

Education Support Pack

Romeo and Juliet

REVISED EDITION

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<i>Paris, Tybalt</i>	Bohdan Poraj
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<i>Benvolio, Balthasar, James Soundpost</i>	Blake Ritson
<i>Capulet</i>	Denis Quilley
<i>Lady Capulet</i>	Penny Downie
<i>Juliet</i>	Charlotte Emerson
<i>Nurse, Lady Montague, Cousin Capulet</i>	Sheila Reid
<i>Friar Laurence</i>	Jonathan Cullen
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<i>1st Watchman, Sampson, Anthony</i>	Simon Catling
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Introduction

What is Kar2ouche?

Kar2ouche is a multimedia authoring tool, and is used in a series of content titles focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once students have learned to use Kar2ouche they are able to use it across a range of subjects.

Enhancing Learning

Not only does Kar2ouche help students develop the skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus students are encouraged to know *how* and *why* as well as *what*.

Information-processing skills	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• read for meaning• identify key images, text and ideas• sort the relevant from the irrelevant and extract what is essential• organise and where necessary prioritise ideas• sequence events• develop cultural awareness.
Reasoning skills	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• justify decisions using evidence• make informed choices• work out subtexts• consider alternative perspectives, interpretations, ambiguity and allusion• extract meaning beyond the literal.
Enquiry skills	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• work collaboratively to question text• observe events and predict subsequent action• consider consequences• explore how ideas, values and emotions are portrayed• analyse the relationship between characters.

<i>Creative thinking skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• offer individual interpretations of texts or situations• create original multimedia texts• add imagined scenes and events• respond imaginatively to texts and situations.
<i>Evaluation skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• consider how meanings are changed when texts are adapted to different media• review, modify and evaluate work produced• reflect critically on written text, their own work and the work of peers• compare and contrast their work with the work of others.
<i>Communication skills</i>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none">• engage in collaborative working and dialogue• listen, understand and respond critically to others• articulate ideas in groups of different sizes• use visual aids and images to enhance communication.

Making Your Own Activities Using Kar2ouche

You and your students can use Kar2ouche in a range of contexts and ways. You can devise your own activities in Kar2ouche to introduce texts and ideas to students using one PC and a data projector; alternatively, you might want to create partially made storyboards for individuals or pairs to use on a network. When a computer network is not readily available, you might also use the software to create your own worksheets and handouts for students to use in the classroom.

Thus, you can use Kar2ouche to create:

- storyboards
- animations
- publications.

Storyboards

These are particularly useful in encouraging students to show their understanding and ability to extract key information. By producing storyboards, students often show their ability to summarise and synthesise key information. They can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step by step – as if for the police
- a summary with speech bubbles or captions containing important text
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and/or after shots
- additional episodes
- outlines of structure
- presentations for class
- illustrations of alternative points of view/debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment.

In all of these, students can add sound, their own digital images, special effects and recordings of their own voices.

If time is limited, you can partially complete storyboards that students finish in the lesson.

Partially completed storyboards may comprise, for example:

- the first and last frames – students make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – students create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Alternatively, students can create their own incomplete storyboards for others to complete. This could be a sort of consequences game – ‘what happens next?’

Animations

Students who have access to Kar2ouche out of class time can enjoy creating animations. As with storyboards, animations enable students to demonstrate their understanding and ability to extract key information. Most of the activities listed below can also be created as still storyboards. Students may be told that they have been commissioned to create a:

- news programme
- documentary
- TV chat show
- TV interview
- film trailer
- scene of a film or credits (representing a particular genre)
- TV advertisement
- musical score
- fashion show.

Publications

As a plenary, students can present their storyboards to the class either using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche or copy into a word-processing/desktop publishing program. Within Kar2ouche you can produce a template for students who need the help of a scaffold.

The sorts of publications could include:

- newspaper front pages – using Kar2ouche to compose the pictures (students may choose to create broadsheets and tabloids to compare the differences)
- storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels
- estate agents' details
- diary entries (with photos/pictures)
- letters (with pictures)
- photo albums
- magazine spreads
- advertising posters
- 'wanted' posters
- guides
- catalogues
- book and magazine covers.

In all of these activities, students may be asked to consider audience and purpose. You can stipulate this audience. As you get used to the software, you'll find the possibilities almost endless.

This Pack

So why use Kar2ouche for teaching Shakespeare? The relevance and excitement of Shakespeare lies in its infinite capacity for adaptation. The play is, after all, a script to be interpreted by the director, worked on by actors and finally performed. Students can use Kar2ouche to engage directly with this process to explore levels of meaning and to think independently about the numerous possibilities available in staging a performance. By visualising scenes, students find the language more accessible, deepen their understanding of character and theme, and gain a greater insight into the play's structure. Providing a multimedia means of communication, Kar2ouche is also an ideal tool for teacher assessment.

One of the benefits of using Kar2ouche is its versatility. It allows you as a teacher to use it in the ways you consider most appropriate with your classes. The variations are almost limitless. Although costumes and setting are pretty fixed, you could use other titles to provide other historical settings or create modern versions. However, students should be encouraged to avoid getting too hung up on the costume and setting, by being reminded that language is the key to appreciating the breadth of Shakespeare's appeal. The Elizabethan theatre was relatively limited in terms of setting, costume, lighting and special effects but Shakespeare overcame this through the sheer physicality and evocative power of his language.

The following lesson suggestions are for those occasions when you want some hints on getting started. These are brief lesson suggestions, providing examples of just some of the ways Kar2ouche can be used to enhance your students' learning through visualisation, debate, speculation and exploration. However, once you are used to the functionality, you will be able to use Kar2ouche as a toolkit to devise your own lessons.

Introduction

The activity screen contains step-by-step instructions to guide students through a number of tasks, and includes links to soundfiles and storyboards.

Included here are the teacher notes for each activity, along with a copy of the step-by-step instructions that the students will see in the activity screen. The activities are divided into three sections:

1. Getting Started
2. Close Reading
3. Characters, Ideas and Themes

Although presented as discrete sections, many of the activities combine areas of study. For example, in creating summaries, in the *Getting Started* section, students will inevitably also look at the language of the play, character and motivation, as well as performance.

Where individual scenes form the focus of the activity, these are for illustration and can be adapted, and added to, as necessary.

1 Getting Started

The activities in this section look at how Kar2ouche can be used to establish storylines and context.

2 Close Reading

This section provides some examples of how Kar2ouche can be used to encourage students to read closely and interpret language in order to inform the creation of a performance. It also asks students to look closely at what the play suggests about characters' behaviour and motivation, and how this might be interpreted on stage.

3 Characters, Ideas and Themes

The activities in this section concentrate on the wider issues, ideas and themes that run throughout the play and how these are introduced to an audience. They also look at character development and function as revealed in the play as a whole.

