down what they know already on sticky notes and pool their ideas in groups. Then each group can 'present' their ideas to the rest of the class, before beginning activity 1.
- 2 This is another good spoken language activity. In addition to the three questions in the Student Book, you might explore some of the reasons why arguments begin, and gradually feed in the idea of the 'ancient grudge' between the Montagues and Capulets. Shakespeare never explains the cause: you could elicit ideas from the students.

GETTING CLOSER – FOCUS ON DETAILS

How does Shakespeare use Act 1 to get the audience involved?

This section provides a brief outline of Act 1.

Watch the three-minute summary of the play on Cambridge Elevate, but focus only on Act 1. Ask students to compare details from the film with details from the written summary in the Student Book and to make comparison charts (note that this activity will also work well for other individual-act summaries later in the Student Book).

You could extend the scope of the summaries by putting students into six groups, giving each group one of the scenes, and encouraging them to add more detail and

quotations from their allocated scene. Students could then select which they think is the most important quotation and explain their choice to the class.

As you continue to work through the play, add the scene and act summaries to a 'plot map' on the classroom wall so that it covers the whole play. This could then be turned into a *Romeo and Juliet* Promenade: have students walk around the classroom pausing at each act (or scene) while they create a short mime or a tableau based on key information from the summary. This can be a very good revision activity to cement students' understanding of the narrative sequence of events in the play. It works equally well if you do it in reverse (from the end of the play back to the beginning).

PROLOGUE AND ACT 1 SCENE 1: MAJOR AND MINOR CHARACTERS

Shakespeare's use of fate in the Prologue

- 2 a The hatred between the two families has been going on for a long time as evidenced by the words 'ancient grudge'.
- b Their hatred has turned Verona into a war zone as evidenced by 'new mutiny' and 'Where civil blood makes civil hands unclean'.
- c The two young people will fall in love as evidenced by 'A pair of star-crossed lovers'; 'The fearful passage of their [Romeo and Juliet's] death-marked love'.
- d Their love will end in death for both of them as evidenced by 'A pair of star-crossed lovers take their life'; 'their death-marked love'.
- e There is nothing they can do to stop this as it is all fated to happen, as evidenced by 'A pair of star-crossed lovers take their life'; 'misadventured piteous overthrows [unlucky tragic accidents]'.

Students might not be familiar with the dramatic concept of a Chorus who speaks the Prologue. It could be worth exploring the roots of the role in classical Greek drama and the idea that the Chorus (usually more than one person) did not take part in the action of the play. A more modern drama text with which students might be familiar is Arthur Miller's *A View from the Bridge*. In that play, the character Alfieri (a lawyer) fulfils the role of the Chorus. The play is also a tragedy, and one which follows the classical model pretty closely. You could discuss the following questions with the class:

- How does Shakespeare use the Chorus here? Do you think he is whetting the audience's appetite for what is about to come, and exciting their curiosity about precisely how events will unfold? For example, he tells us that Romeo and Juliet will 'take their life' but gives

no further information. How many other significant events in the play are foreshadowed in the Chorus' speech?

- What would be lost to the play if it began with the fight scene? Consider the very different moods that might be created by the formality of the Chorus' words (a carefully constructed sonnet) and the raucous, vernacular words (in prose) delivered by a group of minor characters.
- Should the Prologue be spoken by a character who is independent of the action of the play or would you have one of the characters 'double' as the Chorus? This is an issue which has often challenged directors. What is to be gained by presenting the Chorus as a character who stands outside the action of the play, as opposed to one who operates within it?
- Keep a lookout for what happens to the Chorus at the beginning of Act 2 (and some critics' suggestion that the Prince takes over the role of the Chorus in the final act). What do you think might be the benefits or drawbacks of modelling the Prince on the kind of role that the Chorus occupies at the start of the play?

One of the main themes of the play is fate; the idea is that the trajectory of the young lovers' lives is already mapped out before they even meet each other, and their tragic destiny is inevitable. This is worth discussing with students. It's also valuable to get them to begin noting down all references to fate as they come across them, so that they have them to hand for use later on when they have worked through more of the play.

Minor characters

Differentiation

- 1 Less confident students may need help with some of the vocabulary in the word bank. You could explore some of the more unfamiliar terms through role-play based on an improvisation, for example, two people at a football match talking about the opposition. This is also a valid way into similar activities later in the unit, which direct students to select words from a text box. Alternatively, you could ask students to sit in a circle, distribute the words (on cards), and have them describe when they have experienced that kind of mood or emotion.
- 2 a Students need to know that 'bite my thumb' was a particularly rude gesture. Dare you discuss (and demonstrate) a modern equivalent? Similarly, 'sir' is used sarcastically, especially as it escalates through repetition. Perhaps students could work in groups of three (as Sampson, Abram and Gregory) to speak aloud lines 37–49 in a variety of different ways, in order to bring out the increasing sarcasm and

contempt between the characters. Groups could then perform their versions in front of the class.

Extension

Major characters

Lady Montague is also a challenge to a production. Her two lines (107–8) are the last she speaks in the play. Even her death in Act 5 is reported rather than seen by the audience. Similarly, the Prince, although a figure of great power and authority, only appears twice more (significantly, in terms of the structure of the play, in Acts 3 and 5).

Ask students to think about why these apparently important characters are given such a limited voice and ask for ideas about how actors might maximise the opportunities provided.

In the case of Lady Montague, you might encourage students to think about why Shakespeare chooses not to provide Romeo with a female adult confidante. You could also point out that he shares his thoughts with Friar Lawrence rather than either of his parents.

What might Shakespeare be suggesting about the forces of power and authority in Verona by limiting the Prince's contributions to three distinct episodes? You could ask students to consider the image of him in Unit 6 of the Student Book, which portrays him as elderly and very frail, supported by two walking sticks.

Form and structure of language

- 1 The traded rhymes perhaps show the close connection between the two friends Benvolio and Romeo. However, in this instance, it's also possible to view the rhymes as a way of marking out the differences between the two young men's attitudes. You can see Romeo 'trading' language in a more competitive way with Mercutio later in the play (for example, in Act 1 Scene 4).
- 2–3 There is a change from prose to verse after Benvolio's entrance (lines 55–6). His dialogue with the newly-arrived Tybalt is in verse. They are 'high-status' characters and this marks a change from the opening exchange in prose between the low-status servants. Lord and Lady Montague exchange the lines of a rhyming couplet (lines 70–71), perhaps to indicate their close relationship with each other. Lady Montague speaks only one further rhyming couplet in the play (lines 107–8) and then is silent. Lord Montague's two speeches (lines 122–133 and lines 137–146) both end with a resolute rhyming couplet. Benvolio and Lord Montague then exchange rhyming couplets before Benvolio speaks to Romeo. Benvolio's couplet indicates a shift of focus: he will attempt to discover the cause of Romeo's

melancholy. Romeo's lines contain many rhymes but the pattern is often broken. Is this, perhaps, to suggest that Romeo is confused about love and being in love?

ACT 1 SCENES 2 AND 3: CONTEXT, LANGUAGE AND RELATIONSHIPS

Context and language in Act 1 Scene 2

- 3** As an extension, you could ask students to compare what Benvolio says about love ('infection' and 'poison') with the way in which Romeo himself describes his state of being in love with Rosaline (Act 1 Scene 1, lines 162–185). Draw students' attention to the strong and varied use of **oxymorons** (see Unit 10 of the Student Book). Lord Montague also uses a powerful image to describe his son's love (lines 142–4).

Extension

The relationships in Act 1 Scene 3

The activities in this section invite exploration of the Nurse (earthy, long-winded, garrulous, etc.) Students often struggle with her language and it is worth glossing it carefully so that they understand how she can be used to create comic effect and to show a very different attitude to love and sexuality. She is quite willing to allude to a 'cock'rel's stone' (cockerel's testicle) and to contemplate how Juliet will 'fall backward' (lie underneath a man) when she is older. Ask students to think closely about Lady Capulet, too. She doesn't have a major part in the play but some of the values she seems to espouse here are revisited in Act 4 in a significant way. For example, where and how does she show her intention to see her daughter married? How far does this affect the type of relationship you might expect to see between a mother and daughter?