Group Organisation

Most of these activities are suitable for pair and group work because, by working together, students dynamically reinterpret, analyse and create meaning from the text. Acting is a cooperative exercise and in an environment of virtual roleplay students should be given the opportunity to discuss and share points of view. In justifying their opinions and debating certain interpretations, they will increase the depth of their understanding. By viewing the work other groups produce, students will also realise that there is no one definitive way to present a Shakespeare play and, even within the limitations of the software, begin to recognise the play's infinite richness.

Although these activities will deliver a number of the objectives outlined in the National Curriculum Programmes of Study for English, GCSE and A Level Syllabuses, because they are not complete lesson plans, or targeted at a particular year group, the objectives outlined are just suggestions. It is therefore important that you check these, and that you are explicit in your requirements of students.

Presentations

Many of the activities culminate in a presentation of some sort. Ideally this will involve a networked data projector and possibly an interactive whiteboard. Alternatively, you could use a data projector linked to a standalone computer and disks or a memory stick on which to record the students' work. Other methods of sharing work might include:

- a network management system allowing all students to see the same presentation on their individual computer screens
- saved files in a shared area where students can gain access at their own speed
- students moving around the room to view presentations at the machines on which the work was produced.

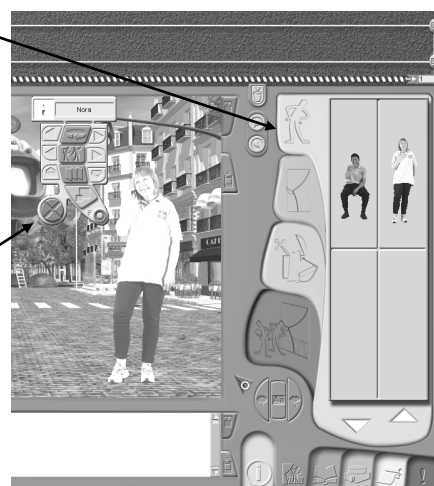
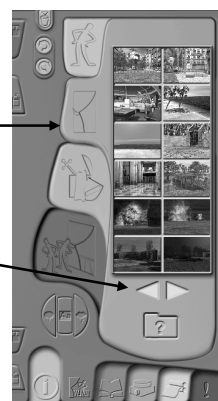
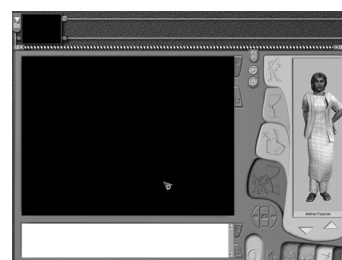
You may therefore need to discuss with your ICT coordinator what methods are available to you and your class.

If You Haven't Used Kar2ouche Before – A Starter's Guide

If students have not used Kar2ouche before, QuickStart and User Guides are available on Disc 2 within your CD pack, on the hard drive for schools with Kar2ouche *Unlimited* service or can be downloaded via our website <http://www.immersiveeducation.co.uk/support/kar2ouche/>. A good way of showing them the main functions is to demonstrate how to create a title frame. This introduces selecting backgrounds, adding and posing characters, introducing text bubbles, as well as adding text and sound. Students can pick up other skills as they go.

To create a title frame

1. Ask students to open Kar2ouche – the first screen they see is the composition screen.
2. Next ask them to select a background by clicking on the **blue background tag**. They should click again to see six backgrounds and yet again to see twelve. (Do not click again, otherwise they return to a single view.) They can scroll through the backgrounds using the **green arrows** at the bottom. Once they have browsed the backgrounds, they should select one they like by left clicking on it. It will appear in the composition window.
3. Having selected a background, students should choose a character to add to the frame. They do this by clicking on the **green character tab** (click once more to see four characters, click again to see sixteen) and scrolling through using the green arrows at the bottom. They select the character by left clicking (holding down) and dragging it into the frame. Now for the fun. This character can be resized, posed and rotated by right clicking on it in the frame. This brings up the **manipulator tool**.

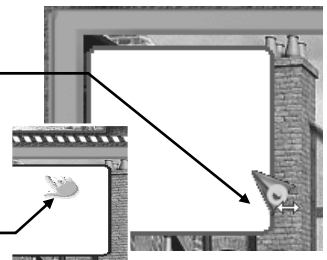
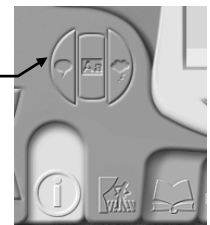


- To rotate the character, students click on the left and right-facing arrowheads at either side of the top icon.
- To repose the character, they click on the arrowheads either side of the central characters icon.
- To resize the character, students should left click on the blue squares at the bottom of the manipulator tool, then drag the mouse towards them to make the character bigger or backwards to make it smaller.
- The bottom icon allows the layering of characters and/or props.
- The character can be moved around by left clicking and dragging.



4. Next ask students to add a text bubble. They can do this by left clicking on the **text bubble icon**.

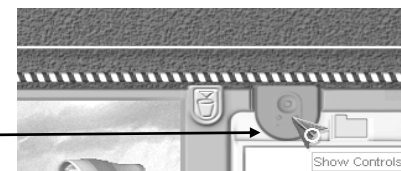
The text bubble will appear in the top left-hand portion of the screen. Students can then write in their name, form and the title of the storyboard they are about to complete. If they need to make the bubble bigger, they do this by passing the cursor over the right or bottom borders until a **double arrowhead** appears. They should then click and drag to size. To move the bubble elsewhere on the screen, students should **hover over the top of the bubble until the hand appears**, left click to grab it and then drag to position.



5. Finally, students could be asked to add some sound, either in the form of a sound effect or a recording of their own voice. In either case they should begin by clicking on the **text/audio tab** at the bottom of the screen.



Next they should click on the **show controls icon** at the top of this text/audio frame. This will bring up the audio control panel.



To add a sound effect, they should click on the orange folder, then select one of the sound effects offered by clicking on it and then on open. If they want to preview these sound effects, they should click on the effect and then on play. To record their own voices, students press on the red microphone icon and speak into their microphones. To stop the recording, they should press the square red button. They will be prompted to give their soundfile a name. They type this into the box and then click on save. The sound is attached to their frame.



Students will now know how to use the main functions of Kar2ouche. Encourage them to play in order to learn what other things it can do, for instance how to attach a soundfile to a frame.

Activities

Section 1 Getting Started

Overview of Section

The activities in this section all look at how Kar2ouche can be used to establish storylines and context. You might want to complete one of the activities near the beginning of your study of the play and one at the end, when parts have been analysed in depth. A final, summative activity allows students to finish with a full sense of the play rather than a disjointed appreciation of selected moments.

Activities

The unit comprises four activities, any one of which could be used as the basis for a sequence of lessons to introduce or summarise the story of the play. You may want to supplement or adapt the activity you choose to meet the needs of your particular class.