An extension could focus on how Juliet responds to what she hears from her wet-nurse and her mother. Shakespeare gives her only seven lines in her first scene. What is she thinking during the long sections when she is listening to the older women speak?

ACT 1 SCENES 4 AND 5: CHARACTER, LANGUAGE AND SETTING

Character and language in Act 1 Scene 4

Scene 4 is another in which we see young men interacting with each other and talking about love and relationships. Romeo and Mercutio often speak to each other using puns (again, see Section 2, Unit 10). Ask students to complete a table identifying and explaining some of them. Then take this a stage further by asking them to explain their effectiveness, for example, Romeo

says: 'You have dancing shoes / With nimble soles, I have a soul of lead'.

Ask students to add more imagery about love to the wall chart they are creating.

Setting and context in Act 1 Scene 5

- 3** Juliet's role in this meeting is often presented in different ways. Sometimes she is coy and reserved; at others, she is much more forward and instinctive. Ask students to work in pairs to rehearse this exchange in a variety of ways and then present their version to the class. The class can give feedback on what they thought worked well.
- 4 b** It is not at all easy to work out exactly what Juliet means by her words and it is important for students to appreciate some of this ambiguity. For example, when she says 'You kiss by th'book' she could be suggesting that Romeo kisses like an expert or that he kisses without feeling and passion. Have students look closely at Juliet's responses and think about whether she is encouraging or discouraging Romeo's advances.
- 5** This might be a good opportunity to have students think about stagecraft. Why does Shakespeare introduce the Capulet party at the start of the scene? (Note, it's not the only time in the play when he introduces a musical interlude and juxtaposes it with serious, intense action; see, for example, the end of Act 4 Scene 5.) What challenges does this pose to the staging of the lovers' first meeting? How could a production enhance the intimacy of that first sighting within what is often frenetic and enthusiastic dancing and revelling? Ask students to come up with ideas about this 'scene within a scene'. You could then have them try a few out in the classroom.

GETTING IT INTO WRITING

Writing about Shakespeare's use of language

Differentiation

- 1** For less confident students, you might need to gloss some of the Prince's imperious and bombastic language, for example:
- The rioters are 'Profaners of this neighbour-stained steel' (abusers since they stain their swords with their neighbours' blood); their weapons are 'mistempered' (both disorderly and badly made); their hate is 'cankered' (diseased).

- You could ask students to examine the Prince's use of imperatives: 'hear', 'go along', 'come', 'depart'.
- There is also the language of disorder and violence: 'rebellious', 'enemies', 'rage', 'torture', 'bloody', and so on.
- In addition, look at patterns of repetition (individual words and balanced phrases) and the interplay between the inclusive 'our' and the use of second person 'you/your'.

Obviously, his language style sits in great contrast to all that we have heard before.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: *Romeo and Juliet*: plot summary

Video: The Prologue: the ending before the beginning

Video: A discussion about the Prologue

Video: Rebellious subjects: the Prince's speech in Act 1 Scene 1 (72–94)

Video: The Queen Mab speech: Act 1 Scene 4 (53–94). A discussion about Mercutio

Video: The lovers meet: Act 1 Scene 5 (92–109)

Video: Two directors discuss their approach to the sonnet in Act 1 Scene 5 (92–109)

Video: Act 1 Scene 5 (92–109) – directed in a 'romantic' way

Video: Act 1 Scene 5 (92–109) – directed as if the lovers are 'fooling around'

Assess to progress: Getting it into writing

2 Making the match

AIMS AND OUTCOMES

The aim of this unit is to encourage students to consider how the plot and the action of the play develop in Act 2, focusing specifically on the maturing relationship between Romeo and Juliet. At the end of the unit students should:

- have an overview of the plot of Act 2
- understand how Shakespeare uses character, ideas and language
- understand ways in which the action may be presented in performance
- be able to develop their written response skills.

GETTING STARTED – THE PLAY AND YOU

Thinking about Act 2

The activity encourages students to relate empathetically to the lovers' first meeting at the end of Act 1. Although the diary format could be seen as a little outdated, it does provide a very secure model within which students can write about feelings and responses. Alternatives, of course, might be blogs, tweets or emails (to friends or confidantes, if an audience is needed). You could use students' written work to prompt discussion about the importance of having someone to confide in – a very real problem for Romeo and Juliet as the drama unfolds.

Extension

GETTING CLOSER – FOCUS ON DETAILS

Exploring the Chorus and Act 2 Scene 1

This speech is a bit of an anomaly: in part it closes Act 1; in part it suggests action that is still to come. This might be worth exploring with students, as might the issue that Shakespeare dispenses with the Chorus after this point. The speech also offers rich potential for tableau work (a frozen image of particular words or phrases) or exploration as one of the **sonnets** of the play.

ACT 2 SCENE 2: 'THE BALCONY SCENE'

Setting and staging in Act 2 Scene 2

- 1 This simple activity could be supplemented by drawings. Students can also have a go at making the set for this scene using a very basic three-dimensional structure, such as a shoe box cut down on one side. The models could then be compared in class. You could encourage students to improvise,

creating the scene from what they can find within a typical classroom or school environment. Some very successful stagings have been set on school staircases, for example.

Character through language and imagery

Extension

- 2 After concentrating on the importance of 'names' in Juliet's speech, you might like to consider, for example, why Shakespeare picks the name Mercutio. Is he calling to mind 'mercury' (suggesting instability and volatility) and implying that Mercutio is mercurial by nature? What about Benvolio, which literally means 'good wishing'? The Prince is called Escalus suggesting balance, fairness and justice.

Differentiation

- 3 Once students have underlined repetitions, lists, questions and exclamations, it is worth encouraging them to consider their impact and effectiveness. Shakespeare uses many patterns of lists and repetitions in the play. This might be a good opportunity to remind students of the context of performance. In a rowdy, noisy theatre Shakespeare may well have repeated and listed words and ideas to give them prominence and to ensure that an audience of listeners (rather than modern readers) would have really grasped the key ideas in the play.

Consider reading the two extracts aloud and asking students to comment on the patterns that they hear as they listen.

LEARNING CHECKPOINT

When students are exploring the implications of quotations **a** and **b** they should be considering the social context of the play: the fact that Juliet is a thirteen-year-old girl in a very patriarchal society. Is there a hint of her awareness of her own and Romeo's sexuality in quotation **c**? There is also a significant development in her character, and the degree to which her confidence and voice have developed, since her first appearance in Act 1 Scene 3.

Finally, you could look at how Juliet's language compares with what we have so far seen from the males in the play. By the end of the scene, Juliet has made the transition from obedient daughter to expectant bride-to-be. Ask students to prepare two questions they would like to

ask her about the emotional roller-coaster of a journey she has been on, and then 'hot seat' Juliet. If this is too challenging for students, you could play the role of Juliet yourself.

ACT 2 SCENES 3 AND 4: THE FRIAR, MERCUTIO AND THE NURSE

Performing Romeo's meeting with the Friar, Act 2 Scene 3

Act 2 Scene 3 marks the Friar's first appearance. Friar Lawrence is a Franciscan. The Franciscans were a Catholic religious order. As a religious man, he is a source of wisdom for the lovers. He stands outside the traditional authorities, represented by the lovers' parents and by the Prince. In Shakespeare's day, all Catholic priests were outlawed and persecuted in England. Shakespeare's decision to include a favourable portrait of a Catholic priest might have led to prosecution.