1. The Prologue
2. Sequencing
3. Class Act
4. Five Fateful Days

Outcomes

By the end of this section, students will have:

- seen, read or heard the entire play
- summarised the story of the play using images and sound.

Key Stage 3 English Programme of Study

1 Key Concepts

1.1 Competence

1.1a Being clear, coherent and accurate in spoken and written communication. **1.1b** Reading and understanding a range of texts, and responding appropriately. **1.1c** Making informed choices about effective ways to communicate formally and informally.

1.2 Creativity

1.2a Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature.

1.3 Cultural understanding

1.3a Gaining a sense of the English literary heritage and engaging with important texts in it.

1.4 Critical understanding

1.4a Engaging with ideas and texts, understanding and responding to the main issues. **1.4c** Exploring others' ideas and developing their own.

2 Key Processes**2.1 Speaking and listening**

2.1a Present information and points of view clearly and appropriately in different contexts, adapting talk for a range of purposes and audiences, including the more formal. **2.1b** Use a range of ways to structure and organise their speech to support their purposes and guide the listener. **2.1d** Engage an audience, using a range of techniques to explore, enrich and explain their ideas. **2.1e** Listen and respond constructively to others, taking different views into account and modifying their own views in the light of what others say. **2.1g** Make different kinds of relevant contributions in groups, responding appropriately to others, proposing ideas and asking questions. **2.1i** Sift, summarise and use the most important points.

2.2 Reading: for meaning

2.2a Extract and interpret information, events, main points and ideas from texts. **2.2f** Recognise and discuss different interpretations of texts, justifying their own views on what they read and see, and supporting them with evidence. **2.2i** Understand how meaning is created through the combination of words, images and sounds in multimodal texts.

2.3 Writing: composition

2.3a Write clearly and coherently, including an appropriate level of detail. **2.3d** Adapt style and language appropriately for a range of forms, purposes and readers. **2.3g** Structure their writing to support the purpose of the task and guide the reader. **2.3k** Consider what the reader needs to know and include relevant details. **2.3p** Present material clearly, using appropriate layout, illustrations and organisation.

2.3 Writing: technical accuracy 2.3t

Use the conventions of Standard English effectively.

3 Range and Content**3.1 Speaking and listening**

3.1a Prepared, formal presentations and debates. **3.1b** Informal group or pair discussions.

3.2 Reading

3.2a Of high quality, among the best of their type, that will encourage pupils to appreciate their characteristics and how, in some cases, they have influenced culture and thinking. **3.2d** Stories, poetry and drama drawn from different historical times, including contemporary writers. **3.2e** Texts that enable pupils to understand the appeal and importance over time of texts from the English literary heritage, eg Austen etc. **3.2g** At least one play by Shakespeare.

3.3 Writing

3.3c Present ideas and views logically and persuasively. **3.3d** Explain or describe information and ideas relevantly and clearly.

4 Curriculum Opportunities**4.1 Speaking and listening**

4.1b Engage in specific activities that develop speaking and listening skills. **4.1d** Evaluate and respond constructively to their own and others' performances. **4.1e** Make extended contributions, individually and in groups. **4.1g** Watch live performances in the theatre wherever possible to appreciate how action, character, atmosphere, tension and themes are conveyed.

4.2 Reading

4.2b Engage with whole texts for sustained periods.

Key Stage 4 English Programme of Study**1 Key Concepts****1.1 Competence**

1.1a Expressing complex ideas and information clearly. **1.1e** Making independent judgements about how to communicate effectively and sustain formal interaction.

1.2 Creativity

1.2a Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature. **1.2b** Experimenting with language, manipulating form, challenging conventions and reinterpreting ideas.

1.3 Cultural understanding

1.3a Understanding that texts from the English literary heritage have been influential and significant over time and exploring their meaning today.

1.4 Critical understanding

1.4a Engaging with the details of ideas and texts.

2 Key Processes**2.1 Speaking and listening**

2.1b Present information clearly and persuasively to others, selecting the most appropriate way to structure and organise their speech for clarity and effect. **2.1d** Reflect and comment critically on their own and others' performances. **2.1f** Synthesise what they hear, separating key ideas from detail and illustration. **2.1i** Take different roles in organising, planning and sustaining discussion in a range of formal and informal contexts. **2.1j** Work purposefully in groups, negotiating and building on the contributions of others to complete tasks or reach consensus.

2.2 Reading: for meaning

2.2a Analyse and evaluate information, events and ideas from texts. **2.2d** Develop and sustain independent interpretations of what they read, supporting them with detailed textual reference. **2.2i** Analyse and evaluate the impact of combining words, images and sounds.

2.3 Writing: composition

2.3b Write fluently, adapting style and language to a wide range of forms, contexts and purposes. **2.3k** Summarise and take notes. **2.3l** Use planning, drafting, editing, proofreading and self-evaluation to revise and craft their writing for maximum impact.

3 Range and Content**3.1 Speaking and listening**

3.1a Prepared, formal presentations and debates in contexts where the audience and topic are unfamiliar. **3.1b** Informal and formal group or pair discussions requiring students to take on a range of roles. **3.1c** Individual and group improvisation and performance.

3.2 Reading

3.2a Be of high quality, among the best of their type, that will encourage students to appreciate their characteristics and how, in some cases, they have influenced culture and thinking. **3.2e** Stories, poetry and drama drawn from different historical times, including contemporary writers. **3.2f** Texts that enable students to understand the nature, significance and influence over time of texts from the English literary heritage. **3.2g** Texts that enable students to make connections between experiences across time and literary traditions. **3.2i** At least one play by Shakespeare.

3.3 Writing

3.3d Use formal, impersonal and concise expression to explain or describe information and ideas relevantly and clearly.

4 Curriculum Opportunities**4.1 Speaking and listening**

4.1b Use their speaking and listening skills to solve problems creatively and cooperatively in groups. **4.1c** Engage in specific activities that develop speaking and listening skills as well as activities that integrate speaking and listening with reading and writing. **4.1d** Make extended, independent contributions that develop ideas in depth. **4.1e** Make purposeful presentations that allow them to speak with authority on significant subjects. **4.1g** Evaluate and respond constructively to their own and others' performances. **4.1h** Watch live performances in the theatre wherever possible and consider how action, character, atmosphere, tension and themes are conveyed. **4.1i** Participate in debate, discussion, live talks and presentations, engaging in dialogue with experts, members of the community and unfamiliar adults.

4.2 Reading

4.2c Engage with whole texts in sustained ways.

4.3 Writing

4.3e Evaluate their own and others' writing in terms of impact and fitness for purpose and redraft their own work in the light of feedback.

Teacher Notes

1.1 The Prologue

Overview of Activity

In this activity students read 'The Prologue' of the play and use this to create a storyboard summary of the story. This could be completed before or after reading, hearing or watching the whole play.

Group Organisation

The lesson could begin with a whole-class activity reading and/or listening to 'The Prologue'. Students then complete their presentation in pairs or small groups before sharing these with the whole class for peer evaluation and comment.