You could discuss with students why Shakespeare holds back his introduction until this point in the play. As the Student Book points out, his opening lines are often delivered as a soliloquy. Where do you think he should be? The *Cambridge School Shakespeare* edition of *Romeo and Juliet* locates it 'outside Friar Lawrence's cell' and Shakespeare's language gives us lots of clues about place and time of day:

- place: 'I must upfill this osier cage [willow basket] of ours / With baleful weeds and precious-juicèd flowers'
- time of day: 'The grey-eyed morn smiles on the frowning night ...'

Use of language, form and structure

The Friar seems to replace Lord Montague as a surrogate father-figure to Romeo. Ask students to explore the qualities he shows during this scene and consider his role in light of this. You could link this with activities **1** and **2**, generating discussion about the ways in which Shakespeare establishes the relationship between the young Romeo and the older Friar.

Ask students to look at the images of the Friar in the Student Book. Do they view him as someone necessarily old (and wise)? Ask them to consider the ideal qualities that an actor playing the Friar needs to be able to express. Then ask them to draw up a casting sheet which formalises those qualities.

Developing ideas and perspectives

Baz Luhrmann's film version of *Romeo and Juliet* has the camera looking down on the Friar from directly above. Ask students to consider the importance of this outdoor setting. What does it add to the dramatic effectiveness of his speech? For example, you could ask them to think about how it contrasts with the intimacy of the previous 'balcony' scene and reminds us that the actions of the

two young lovers are set in a much wider context than that of their own lives.

You could also draw students' attention to the proliferation of antitheses in his speech. On their own copy, have them mark these up and consider their impact. They could also try reading the speech aloud, and considering ways in which they might highlight the antitheses. What do they think Shakespeare is trying to do with the language here?

Mercutio's character in Act 2 Scene 4

Mercutio's language and attitude to love mark him out as someone who is becoming increasingly at odds with the kind of life-changing experiences Romeo is undergoing, although he professes to understand the impact of sex on human behaviour. The quotation in this section – 'this drivelling love ... in a hole' – crystallises his attitude. Firstly, he labels Romeo's love 'drivelling', then he goes on to suggest that such a lover is a 'natural' (an idiot) who runs around 'lolling' (with his tongue sticking out). Absolutely typical of Mercutio is that he puns on 'bauble' (a stick carried by a fool) and 'hole' (a hole in the ground or vagina).

Extension

A 'problem' often generated by productions of *Romeo and Juliet* is the fact that Mercutio increasingly becomes the focal point of a performance given the scale and wild extravagance of his words and actions. Some suggest this is one of the possible reasons why Shakespeare kills him off in Act 3. Ask students what they make of him so far. Is he attractive in his boisterous energy or an irritating distraction?

Ideas, attitudes and perspectives

The Nurse

1 and 2 When students have completed the table, ask them to consider the final statement again: if the Nurse is a 'very sympathetic character' (as evidenced in her support for Juliet's wellbeing in this scene) then how unjustified and unreasonable is the young men's mockery of her? This might provoke interesting discussion about the complexity (and contradiction) of her **character** versus her **role** in the play.

ACT 2 SCENES 5 AND 6: CONTEXT AND LANGUAGE

The Nurse in context in Act 2 Scene 5 / 'I pray thee'

The kind of exploration above could be extended into Act 2 Scene 5, which offers a good opportunity to assess the Nurse's relationship with Juliet in the intimacy of a domestic setting (as opposed to the public meeting with the men in the previous scene).

You could also ask students to consider her role as a more mature adult, representing the world of caution and patience, and, possibly, her cold pragmatism (and heartless disregard of Juliet's pain) when, in Act 4, she urges Juliet to forget the banished Romeo and marry Paris instead.

[The context of Act 2 Scene 6 / Character through language and imagery / Ask Juliet](#)

Extension

GETTING IT INTO WRITING

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: The balcony scene: Act 2 Scene 2

Assess to progress: Getting it into writing

3 Murder and separation

AIMS AND OUTCOMES

The aim of this unit is to encourage students to consider how the plot and the action of the play develop in Act 3, focusing specifically on the act as a pivotal one which increases the tragic momentum. At the end of the unit students should:

- understand how Shakespeare develops plot, character and ideas
- be able to analyse Shakespeare's use of language, imagery, form and structure
- understand ways in which the action may be presented in performance
- be able to develop a response to a writing task.

GETTING CLOSER – FOCUS ON DETAILS

Plot development

- 1 The quotations appear in the correct order below:
 - Tybalt: Romeo, the love I bear thee...
 - Juliet: Come, gentle Night...
 - Friar Lawrence: Here from Verona thou art...
 - Capulet: Go you to Juliet...
 - Capulet: Hang thee, young baggage...

Differentiation

Ask students to select their own additional quotations (linked to the summary in the text boxes) for other students to locate. Display these on the classroom wall so that you have a timeline for Act 3. Ask students to comment on which 'moment' is the most dramatic / the biggest turning point.

- 2 Ask students to review the summary of the action in Act 3. You could then ask them to think about how Shakespeare continues to use setting and location. This is a good opportunity to investigate the use of outdoor and indoor territory and to consider the interplay of public activity with very private, intimate detail. This contrast is possibly reinforced by the choice of Act 3 quotations that students are asked to locate in activities 1 and 2.

Extension

ACT 3 SCENE 1: TWO MURDERS

Performance and theatricality

In a scene which explores the collision between aggressive male pride and honour and more reasoned restraint and sensitivity, it might be interesting to examine the way in which the two murdered characters speak. Trace Mercutio's typical boasting and provocation through his early exchanges with Tybalt. Match Tybalt's words to the way in which he speaks in the opening scenes. Then look at their death speeches:

- Famously, Mercutio continues to joke even as he contemplates his own death – 'Ask for me tomorrow, and you shall find me a grave man' – although his final words are 'Your houses!', clearly identifying where he places the blame for his own demise.
- Tybalt cannot resist a brutal threat: 'Thou wretched boy, that didst consort him here / Shalt with him hence.'

Extension

Exploring the meaning of language

- 2-3 You may want to introduce some extra words for this activity to avoid stereotyping too broadly.

Ideas and different perspectives

Differentiation

- 1 As an active alternative to the thought bubbles activity in the Student Book, you could stage a 'conscience alley' instead. Choose one student to be Romeo. Then divide the class into two equal groups, who should face each other to create an 'alley' down which Romeo must walk, stopping at each student so that they can give their argument. Those on the left must urge him to take revenge, those on the right should urge him to walk away, and each should give their reasons. After Romeo has navigated the alley, he should give his final decision based on the impact of the arguments he has just heard.

Differentiation

- 2 a** Students may need help to know that ‘fool’ here is used in the historical ‘jester’ sense: Romeo is being used by Fate as entertainment.
- b** You could remind less confident students of some key quotes from the Prologue:
- ‘fatal loins’ (fated from birth)
 - ‘star-crossed’ (ill-fated)
 - ‘misadventured’ (unlucky)
 - ‘fearful passage (tragic unfolding) of their death-marked love’.

Even Romeo is now beginning to think that what happens is a result of luck and fate, rather than his own actions! This particular point might be worth a debate in itself.

ACT 3 SCENE 2: EXPLORING JULIET’S RESPONSE TO NEWS OF ROMEO

Juliet’s opening speech: language and imagery

- 1 and 2** As the activities indicate, this speech is full of rich and complex imagery.

Differentiation

You may need to give less confident students support in identifying Juliet’s speech patterns. Students should notice that:

- she uses lots of imperatives (commands) and urgent instructions, for example, ‘Gallop apace, you fiery-footed steeds...’
- she refers frequently to night (and the darkness of deception): ‘Spread thy close curtain, love-performing Night’
- the imagery of death begins to percolate through her speech: ‘and when I shall die, / Take him and cut him out in little stars’
- there is a growing awareness of her sexuality: ‘and though I am sold, / Not yet enjoyed’.