Suggested Timing

The activity could be completed in two to three sessions of 40 minutes to one hour.

Objectives

All students will: read and create a modern English summary of 'The Prologue'.

Most students will: interpret and expand 'The Prologue' to create a clear and effective audio-visual summary of the story of *Romeo and Juliet* that incorporates some of the original language.

Some students will: discuss the relevance of the sonnet form, understand the purpose of a prologue and identify missing detail to add to their summaries.

Resources

Kar2ouche *Romeo and Juliet*

- *The Prologue* audio
- **Key Phrase** storyboard (*optional*)

Key Words: prologue, sonnet, pun, chorus, summary, dignity, grudge, mutiny, civil, star-cross'd, loins

Activities

Introduction



1. Ask students to read and/or listen to 'The Prologue' of the play and then to read it aloud, in pairs or small groups, experimenting with pace and emphasis. Having read it a few times, ask them to note the main points of the story. They could do this by selecting key phrases and expanding on these in modern English. You could also ask them to make a list of words or phrases they would like to have clarified or explained.
2. Discuss their initial impressions as a class and also the form of 'The Prologue' (sonnet). Explore why this might be appropriate for the story.
3. Ask the class why they think the Chorus tells us that the play will last only two hours.

Development



4. Ask students to create a storyboard, or animation, summarising the story based on 'The Prologue'. They should use a combination of quotation and modern English. It is up to individuals whether they include the character of the Chorus. They should focus on key phrases: what they mean and how they can best be presented visually to provide a reminder of the story.
5. Students who need more structure could be asked to open the **Key Phrase** storyboard, think about the questions, create an image with a modern explanation and add appropriate sound effects to each frame.

Content of the Key Phrase storyboard	
<input type="checkbox"/>	First frame Title and instructions to answer the questions to check their understanding and then to create a modern summary of the story.
<input type="checkbox"/>	Frame two Contains phrase: 'Two households both alike in dignity' and question – which families and what does <i>alike in dignity</i> mean?
<input type="checkbox"/>	Frame three Contains phrase: 'break to new mutiny' and question – what does <i>mutiny</i> mean here?
<input type="checkbox"/>	Frame four Contains phrase: 'From forth the fatal loins of these two foes' and question – what does <i>forth the fatal loins</i> mean and to whom does it refer?
<input type="checkbox"/>	Frame five Contains phrase: 'star-cross'd lovers' and question – who are the <i>lovers</i> and how have they been crossed by the stars?
<input type="checkbox"/>	Frame six Contains phrase: 'Doth with their death bury their parents' strife', instruction to find out how they die and question – what does their <i>death</i> do?

6. Students who would benefit from more of a challenge could be asked to make a summary based on the last word of each line of 'The Prologue'. Their storyboard could be presented as a modern film trailer, giving the audience a taste of what is to come and presented in a way to entice a would-be audience.
7. Students should watch and assess their storyboard's fitness for purpose before sharing it with the class. They need to ensure that they have summarised the whole story for future reference and that they have structured each part clearly.

Plenary

8. Bring the class back together, watch and review the storyboards.
9. Comments from the review process should be used to enable students to improve their summaries.
10. Summarise the main points in the story and give students the opportunity to add any points they may have missed to their storyboards. These will act as revision guides later and could be printed out using the templates in the printing screen.

**Extension/
Homework**

11. Explore the final three lines of 'The Prologue'. Discuss the purpose of 'The Prologue' and why key detail might be missing.

Student Notes

1.1 The Prologue

Objectives

In this activity you will:

- read and/or listen to 'The Prologue' in order to interpret the meaning
- work with others to produce an effective multimedia summary of the story.

Outcomes

At the end of this activity you will have:

- created a storyboard summary of the story of *Romeo and Juliet*.

Resources

To complete this activity you will need:

- *The Prologue* audio
- **Key Phrase** storyboard (optional)

Activities

Introduction

1. Read and/or listen to 'The Prologue' of the play.



to listen to *The Prologue*.

2. Read 'The Prologue' aloud, in pairs or small groups, experimenting with pace and emphasis. Let the punctuation help you. How would you instruct an actor to deliver these lines? What tone of voice is appropriate and why?
3. Having read 'The Prologue' a few times, make a note of the main points of the story. You could do this by selecting key phrases and then adding your own commentary or interpretation.
4. List any words or phrases you would like to have clarified or explained.
5. Discuss your initial impressions of the story.
6. Do you recognise the form in which 'The Prologue' is written? Here's a clue: 14 lines with a rhyme scheme of abab, cdcd, efef, gg. Why might this form be appropriate for the story?

Development

7. Create a storyboard, or animation, summarising the story based on 'The Prologue'. Use a combination of quotation and modern English. It is up to you whether you include the character of the Chorus or not. Focus on key phrases: what they mean and how they can best be presented visually in order to provide an effective summary. If you need more structure, you can open the **Key Phrase** storyboard.



to open a **new** storyboard.



to open the **Key Phrase** storyboard.

Student Notes

8. You could base your summary on the last word of each line of 'The Prologue'. You could present this as a modern film trailer, giving the audience a taste of what is to come and presented in a way to entice a would-be viewer.
9. Watch and check that your storyboard is fit for purpose, that is, to provide a clear summary of the whole story.

Plenary

10. Watch and review the storyboards your class has produced. Be prepared to say what is good and what needs improving.
11. Use the comments about your storyboard to improve it.

Extension/Homework

12. Look again at the final three lines of 'The Prologue'. Why do you think plays have prologues? Why do you think they are short and lack detail?

Teacher Notes

1.2 Sequencing

Overview of Activity

In this activity students put the frames of a storyboard into the correct order, then print them out as a graphic novel version of the *Romeo and Juliet* story.

Group Organisation

This activity could be completed individually or in pairs.

Suggested Timing

The activity could be completed in one lesson of 40 minutes to one hour.

Objectives

All students will: put the story of *Romeo and Juliet* into the correct order.

Most students will: rearrange the story of *Romeo and Juliet* and amend as necessary to create a clear summary.

Some students will: create a useful summary in graphic novel form using print and layout effectively to enhance meaning.

Resources

Kar2ouche *Romeo and Juliet*

- **Out of Sequence** storyboard

Sheet 1.2a *Designing the Summary*

Key Words: graphic novel, font, print size, layout

Activities

Introduction



1. Explain that a publisher has created the visuals for a graphic novel version of *Romeo and Juliet*, but that the author has pulled out at the last minute and the visuals have ended up in the wrong order. The students' job is to help the editorial team prepare this for publication. They need to put each frame in the right order and add a modern caption to help summarise the story. They then have to choose an effective print format. They can either use one of the templates or choose the blank template and be more creative with the design. These instructions and guidance on printing are reproduced on Sheet 1.2a *Designing the Summary*.

Development



2. Ask pairs or small groups to open the **Out of Sequence** storyboard. This could be printed out (one for each group) and the frames physically moved into order before students alter their positions on the filmstrip. To alter a position, students grab the frame they want to move and drop it onto the red bead at the place they want it to be added. When they are happy, they need to delete the original frame, which will have been copied.

Content of the Out of Sequence storyboard

First frame Title

(The numbers in brackets are for your reference only and indicate the correct order of the frames.)

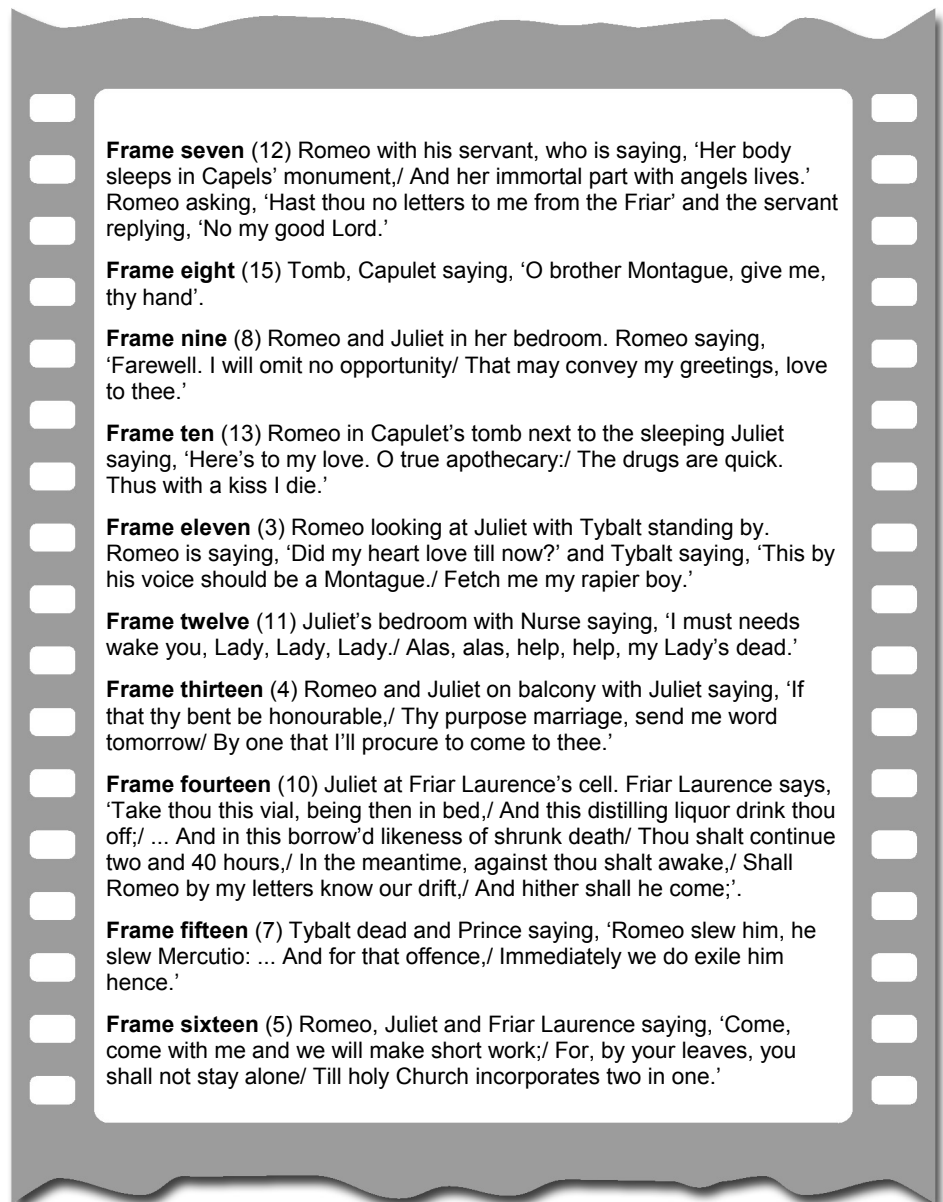
Frame two (6) Tybalt leaving, Mercutio and Romeo. Mercutio saying, 'Ay, ay, a scratch; marry, 'tis enough./ Ask for me tomorrow and you shall find me a grave man./ Why the devil came you between us? I was hurt under your arm.'

Frame three (2) Juliet with her mother, who is saying, 'This night you shall behold him at our feast;/ Read o'er the volume of young Paris' face/ And find delight writ there with beauty's pen./ Speak briefly, can you like of Paris' love?'

Frame four (1) Prince saying, 'Three civil brawls bred of an airy word/ By thee, old Capulet, and Montague,/ Have thrice disturb'd the quiet of our streets./ If ever you disturb our streets again/ Your lives shall pay the forfeit of the peace.'

Frame five (14) Romeo's dead body and Juliet saying, 'O happy dagger./ This is thy sheath, there rust and let me die.'

Frame six (9) Juliet with her mother, who is saying, 'Early next Thursday morn./ ...The County Paris, at St Peter's Church,/ Shall happily make thee there a joyful bride.'



3. Once the frames are in order, students should add a modern caption explaining the action in a little more detail. Where necessary, they can add extra frames.
4. Ask students to read each other's storyboards to ensure that all relevant detail is included. Those who need an additional challenge could go back through the frames and add thought bubbles.
5. At this point they can choose a template and create the publication. Ask them to think about the font and size as well as colour. Those who are happy using a blank template should also think about the layout.

Plenary

6. Create a class display of the various 'graphic' stories.
7. Students could make comments on Post-it notes and stick these around the display.

**Extension/
Homework**

8. Students could review commercial graphic novels and compare these with what they have produced themselves. Having done this, they may want to change their designs.

Student Notes

1.2 Sequencing

Objectives

In this activity you will:

- put the story of *Romeo and Juliet* into order
- add a modern explanation of each stage of the story
- create an effective layout for a graphic novel version of the story.

Outcomes

At the end of this activity you will have:

- created a storyboard summary of the story of *Romeo and Juliet*.

Resources

To complete this activity you will need:

- **Out of Sequence** storyboard
- Sheet 1.2a *Designing the Summary*

Activities

Introduction

1. Imagine that a publisher has created the visuals for a graphic novel version of *Romeo and Juliet*, but that the author has pulled out at the last minute and the visuals have ended up in the wrong order.
2. Your job is to help the editorial team prepare this graphic novel for publication. Put each frame in the right order and add a modern caption to help summarise the story.
3. Now choose an effective format for printing. Use either one of the templates or choose the blank template and be more creative with the design. The instructions and guidance on printing are reproduced on Sheet 1.2a *Designing the Summary*. Ask your teacher for a copy if you need one.

Development

4. Open the **Out of Sequence** storyboard and put the frames into the correct order.



to open the **Out of Sequence** storyboard.