All of these points could be used to initiate useful discussion about how Juliet’s character has changed since Act 1, especially since Shakespeare allows her to voice these thoughts in soliloquy. Is she becoming more mature, more independent, more headstrong, or more vulnerable?

Juliet and the Nurse: characterisation and ideas

- 1** When the Nurse says ‘Alack the day, he’s gone, he’s killed, he’s dead’ she (unwittingly?) misleads Juliet into thinking that it is Romeo rather than her kinsman Tybalt who has been killed. Ask students, in pairs, to read lines 35–70 to each other several times, exploring different ways of portraying Juliet’s alarm and frustration and the Nurse’s escalating obfuscation of the truth: that ‘Tybalt is gone [dead] and Romeo banishèd, / Romeo that killed him, he is banishèd’. Not for the first time, Shakespeare introduces a painfully comic moment into a tragic scene. The purpose and effect of this is worth discussing with students. Does it heighten the sense that things are spiralling out of the lovers’ control and that events are hurtling towards chaos? Does it offer a contrasting mood in an act that is full of intense and heightened drama? You could link it to activity 4 in the ‘Getting Further’ section in Unit 5 of the Student Book, which reminds students of which elements of the play are potentially ‘comic’ ones and asks them to consider what would have to change to make *Romeo and Juliet* a comedy rather than a tragedy.

Extension

ACT 3 SCENE 3: ROMEO’S BANISHMENT

Many people see this scene as key to understanding Romeo’s character. Some productions choose to highlight his immaturity in dialogue with the Friar; for example, he can throw himself theatrically to the floor as he contemplates his current plight. The Friar, on the other hand, sees Romeo’s banishment as a relative blessing considering that he has murdered Tybalt. As the *Contexts* box explains, the sentence of banishment was rare in Shakespeare’s day.

Differentiation

Modern students can sometimes fail to understand completely what banishment entails and why it seems so agonising to Romeo. Ask them to research it fully, perhaps with a few more recent real-life examples, and then reflect on how much sympathy Romeo deserves for his response in this scene or if he is getting his just deserts.

ACT 3 SCENES 4 AND 5: AUTHORITY AND DISOBEDIENCE

The context of Scene 4

Scene 4 is relatively short (only 35 lines) but it gives us a rare view of the Capulet parents together. In addition to that, it's an interesting scene to consider for its dramatic effectiveness. Shakespeare keeps up the pace of the scene and the sense of tragic momentum by littering the script with references to time. Ask students to identify and catalogue these references, and to comment on their cumulative impact.

Extension

Context and ideas in Scene 5

Extension

Juliet and her parents

There follows a gradually escalating confrontation between Juliet and her parents. Although most of the dramatic interplay focuses on the way in which Lord Capulet moves from siding with Juliet (when he thinks she is compliant to his wishes) to furiously disowning her, Lady Capulet is given some strikingly terrible words. For example, she says of her own daughter at line 140: 'I would the fool were married to her grave'.

Before attempting the activities in the Student Book, you could ask students to explore the context of marriage in Elizabethan times – perhaps through internet research – and then to consider how Juliet responds to this onslaught from her parents. How should her lines be spoken on stage?

Ask students to consider what advice they would give to the actor playing Juliet. How should she respond to what some see as the ultimate betrayal: the Nurse's suggestion that Paris would not be such a bad choice of husband after all?

LEARNING CHECKPOINT

Advise students to think carefully about where this scene is set (in the Friar's cell) and why. They should also consider what we have seen of the Friar so far and the role he has been given in the play. The Friar is often presented as a source of wisdom and maturity, although as a celibate priest his understanding of love and passion might be seen as questionable. He nevertheless advocates the value of thought and reason and views the banishment meted out by the 'kind Prince' as a favourable outcome for Romeo. Then, of course, there is his long speech (lines 108–58) in which he initially

reproaches Romeo for his suicidal thoughts, then rallies his spirits with the embryonic thoughts about his 'plan'.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: The actors work through Mercutio's death: Act 3 Scene 1 (78–106)

Video: Juliet learns of Tybalt's death: Act 3 Scene 2 (74–84)

Video: The unhappy couple are parted: Act 3 Scene 5 (1–59). A discussion about language

Video: Capulet threatens his daughter: Act 3 Scene 5. The actors work on the scene

Video: The Nurse tells Juliet to marry Paris: Act 3 Scene 5 (213–234)

Assess to progress: Getting it into writing

4 A wedding and a funeral

AIMS AND OUTCOMES

The aim of this unit is to encourage the students to consider how the plot and the action of the play develop in Act 4, focusing specifically on the ways in which Shakespeare moves the characters from joy to grief. At the end of the unit students should:

- understand the ways in which Shakespeare presents Juliet's feelings at this stage of the play
- be able to analyse Shakespeare's use of language and imagery and its impact on the audience
- understand ways in which the action may be presented in performance
- select and use appropriate detail to write about the way Juliet's character is presented.

GETTING CLOSER – FOCUS ON DETAILS

Plot development

This section invites students to consider Act 4 as Juliet's act. Part of the dramatic impact of this act is generated by the collusion that exists between Juliet and the audience: we (and she) know much more about what is going on than many of the other characters. For example, even at the beginning of the first scene, when Paris anticipates his marriage to Juliet, the audience knows she is already married to Romeo.

Extension

This could be a good point at which to revisit the concept of tragedy and to weigh up what Shakespeare is doing in terms of the tragic momentum. For example, in an act which focuses so strongly on Juliet, we see her vulnerability and isolation grow. She is forced to conceal the truth of her situation from those around her, including her previous confidante, the Nurse. Now, in Romeo's absence, she has to bear the weight of her suffering and anguish virtually on her own.

Differentiation

Ask more confident students to make a list of all the problems Juliet faces, scene by scene, and begin to think about how Shakespeare is developing her as a tragic figure.

ACT 4 SCENE 1: PARIS AND JULIET

Character and performance

Differentiation

- 2 Students might also speculate that Juliet is sarcastic or bitter. Is Paris polite, excited or overbearing? You could compare filmed interpretations of these lines as a stimulus for discussion.

Language, character and plot

- 2 Between the opening of the scene and line 43 when he exits kissing Juliet, Paris has a key role. As the Student Book suggests, his presence in the Friar's cell invites comparison with Romeo in earlier scenes. Ask students to follow this up. Have them look back to Act 3 Scene 3 and chart the differences between the two men in terms of their use of language, their relationship with the Friar and their comparative maturity and ease of manner. For example, do they think it is fair to say, as some people do, that Paris displays greater maturity and self-awareness than Romeo? And if so, does this make him more or less attractive than the rather raw and emotional Romeo?

In addition, students will need to consider how Paris might be presented: he is a relative of Prince Escalus and a man of sufficiently high status to make a very desirable son-in-law for Lord Capulet. This has led the occasional production to portray him as a trifle arrogant and rather too full of himself. Can students find any evidence in the scene to support such a view?

ACT 4 SCENE 1: CHANGING IDEAS

A changing atmosphere

- 2 Other words or phrases that create a feeling of urgency are: 'this shall slay them both'; 'Give me some present [urgent] counsel'; 'Be not so long to speak, I long to die'.

Juliet and the Friar: character and language

- 1 a Words that suggest Juliet's attitude to the Friar are: 'If in thy wisdom thou canst give no help'; 'this hand; by thee to Romeo's sealed'; 'out of thy long-experienced time / Give me some present counsel'; 'the commission of thy years and art / Could to no issue of true honour bring'.

- b** The words in question 1a indicate that Juliet values the Friar's wisdom and maturity. He has many years of experience and can offer valuable advice. She alludes to his authority ('commission') and recognises that he has some skills in counselling ('art') and has obviously been instrumental in joining Juliet and Romeo together in marriage. Juliet looks to him to suggest an honourable solution to her problems.
- 2 a** Juliet repeats the word 'help'.
- b-c** Juliet clearly trusts and respects the Friar but she is also keen to act rather than merely discuss her problems. Partly, this is borne out of desperation ('And with this knife I'll help it presently') but, in addition, she shows growing maturity in the face of great difficulties. Her response to the prospect of marrying Paris is highly-charged and emotional but notice the steely resolution of 'And I will do it without fear or doubt, / To live an unstained wife to my sweet love'. She then listens patiently as the Friar outlines his dangerous plan.
- 4** The Student Book concentrates on the Friar's long speech between lines 89–120, in which he outlines his plan for Juliet to drink the potion.

Differentiation

An alternative to having students recast the speech into modern English is to have them enact it as the Friar reads it aloud slowly. Or it could be imaginatively staged using glove puppets to represent the action.

Text to performance

Extension

Differentiation

A useful extension of activity 1 would be to read the speech aloud, pausing at the end of every sentence while the students write down what might be in Juliet's mind as she processes each new piece of information, rather like writing the thought bubbles in a cartoon.

ACT 4 SCENES 2 AND 3: PROMISES AND LIES

Characterisation in scene 2

- 1** The word is 'merry'.

Differentiation

- 2** When students are exploring Juliet's personality, it is worth drawing attention to lines 16–21 as a specific example of the way in which she uses language and action to shape her father's response (and to manipulate him?). The action of kneeling before her father is very dramatic. How, precisely, does she do it? Ask students to demonstrate then freeze the action. Have a go at 'thought-tapping': tap the students playing Lord Capulet and Juliet on the shoulder to 'unfreeze' them so that, in character, they can voice the thoughts in their head at that moment. When Juliet kneels and apparently begs forgiveness from her father, what emotions is he experiencing? Relief? Satisfaction? Vindication? And what, precisely, is Juliet thinking as she says, 'Henceforward I am ever ruled by you'? This can lead to further improvised dialogue between the two characters.

Performance in scene 3

Differentiation

- 1-3** A possible way of focusing students' attention closely on the text when exploring Juliet's soliloquy is to get them to identify one key word from each of Juliet's lines (14–58). They should come up with a list of 45 such words. Ask them to write these words down and then to prepare a way of presenting their chosen words to their classmates. This could be through a visual display, thinking about how the words might be reproduced, illustrated, organised or sequenced. Alternatively, it could be through spoken voice, with a mixture of volumes, pitch, tone and intensity, or through dramatic performance. What is key is that their final version uses only their chosen 45 words, although you could broaden the scope by allowing them to repeat, intercut or re-sequence words to create specific effects.

ACT 4 SCENES 4 AND 5: COMEDY AND TRAGEDY

Themes and theatricality in Scene 4

- 1 b** The dialogue between Juliet's parents is interesting. Lady Capulet accuses him of having been a 'mouse-hunt' (a womaniser). He, in turn, brands her 'jealous'. All productions have to decide how to present their relationship and it is, of course, important in setting down a marker for the kind of role-models Juliet has at home.

Extension

Theatricality and performance in Scene 5

Extension

- 4** In addition to having characters repeat their own individual words and each other's words, Shakespeare also uses a pattern of repetition in his **imagery**. This is particularly evident in the way in which he **personifies** death in this scene. Ask students to trace these images and to consider the impact they create. How far does their grim intensity and threat counterbalance the air of bizarre and almost farcical humour created in other parts of the scene?

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: The Nurse believes Juliet is dead: Act 4 Scene 5 (49–54)

Assess to progress: Getting it into writing

5 Ends and endings

AIMS AND OUTCOMES

The aim of this unit is to encourage students to consider how Shakespeare closes the play in Act 5. At the end of the unit students should:

- understand and be able to explain Shakespeare's choice of ending for the play
- understand the way Shakespeare presents the deaths of Romeo and Juliet
- be able to analyse Shakespeare's use of language and structure and its impact on the audience
- understand the ideas in Act 5 and how they could be presented in performance
- be able to develop their written response skills.

GETTING STARTED – THE PLAY AND YOU

Do you believe in fate?

1 and 2 It is a good idea to have students discuss the idea of fate and the way in which the tragic events could be seen as pre-destined. There are many suggestions of this in the play, such as 'star-crossed' in the Prologue and 'the yoke of inauspicious stars' in Act 5. Guide students to consider the subtle difference between fate and downright bad luck. For example, was Mercutio 'fated' to die? Was the Friar's letter 'fated' not to reach Romeo? Or were these events (and others) the result of chance rather than a 'greater power' as Friar Lawrence defines it?

Extension

Use this opportunity of studying Act 5 to gather and marshal evidence, and to consider the way in which Shakespeare manipulates the tragic genre. How far can Romeo and Juliet be considered tragic victims? How far do they conform to the Aristotelian model of tragedy? Do they have tragic flaws? How much audience sympathy do they generate? (There are more detailed notes about Classical tragedy in Unit 6 of this Teacher's Resource.)

GETTING CLOSER – FOCUS ON DETAILS

Plot development

Differentiation

Now that students have summaries of all of the scenes in the play, they could revisit activity 1 in the 'Getting Closer' section of Unit 1, which asked them to produce a trailer for a new film based solely on Act 1. The original activity could now be extended to incorporate material from the subsequent four acts. Students could also produce a flyer or film poster to accompany their multi-modal text.

A further extension activity which students enjoy, is to add an extra scene or episode to the play. This works well as a supplementary element of the trailer activity. It can arise naturally from an event alluded to in the play but not actually shown by Shakespeare – for example, the marriage between Romeo and Juliet; Juliet's 'death' ceremony; Lady Montague's death of a broken heart. Alternatively, it could deal with an issue that Shakespeare never addresses – for example, the origin of the 'feud'; Romeo and Rosaline. Be careful that students do not travel too far from the substance of the play itself. It can be enjoyable and interesting to speculate on these wider issues but, ultimately, in the exam, they will have to write about what is there in the text.

ACT 5 SCENE 1: SETTINGS, CONTEXTS AND NEW CHARACTERS

Romeo's 'strange dream'

1 a Romeo's opening line ('If I may trust the flattering truth of sleep') perhaps suggests he has some mistrust of dreams, particularly when they reveal ideas that are attractive to him. In this case, he dreamt of 'joyful news' and his 'bosom's lord' (his heart, or love). His thoughts were full of 'unaccustomed spirit' (unusual joy). But then: 'I dreamt my lady came and found me dead'. In the final part of Romeo's dream he is revived by 'kisses in my lips'.

Unequal relationships

1–4 Balthasar is respectful, courteous and deferential, as we may expect a servant to be. He cautiously introduces the tragic news of Juliet's 'death' and shows sympathy for Romeo's plight ('O pardon me for bringing these ill news'). He twice addresses Romeo as 'sir' and once as 'my good lord'. His concern is further highlighted when he begs Romeo to 'have patience' as his 'looks are pale and wild'.

Romeo is clearly excited to see Balthasar, knowing that he brings news from Mantua. His questions are sharp and direct and initially he gives Balthasar no time to answer. But Romeo then listens patiently to Balthasar's exposition before he swiftly decides on a course of action. In spite of Balthasar's concern, he dismisses him quite abruptly (there are six imperatives or instructions given to Balthasar between lines 25 and 33).

5 In Act 3 Scene 2, the Nurse (wilfully?) confuses Juliet, initially implying that it is Romeo who is dead rather than Tybalt. Their relationship seems to be much more equal than that between Romeo and Balthasar, perhaps suggesting that the Nurse is more of a confidante than a servant.

Like Romeo (in Act 5) Juliet is devastated by the thought of losing her beloved partner. Both Romeo and Juliet immediately think of suicide. Juliet: 'Vile earth, to earth resign, end motion here'. Romeo: 'Well, Juliet, I will lie with thee tonight'.