5. Add a modern caption to each frame to explain the action in a little more detail. Where necessary, add extra frames.
6. Read another group's storyboard to check that all relevant detail is included. If you have time, go back and add thought bubbles to the key characters in each frame.
7. Choose a template and create your publication. Think, in particular, about the font you want to use, the size and colour. If you are using a blank template, think about the layout too.

Student Notes**Plenary**

8. Work with others to create a class display of the various 'graphic' stories.
9. Make comments on Post-it notes and stick these around the display.

Extension/Homework

10. Review commercial graphic novels and compare these with what you have produced.
Having done this, you may want to work to improve your design.

Sheet 1.2a

Designing the Summary

A publisher has created the visuals for a graphic novel version of *Romeo and Juliet*, but the author has pulled out at the last minute and the visuals have ended up in the wrong order. Your editorial team has been asked to prepare the graphic summary for publication.

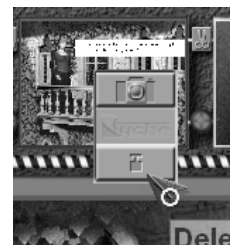
1. Put each frame in the correct order.
2. Add a modern caption to help summarise the story. Try not to extend the writing in the caption window so that you need to scroll to see the text. If you do this, it might not print in the template form. You need to double check the template you choose.
3. Choose an attractive and effective print format. You need to engage a young audience whilst presenting the story as simply as possible.

Moving Frames

Put the frames in the right order by moving them in the film strip.



- a. Select the frame by left clicking and holding in the middle of the one you want to move. This copies the frame.
- b. Drag it to the red bead at the point you want to add it.
- c. Delete the original frame by right clicking and selecting the detonator image.



Using a Pre-formatted Template

- a. Click on the yellow printing screen and the grey pick layout button at the bottom.
- b. Choose the number of frames you want to appear on each page, by clicking the appropriate template.
- c. Check that your frames are in order and then click the fill template button to the right. Make sure that your captions are not too long, otherwise they will be cut off in the printed caption windows. You can always summarise your caption to reduce the words, or reduce the size of the font.

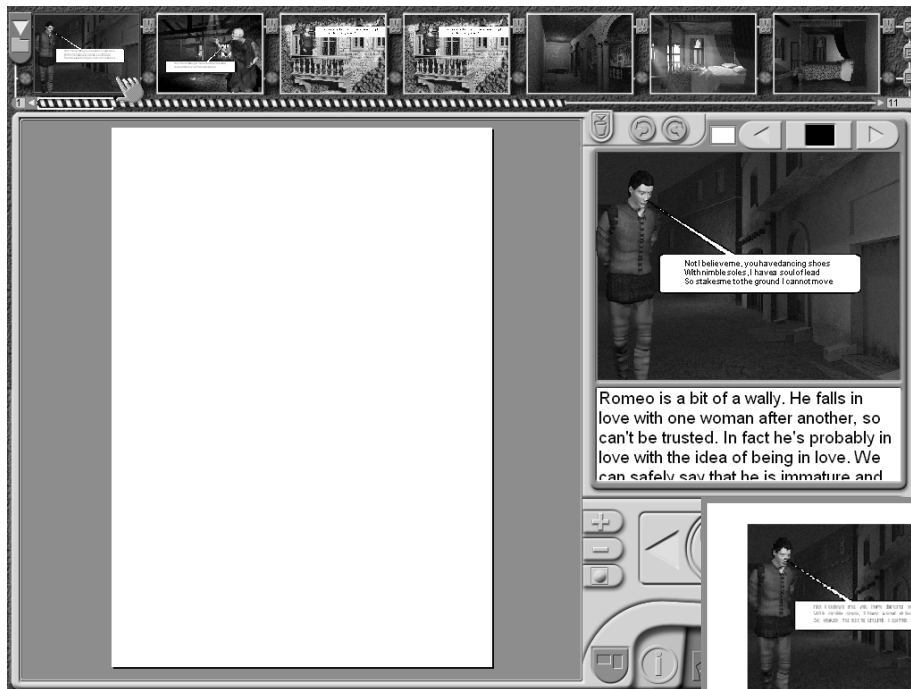


Using a Blank Template

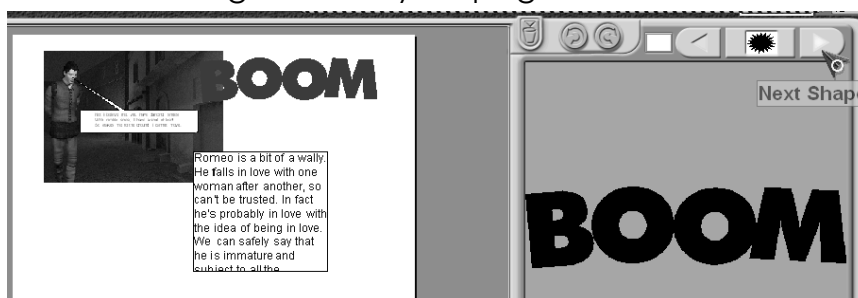
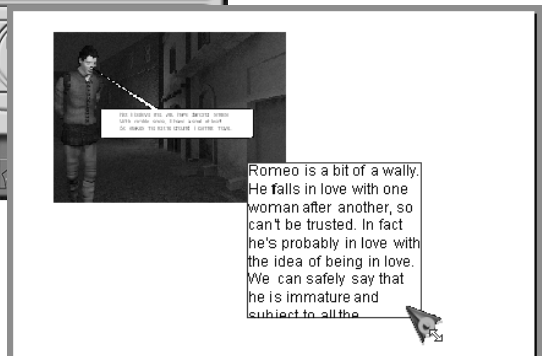
Using a blank template allows you to be more creative with the layout. To select a blank, click on either of the blank (landscape or portrait) templates.



- a. Drag and drop your first frame into the editing panel.



- b. You can now drag the text and picture to wherever you want it on the page. You can also resize by dragging either the sides or corners.
- c. Right click on the text to bring up the manipulator tool. This allows you to change the colour of the text box, remove the outline and/or change the contrast. You can use it on the pictures too.
- d. You can add comic cut-outs like keyholes, circles, booms and so forth, by dragging a frame (or empty black frame) to the editing panel. Scroll through to find the shape you want and click on it. Drag this onto your page.



Teacher Notes

1.3 Class Act

Overview of Activity

In this activity groups of students summarise each act and then combine their summaries to create a full, detailed summary of the play.

Group Organisation

Most of this activity will take place in small groups until the plenary when the groups share their summaries.

Suggested Timing

This activity should take two to three lessons of 40 minutes to one hour.

Objectives

All students will: work effectively in a group to create a summary of one act of *Romeo and Juliet*.

Most students will: combine text, images and audio to create an effective summary of one act of *Romeo and Juliet*.