ACT 5 SCENES 2 AND 3: CHARACTER AND SETTING

How Scene 2 advances the plot and themes

2 Two additional themes explored in this short scene are unhappy fortune (which prevented Friar John from travelling to Mantua as planned) and death (the plague which infected a house visited by the Friar and led to his being quarantined and forbidden to travel). There are further references to 'infection', 'accidents' and 'a dead man's tomb'.

Characterisation in Scene 3

Read the *Contexts* box in the Student Book and ask students to think carefully about the kind of set that they would use for the final scene. They could even design and draw it if time allows. Shakespeare doesn't make it easy, as the action takes place both outside and inside the tomb. Allow students to watch the video 'The deaths of Romeo and Juliet: Act 5 Scene 3' on Cambridge Elevate to help prompt some ideas, as well as studying the images in this unit of the Student Book. As they explore the images you could perhaps draw attention to the way in which these productions have presented the interplay of light and darkness and the isolation and vulnerability of the two young lovers.

There is also some very atmospheric language to explore as Shakespeare uses words to establish time and place. See the section 'In Shakespeare's Theatre' at the beginning of Unit 7 of the Student Book for an explanation about why this type of scene-setting language was so important. There are references to a 'torch', to 'yew trees', 'hollow ground', 'digging up of graves' and 'churchyard', for example.

Extension

1 Many critics point to the consistent apparent 'artificiality' of Paris' words. Have students look back to his language in his earlier appearances, particularly Act 4 Scene 5, and match them against his words here. Is it possible to be clear about who Paris is and precisely what his values and beliefs are? It's interesting to note that in the Luhrmann film Paris appears at the Capulet ball dressed as an astronaut! Ask students to consider what this could suggest about him. Is he high-achieving, does he have unrealistic expectations, or is he not really part of Romeo and Juliet's world?

3 and 4 It seems that Romeo *is* being deliberately deceitful in lines 28–32 when he explains to Balthasar his reasons for entering the tomb. Just as Paris' mourning language (lines 12–17) could be seen as artificial, so too could Romeo's lines (33–39), in which he displays his emotions through heightened, over-exaggerated threats. Compare the impact on the audience of these two speeches in a play that has developed such a strong thread of trickery, deception and untruth. What effect do Romeo's words have on audience sympathy for him (something that is critical as we approach the end of the play)?

ACT 5 SCENE 3: LANGUAGE AND THE AUDIENCE'S EXPECTATIONS

1 The focus here is on linking Romeo's final words with his first meeting with Juliet. You could also explore other elements and sections of his final soliloquy with students. In addition to four striking **personifications** of death (for example, 'Death, that hath sucked the honey of thy breath') there are powerful **images** of love, light/darkness, fate and destruction (for example, 'Thou desperate pilot, now at once run on / The dashing rocks thy seasick weary bark [ship]!'). You could ask students to present these as tableaux or illustrations.

Extension

- 3** Friar Lawrence's plan – to take Juliet from the tomb and hide her 'among a sisterhood of holy nuns' – perhaps smacks of desperation. But, having come up with the plan, what is the impact of his running away and leaving Juliet alone to face the consequences? Note that he is not on stage to witness Juliet's death, although he returns, under guard, soon afterwards. Ask students to consider how far their attitude to the Friar is changed by his fleeing from the tomb at this critical moment. Can they find any possible reasons which might exonerate him?

Language and character

- 1** Juliet's final lines (160–170) are virtually a soliloquy. The Captain of the Watch interjects at line 168 but he has not yet seen Juliet and he speaks to Paris' page as he enters the tomb. Ask students to look closely at Juliet's lines. Is there any overlap with Romeo's final soliloquy? For example, Romeo says that he will 'never from this palace of dim night / Depart again'; Juliet declares 'I will not away'. Juliet's death speech is obviously much shorter than Romeo's but which is the more dramatically effective? Have students produce a commentary that compares the two. Which creates greater audience sympathy?

TRUTH AND RECONCILIATION

Themes and ideas

- 1** Lord Capulet calls Romeo 'Montague'.
- 2** This name recalls Juliet's soliloquy 'Thou art thyself, though not a Montague' – Lord Capulet's instant reaction is to recall the family feud.

Production and theatricality

- 1** The Friar's long expositional speech (lines 229–269) is a challenge in production and is often shortened or even cut. But it is a useful record of events (notice that he omits any reference to his own motives for his 'plan') and can provide a clear summary for students to use as they recap what happens in the play. It is also very accessible in terms of its simplicity and directness.
- 2** The Prince also has the final lines in the play. His three brief appearances (in Act 1 Scene 1, Act 3 Scene 1, and here) have certain features in common in terms of the ways in which his entrance affects the plot and changes the mood of each scene. Guide students to think about the manner in which his appearance on stage virtually stops the action and refocuses the audience's attention. In addition, his position of power and authority is often used to give him a certain gravitas. His language has its own particular style and rhythms, too, and further

enhances the idea that he is 'outside' the action of the play.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Where does the script of the play come from?

Video: The deaths of Romeo and Juliet: Act 5 Scene 3

Video: A glooming peace: Act 5 Scene 3 (305–310)

Video: Why do Romeo and Juliet die?

Assess to progress: Getting it into writing

6 Plot and structure

AIMS AND OUTCOMES

The aim of this unit is to encourage students to consider the plot and structure of *Romeo and Juliet* and the journey that the audience takes. At the end of the unit students should:

- understand and be able to explain the structure and development of the plot
- be able to interpret the theatricality and dramatic impact of the play
- understand how the language and action of the play develops
- write about plot, structure and theatricality.

PLOT

Extension

DEVELOP AND REVISE

- 4 This activity can be done in groups of five, allowing each group member to take one of the listed sub-plots. This might be a valuable way of revising the key plot-lines of the play when students are familiar with what happens. Alternatively, it could be arranged as a carousel activity. Allocate each of the five groups a sub-plot. Ask members of each group to compile as much detail as they can about their allotted sub-plot. Students then move in turn to all the other groups to add as much further information as possible. Yet another variation is to set up 'envoying' whereby students are sent out individually to gather information from other groups before returning to their group to share what they have learnt.

Extension

CLASSICAL TRAGEDY

This is a good opportunity to further explore the concept of tragedy.

Differentiation

For *Romeo and Juliet*, students might benefit from a detailed consideration of the following points:

- Which characters (if any) deserve to die? These could be rank ordered.
- What might be the 'basic weakness' or 'error of judgement' that dictates the protagonists' fates?
- What might be the 'good intentions' which lead to a 'reversal of fortune', thereby increasing the tragedy?
- How much does the audience sympathise with a) Romeo and b) Juliet? Are the degrees of sympathy broadly equal?
- How different are the figures of Romeo and Juliet to the high and mighty heroes of traditional tragedies? For example, they are young and have no power to shape events even if they wished to; theirs is a domestic tragedy rather than a sweeping political one.

HOW IS ROMEO AND JULIET A TRAGEDY?

Is *Romeo and Juliet* really a comedy?

This issue is raised at various points in the Student Book. Amongst the many tragic elements, Shakespeare scatters comic episodes and features, although they are not always immediately obvious to a modern audience, for example, Mercutio's rude and bawdy joking.

It's dangerous to stereotype the Nurse as a comic figure. She is much more than that, although she does inject humour through her coarse voice, by keeping Juliet waiting for news of Romeo, and for her bizarre misreporting of his death. The same is true of Mercutio, although he has become famous for his joking, even in the face of death.

Ask students to consider fully the interplay of light and dark moods in the play, and to think about whether they might play up the humour in their own production. For example, the brutal opening scene of the Luhrmann film is undercut by an almost slapstick, farcical approach to some of the violence.

Extension

THE FIVE-ACT STRUCTURE

A valuable whole-class activity is to get students to consider the way in which Shakespeare manages the dramatic tension throughout the play. The Student Book refers to Acts 1, 3 and 5 building 'big dramatic episodes', whereas Acts 2 and 4 contain some 'quieter or more light-hearted scenes'. Have students think about how far this is true. Ask them to consider each of the main episodes within each act and to rate them individually on a scale of 0 to 10 (where 10 = highly dramatic, for example, the fight scene in Act 3; and 0 = quiet, restrained and humorous, for example, the servants' preparations for the Capulet Ball at the start of Act 1 Scene 5).

Where are the big dramatic climaxes positioned? Can students agree what they are? Where does Shakespeare ratchet up the tension, and where does he release it? What dramatic effects are created?

The speed of the action

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: *Romeo and Juliet*: plot summary

7 Context, setting, stagecraft, theatricality and performance

AIMS AND OUTCOMES

The aim of this unit is to encourage students to consider context and setting, and the performance features of the play. At the end of the unit students should:

- be able to compare the views of Shakespeare's audience with those of an audience in the 21st century
- understand and interpret the different contexts of productions
- understand the ways in which action can be presented on stage
- be able to analyse the relationship between language and stage action
- be able to research and write about the conditions under which performance took place.

IN SHAKESPEARE'S THEATRE

The first point in the Student Book about boys playing female roles on stage is obviously very important. Draw students' attention to the fact that, at a time when homosexuality was punishable by death, Shakespeare produced a play that showed two boys kissing in public. You could use this to inform a class discussion about the challenges of staging the play in Shakespeare's theatre and an exploration of just how much 'action' is embedded in the language at key moments of intimacy. For example:

- 'Thus from my lips, by thine, my sin is purged' (Romeo, Act 1 Scene 5, line 106)
- 'Thus with a kiss I die' (Romeo, Act 5 Scene 3, line 120)
- 'I will kiss thy lips, / Haply some poison yet doth hang on them' (Juliet, Act 5 Scene 3, lines 164–5).

This discussion would link well with further scrutiny of the points made about embedded references to time and place. Apart from those mentioned in the Student Book, you could look at, for example:

- 'The day is hot ... For now, these hot days, is the mad blood stirring' (Benvolio, the opening of Act 3)
- 'It is not yet near day: / It was the nightingale, and not the lark' (Juliet, Act 3).

Some critics suggest that there is so much patterning to Shakespeare's language (lists, repetitions, verbal echoes, rhymes, verbal discourse markers, and so on) partly as a response to the amount of noise and the number of distractions the actors would have had to contend with

during a live performance. Have students consider this as they study a key speech or scene. What features make it stand out to a listening audience?

In many modern productions, directors use props in a significant way to suggest place, setting or action. Sometimes these are wildly extravagant, for example, a famous Royal Shakespeare Company production in the 1970s portrayed Mantua in a carnivalesque way with giant cartoon-like heads on poles. In Shakespeare's theatre, however, props were minimal. Perhaps even Juliet's bed was symbolic rather than naturalistic. Elicit from the class the most basic, rudimentary items that would suffice in a modern, minimalistic production. Refer students back to activity 1 in the 'Setting and staging in Act 2, Scene 2' section of Unit 2, which asked them to describe the simplest scenery that they would need to stage the balcony scene. What props would be virtually indispensable (for example, the Friar's potion)? Have students produce a list of indispensable props and then draw or design their own versions for comparison with others.

IN MODERN THEATRE

Perhaps surprisingly, Shakespeare's version of *Romeo and Juliet* has been constantly tinkered with, and even re-written, during its 400-odd year life. A famous re-working was that of David Garrick in 1748. His version toned down the sexual references, added new scenes (Juliet's funeral procession) and amended the action (Juliet wakes up in the tomb and the lovers converse before she and Romeo die). It can be useful to consider these types of editorial changes with students, and how far such alterations to Shakespeare's original script can be justified. Throughout the Student Book, students have been invited to consider making their own editorial choices (for example, should certain scenes be cut or shortened?). What is the dramatic impact of such decisions? If they were given completely free rein, what amendments would they be tempted to make and what might be the consequences?

Extension

ROMEO AND JULIET: POPULAR AND ADAPTABLE

In terms of exploring the wider life of the play, there is a great deal of material freely available which shows how *Romeo and Juliet* has been transformed into different genres. Prokofiev's balletic version, Gounod's opera and Leonard Bernstein's musical *West Side Story* will all bear scrutiny, not least for the images of their various

stagings. *West Side Story* (set in 1950s New York) is also a valuable way into a discussion about the importance of hostility between rival factions as the context in which the lovers' story plays out.

The play has also spawned a number of parodies, amongst which perhaps the recent animated film *Gnomeo and Juliet* stands out, and scenes such as the 'balcony scene' feature quite regularly in satirical form.

DEVELOP AND REVISE

Differentiation

Activities in the Student Book so far have included producing a teaser-trailer and storyboarding action from the play. Students also enjoy actually filming key moments and episodes. In addition, capturing images of tableaux for group comment and comparison can be very useful.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Two directors pitch their production of *Romeo and Juliet*

Video: Four different production styles for the play

8 Character and characterisation

AIMS AND OUTCOMES

The aim of this unit is to encourage students to consider the way in which characters are presented and their dramatic function in the play. At the end of the unit students should:

- understand the characters in the play
- be able to interpret how the characters represent ideas and attitudes
- understand the ways Shakespeare presents these characters
- be able to analyse the changes in certain characters through the play
- be able to write about character and characterisation.

CHARACTER OR CONSTRUCT?

This is an important distinction for students to negotiate. In the exam, they can be tempted to write about Shakespeare's characters as real people, thus reducing their consideration of Mercutio, for example, to a discussion about why he isn't realistic and why his actions are unbelievable and far-fetched.

Differentiation

Ensure students are aware that, while it *is* important to see the human dimensions of Shakespeare's characters, and thereby to build emotional connections with them and understand the complex emotional journeys that they take, it is also extremely useful to catalogue key aspects of their dramatic function.

Activities 1 and 2 in the section on 'Mercutio' in the Student Book highlight the value of this approach with regard to Mercutio, the Nurse and Friar Lawrence.

Extension

MAJOR AND MINOR CHARACTERS

Romeo, Juliet and Mercutio

The character profiles of both Romeo and Juliet suggest their centrality within the drama. Yet, as the Student Book points out, they spend only about 13 per cent of the play in direct interaction with each other.

Differentiation

Students might benefit from examining the growth and development of Romeo and Juliet by mapping the ways in which their characters evolve throughout the course of the play. What does each contribute to the scenes in which they appear? How does Shakespeare gradually develop and deepen their characterisation? How does Shakespeare try to reconcile their dramatic function (as tragic heroes, for example) with their presentation as two innocent young lovers with whom we can easily identify and sympathise? A useful pathway through the exploration of this 'deepening' strategy is to look at the gradual introduction of intimate, confessional speeches and soliloquys, and how the use of dramatic irony increases, for example, in Act 4 when Juliet has to contain the secrecy of her marriage to Romeo within her own consciousness when she is in public situations.

Students can also benefit from comparing their impressions of Romeo and Juliet's first appearances in the play with their impressions of the two lovers' final moments. This underlines the trajectory that their relationship has taken, from confused adolescent (Romeo) and subdued daughter (Juliet) to uncompromising, passionate, devoted partners in marriage.

DEVELOP AND REVISE

- 2 This is a useful exercise as it prompts students to consider the action of the play and thereby the structure. It often reveals just how big an influence many of the characters have on the tragic outcome for the two lovers. You can also have students set this alongside the various workings of fate/chance in how the plot unfolds.
- 8 and 9 There are, of course, many other images of both Romeo and Juliet in the Student Book. You could use some or all of the images to widen the discussion here.

Extension

Differentiation

- 10** Within this activity, you could look to broaden the list of characteristics to a fully developed 'casting sheet'. In their role as directors of a new production, students could add illustrations of the characters and designs for costume. These could be focused on specific scenes, for example, how would they have Romeo costumed for his appearance in Act 1 in order to suggest his moody, sulky state of mind? How might that be different to other, later scenes?