Some students will: create a summary of an act and then combine and adapt summaries to provide an interpretation of the whole play, recognising links between ideas, themes and characters, as well as incorporating key quotations.

Resources

Kar2ouche: *Romeo and Juliet*

Sheet 1.3a *Scene Summary*

Sheet 1.3b *Blank Storyboard*

Key Words: interpretation, theme, idea, character, quotation

Activities

Introduction



1. Describe the format of Shakespeare's plays in acts and scenes. Divide the class into five (or ten) small groups and allocate an act to each group. If there are ten groups, two groups can work on each act and then compare their summaries.
2. If students have not yet read the play, they can listen to the act that they are summarising, scene by scene, making notes as they go. The audio is available in the text/audio screen of Kar2ouche. Notes can be recorded on Sheet 1.3a *Scene Summary*.
3. Ask students to turn each set of scene notes into one to three frames for a storyboard summary. Scenes will be combined to summarise the whole act. Tell students to aim for no more than ten frames per act as this will result in a 50-frame summary of the play. They could make notes for their storyboard on Sheet 1.3b *Blank Storyboard*.

Development



4. Ask students to open a new storyboard and to create a summary for their act that combines words, images and sound effectively.
5. If two groups are working on the same act, ask them to get together to decide which one should contribute to the class summary. Changes can be made to incorporate the best ideas from both.

Plenary

6. Show the summary of each act in succession and discuss what is good about each one, along with what could be improved. Talk also about any continuity issues that may arise.
7. Print out the summary for class display. This could be presented as a frieze.

Extension/ Homework



8. Using the composite class summary as a starting place, students could write a storybook summary of the play for a younger age group, incorporating pictures from Kar2ouche.

Student Notes

1.3 Class Act

Objectives

In this activity you will:

- read and/or listen to one act of *Romeo and Juliet*
- make notes to demonstrate your understanding of the key points
- work with others to produce an effective multimedia summary of the act.

Outcomes

At the end of this activity you will have:

- created a storyboard summary of one act of *Romeo and Juliet*
- contributed to a class summary of the entire play.

Resources

To complete this activity you will need:

- Sheet 1.3a *Scene Summary*
- Sheet 1.3b *Blank Storyboard*

Activities

Introduction

1. Shakespeare's plays are divided into acts, usually five, and scenes. The number of scenes in each act varies. You are going to work in a small group to summarise an act of the play.
2. If you have not yet read or seen the play, begin by listening to the audio of the act that you are summarising. Listen to each scene and make notes as you go. The audio is available in the text/audio screen of Kar2ouche and your notes can be recorded on Sheet 1.3a *Scene Summary*.
3. Turn each set of scene notes into one to three frames for a storyboard summary. Aim for no more than ten frames per act as this will result in a 50-frame summary of the play. You can make notes for your storyboard on Sheet 1.3b *Blank Storyboard*.

Development

4. Open a new storyboard and create a summary for your act that combines words, images and sound effectively to enhance meaning.



for a **new** storyboard.

5. If two groups are working on the same act, get together and decide which one to share with the class. It is likely that there will be good points in each, so make changes to incorporate the best ideas from both presentations.

Plenary

6. Watch the summary of each act in succession. Discuss what is good about each one, along with what could be improved. Talk also about any continuity issues that may arise.

Student Notes**Extension/Homework**

7. Using the composite class summary as a starting place, write a storybook summary of the play for a younger age group, incorporating pictures from Kar2ouche.



for a **new** storyboard.

Sheet 1.3a

Scene Summary

Act:	Scene:
Main events:	
1.	
2.	
3.	
4.	
5.	
Key quotations:	
Character:	Quotation:
Commentary:	
Character:	Quotation:
Commentary:	
Character:	Quotation:
Commentary:	

Continue on another sheet if necessary

Blank Storyboard

[illegible]

Teacher Notes

1.4 Five Fateful Days

Overview of Activity

In this activity students develop a storyboard to present the main events of the play according to the days on which they occur.

Group Organisation

Students would benefit from working in pairs on this activity so that they can discuss ideas and interpretations. Alternatively, students could work independently.

Suggested Timing

This activity could be completed in one to two lessons of 40 minutes to one hour.

Objectives

All students will: be reminded of the main events that take place in the play.

Most students will: think about the order in which the key events take place and the time frame in which they occur.

Some students will: gain a detailed understanding of the events and time frame of the play. They will also consider the potential effects that the speed of the action has on the individuals involved.

Resources

Kar2ouche *Romeo and Juliet*

- **Five Days** storyboard

Sheet 1.4a *Beginning on a Sunday*

Key Words: time frame, gender, social position, historical context, plot development

Activities

Introduction

1. Explain to students that the play takes place over five days. Discuss the effects they think such a tight time frame has on the characters and also the audience.

Development



2. Ask students to open and complete the **Five Days** storyboard. Give those who need support with this activity Sheet 1.4a *Beginning on a Sunday*. Others can create the notes for themselves.

Content of the Five Days storyboard

First frame Title and instructions to decide what happens on each day and then to select the most significant episodes for the development of the plot. (See Sheet 1.4a for more detail.)

Second group of frames Sunday: beginning with a description of the events and then blank frames for the students' summaries.

Third group of frames Monday: beginning with a description of the events and then blank frames for the students' summaries.

Fourth group of frames Tuesday: beginning with a description of the events and then blank frames for the students' summaries.

Fifth group of frames Wednesday: beginning with a description of the events and then blank frames for the students' summaries.

Sixth group of frames Thursday: beginning with a description of the events and then blank frames for the students' summaries.

3. Ask students to print their summaries.

Plenary

4. Pairs should work with another pair to compare and contrast their summaries, saying what is good about each one and suggesting improvements.
5. Pairs review the comments from their peers and make the changes that they think will enhance their work.

Extension/ Homework

6. Ask students to use their storyboards to write the diary entries for one of the minor characters, for example, Benvolio, Friar Laurence or the Nurse. This will encourage them to think about appropriate style, as well as the impact of gender, social position and personality. They should also be encouraged to think about what the character would know and what they might be able to surmise from what they have observed or heard.

Student Notes

1.4 Five Fateful Days

Objectives

In this activity you will:

- review the action of the play according to the day on which it takes place
- summarise the key events.

Outcomes

At the end of this activity you will have:

- created a storyboard summarising the main events of the play according to the day on which they took place.

Resources

To complete this activity you will need:

- **Five Days** storyboard
- Sheet 1.4a *Beginning on a Sunday*

Activities

Introduction

1. The play of *Romeo and Juliet* takes place over five days, beginning on a Sunday. What impact do you think such a tight time frame has on the characters in the play? What effect might it have on an audience?

Development

2. Open and complete the **Five Days** storyboard. Sheet 1.4a *Beginning on a Sunday* will help you select the key points. Alternatively, you can choose your own.



to open the **Five Days** storyboard.