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: Romeo in the hot seat

Video: The Friar in the hot seat

Video: The Nurse in the hot seat

9 Ideas, perspectives and themes

AIMS AND OUTCOMES

The aim of this unit is to encourage students to consider the way in which the big ideas in the play are presented and explored. At the end of the unit students should:

- understand the major ideas in the play
- be able to interpret how these themes are communicated to an audience
- understand the different interpretations and perspectives on the play
- explain the play's impact on them.

THEMES IN *ROMEO AND JULIET*

This section of the Student Book discusses what many agree are the key themes on which Shakespeare concentrates in *Romeo and Juliet*.

Differentiation

For students who struggle to grasp what a theme is, a good way into this unit is to encourage them to watch an episode of a TV programme which has very obvious themes. Generic types of programmes – crime, soap operas and so on – are good examples, and are also part of most students' cultural referencing. You could encourage them to watch the programme at home as a homework activity and follow this up with class discussion in a subsequent lesson. Or, of course, you could watch and discuss the programme together in class.

A good starting point for students as they reflect on *Romeo and Juliet* is to ask them to consider what the main themes of the play are, then to have them rank the themes in order of importance. If students identify more than nine themes, ask them to first decide which they feel are the less important ones. You could ask students to work in groups, and then have them debate and discuss their choices for the top three themes with other groups. This would provide a good launch point for further discussion.

Extension

Light and darkness

The Student Book fully acknowledges the prevalence of references to light and darkness as students are encouraged to explore Shakespeare's use of language and imagery.

Differentiation

It is an interesting activity to have students consider the structure of the play and to map how Shakespeare orchestrates the interplay of light and darkness across and between scenes. What is the effect, for example, of moving so obviously from outdoor to indoor scenarios? Where is this most dramatically effective? Even the first scene of the play – 'Verona: A public place' – gives way to a scene inside Capulet's mansion, as Capulet and Paris discuss the more intimate domestic details of Juliet's suitability for marriage.

You could also explore how various production designers have presented this theme by studying the images throughout the Student Book. Then ask students to choose a scene and to think about how they would light it in order to fully bring out the dramatic interplay between light and darkness.

Eight key themes in *Romeo and Juliet* are outlined in this section:

- light and darkness
- fortune: the power of fate over individuals
- fathers and daughters
- young and old
- fast and slow
- thought and feeling
- love and hate
- life and death.

Ask students to rank them in order, and then to compare their order with others.

DEVELOP AND REVISE

3 When students have searched for evidence of their chosen theme, have them discuss how they might promote its particular importance in a modern production. Ask them to think about:

- the use of setting and location
- costume and props
- how they might direct the characters in a key scene, for example, advising on blocking (where the characters are positioned on stage), action, gesture, expression, and so on.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Video: A discussion about the adults in the play

Video: Who is more responsible for the deaths of Romeo and Juliet?

10 Language, form and structure

AIMS AND OUTCOMES

The aim of this unit is to encourage students to consider the way in which Shakespeare uses language and imagery to create dramatic impact. At the end of the unit students should:

- be able to analyse language across the whole play
- be able to interpret links between character and language
- be able to identify and analyse common images or features of language
- be able to write about Shakespeare's use of language.

USE OF IMAGES

Repeated images

It is not generally useful to have students starkly catalogue examples of images and word usage – this is, in itself, a redundant exercise and one frowned upon by examiners. However, it could open up a productive and enlightening discussion if students were to consider the effects created by such features, and to debate the possible intentions of the dramatist in building his play around them.

A possible starting point is to note and trace the prevalence of two of the play's most frequently used words. The word 'love' appears over 130 times; perhaps more surprisingly 'death' appears on about 70 occasions. That bold statistic already provides an interesting route into analysis and you can enhance this with an exploration of where the words are located within the structure of the play and their dramatic impact at those points. For example, the Prologue which starts the play contains the word 'lovers' and also 'death'. In addition, Shakespeare chooses to conflate the two ideas: 'their death-marked love'. Occasionally the words are used fairly neutrally; frequently they are embedded within striking imagery. Further examination of the Prologue exposes the powerful image 'star-crossed' that is attached to 'lovers'.

Not surprisingly, Romeo's early speeches in Act 1 contain many references to love. He personifies it in Scene 1 – 'Alas that Love, whose view is muffled still' – expressing both his frustration and confusion about love. His contradictory feelings about love are also explored through a range of oxymorons:

- 'Love is a smoke made with the fume of sighs, / Being purged, a fire sparkling in lovers' eyes'
- 'A choking gall [bitter poison], and a preserving sweet.'

The range and scope of those images also provide extensive material for examination. For example, Juliet says 'My grave is like to be my wedding bed' moments after meeting Romeo at the ball. Obviously, this quotation does not contain the specific word 'death' but the image associates death and love. This association continues throughout the play, frighteningly displayed in the personification of Death as Juliet's lover: 'And death, not Romeo, take my maidenhead'.

Extension

CONFUSIONS AND CONTRADICTIONS

Oxymorons and antitheses

There are two other speeches in the play which students can use as material for discussion as they explore the dramatisation of antitheses.

- Friar Lawrence's first speech (Act 2 Scene 3) is built around at least 15 antitheses.
- Lord Capulet's 'grieving' speech for Juliet (Act 4 Scene 5) sets the joyful anticipation of Juliet's wedding against recognition of her 'death' in a series of antitheses, for example: 'Our bridal flowers serve for a buried corse [corpse]'.

VERSE AND PROSE

Shakespeare's audiences expected tragedies to be written in verse. This high-poetic style was felt to be well suited to serious tragic themes and to particularly emotional and intense dramatic moments. There are also four sonnets – an even more heightened and patterned verse form:

- the Chorus' two speeches
- Romeo and Juliet's first meeting, in which they share the lines of a sonnet
- Lady Capulet's testimonial about Paris in Act 1 Scene 3.

Romeo and Juliet contains about 88 per cent verse and 12 per cent prose. A possible rationale for dividing it up like this is explored in the Student Book.

Differentiation

Some students may struggle to understand Shakespeare's use of blank verse so it is well worth having them choose a line of text, and seeing if they can find the rhythm by using their hands to beat it out on a table. You should also encourage them to read it aloud – perhaps initially by strongly emphasising the rhythm and then subsequently by speaking it as naturally as possible. Ask them to consider what different effects this creates.

By the time Shakespeare wrote *Romeo and Juliet* he had already completed a number of plays, so he was prepared to be more ambitious and flexible in the way he used his verse. All actors and directors have to make a choice about how far to make the five-beat rhythm obvious in the speaking of the lines. There is also the issue of the prominence of rhyming couplets in particular scenes, noticeably when the Friar is speaking with Romeo in Act 2 Scene 3.

Differentiation

Ask students to compare the apparent rigidity of verse in Act 2 Scene 3 with the seemingly more loose and free-flowing verse of the 'balcony scene'. You could follow this up with a discussion about the different kinds of effects created and ask students to speculate about Shakespeare's possible reasons for doing it. Is the Friar, for example, presented as a strong, intractable, moralising figure of authority? Are Romeo and Juliet developing a more spontaneous, naturalistic, responsive way of speaking to each other?

Another development that Shakespeare makes is to introduce more enjambment (the running on of one line into the next) rather than limiting himself to lines which are end-stopped.

Differentiation

Ask students to scan the text quickly to find examples of both types of verse patterning and to write a paragraph exploring the different effects created.

Extension

Preparing for your exam

There is a practice paper in the Student Book which has been fully annotated and includes annotated example answers for students to compare their own responses to, as well as guidance for approaching the question and developing further practice questions of their own. Assess to Progress is available for you to use to mark and track student responses.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress (x2)