3. Print your summary.

Plenary

4. Work with another pair to compare and contrast your two summaries. Say what is good about each one and suggest improvements.
5. Review the comments your partners made and make the changes that you think will enhance your work.

Extension/Homework

6. Using your storyboard, write the five diary entries for one of the minor characters, for example, Benvolio, Friar Laurence or the Nurse. Think about the style the character would use, as well as the impact of gender, social position and personality on what they might say. Work out what the character would know and what they might be able to surmise from what they have observed or heard. Omit detail about which they'd have no knowledge, although this could be added in a final entry when information might be gleaned from other sources!

Sheet 1.4a

Beginning on a Sunday

- 1 SUNDAY:** The action of the play begins on a Sunday in mid-July. (You can work this out from Capulet's conversation with Paris in Act 3 Scene 4, and the Nurse's comment about Lammas-tide in Act 1 Scene 3.) The Balcony Scene takes place late Sunday night/early Monday morning, and during this meeting Juliet arranges to send for a message from Romeo by nine the following morning (Act 2 Scene 2).

Look through this section of the play (from the opening to the end of Act 2 Scene 2) and decide which three events from this day you are going to use for your storyboard. You should choose episodes that are important for the development of the plot. Now fill in the three frames, which have been left blank in the **Five Days** storyboard.

- 2 MONDAY:** Romeo arrives at Friar Laurence's early on Monday morning (Act 2 Scene 2). Monday ends with Capulet's conversation with Paris (Act 3 Scene 4), during which he arranges that Paris and Juliet's wedding will take place on Thursday.

Look through this section of the play, and decide which three key events you are going to represent in the frames between 'Monday' and 'Tuesday' in your storyboard. Compose these now.

- 3 TUESDAY:** Tuesday begins with Romeo and Juliet's parting (Act 3 Scene 5) and ends with Juliet drinking the Friar's potion (Act 4 Scene 3). A great deal happens on this day, including Juliet's wedding being brought forward to Wednesday by her father (Act 4 Scene 2).

Decide which three moments are most important to the development of the plot in this section and then compose these frames in the 'Tuesday' section of the storyboard.

- 4 WEDNESDAY:** The Capulet household has been up all Tuesday night making preparations for the wedding (Act 4 Scene 4). Late on Wednesday night, Paris, Romeo and Juliet die at the tomb (Act 5 Scene 3).

Look over the events that take place on this day and decide which three are going to be included in the 'Wednesday' section of your storyboard. Then compose the frames.

- 5 THURSDAY:** The Prince, along with Romeo and Juliet's parents, discover the bodies of the dead lovers very early on Thursday morning (Act 5 Scene 3).

Look over the last half of this final scene and compose the final frame for your storyboard.

Section 2 Close Reading

Overview of Section

The activities in this section encourage students to read and analyse the text in order to interpret meaning and work out how the language used informs the performance.

Activities

The unit comprises four activities, any one of which could be used as the basis for a sequence of lessons to analyse aspects of the play. You may want to supplement or adapt the activity you choose to meet the needs of your particular class.

1. Act 1 Scene 1 (lines 98-end)
2. Act 2 Scene 2 (lines 1-157)
3. Act 3 Scene 5 (lines 64-203)
4. Act 5 Scene 3 (lines 140-305)

Outcomes

By the end of this section, students will have:

- read selected scenes closely
- understood that a close analysis of text can inform performance
- analysed key characters as they appear in the selected scenes
- explored the ideas, themes and issues that appear in the scenes.

Key Stage 3 English Programme of Study

1 Key Concepts

1.1 Competence

1.1a Being clear, coherent and accurate in spoken and written communication. **1.1b** Reading and understanding a range of texts, and responding appropriately. **1.1e** Making informed choices about effective ways to communicate formally and informally.

1.2 Creativity

1.2a Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature. **1.2b** Using inventive approaches to making meaning, taking risks, playing with language and using it to create new effects. **1.2c** Using imagination to convey themes, ideas and arguments, solve problems, and create

settings, moods and characters. **1.2d** Using creative approaches to answering questions, solving problems and developing ideas.

1.3 Cultural understanding

1.3a Gaining a sense of the English literary heritage and engaging with important texts in it.

1.4 Critical understanding

1.4a Engaging with ideas and texts, understanding and responding to the main issues.

2 Key Processes

2.1 Speaking and listening

2.1a Present information and points of view clearly and appropriately in different contexts, adapting talk for a range of purposes and audiences, including the more formal. **2.1b** Use a range of ways to structure and organise their speech to support their purposes and guide the listener. **2.1d** Engage an audience, using a range of techniques to explore, enrich and explain their ideas. **2.1e** Listen and respond constructively to others, taking different views into account and modifying their own views in the light of what others say. **2.1f** Understand explicit and implicit meanings. **2.1g** Make different kinds of relevant contributions in groups, responding appropriately to others, proposing ideas and asking questions. **2.1j** Use different dramatic approaches to explore ideas, texts and issues. **2.1k** Use different dramatic techniques to convey action, character, atmosphere and tension. **2.1l** Explore the ways that words, actions, sound and staging combine to create dramatic moments.

2.2 Reading: for meaning

2.2a Extract and interpret information, events, main points and ideas from texts. **2.2b** Infer and deduce meanings, recognising the writers' intentions. **2.2c** Understand how meaning is constructed within sentences and across texts as a whole. **2.2f** Recognise and discuss different interpretations of texts, justifying their own views on what they read and see, and supporting them with evidence. **2.2g** Understand how audiences and readers choose and respond to texts. **2.2i** Understand how meaning is created through the combination of words, images and sounds in multimodal texts.

2.2 Reading: the author's craft

2.2j How texts are crafted to shape meaning and produce particular effects. **2.2l** How writers' uses of language and rhetorical, grammatical and literary features influence the reader. **2.2m** How writers present ideas and issues to have an impact on the reader. **2.2o** How themes are explored in different texts. **2.2p** How texts relate to the social, historical and cultural context in which they were written.

2.3 Writing: composition

2.3g Structure their writing to support the purpose of the task and guide the reader. **2.3k** Consider what the reader needs to know and include relevant details. **2.3p** Present material clearly, using appropriate layout, illustrations and organisation. **2.3q** Use planning, drafting, editing, proofreading and self-evaluation to shape and craft their writing for maximum effect. **2.3r** Summarise and take notes.

3 Range and Content**3.1 Speaking and listening**

3.1a Prepared, formal presentations and debates. **3.1b** Informal group or pair discussions. **3.1c** Individual and group improvisation and performance.

3.2 Reading

3.2a Of high quality, among the best of their type, that will encourage pupils to appreciate their characteristics and how, in some cases, they have influenced culture and thinking. **3.2b** Interesting and engaging, allowing pupils to explore their present situation or move beyond it to experience different times, cultures, viewpoints and situations. **3.2c** Challenging, using language imaginatively to create new meanings and effects, and encouraging pupils to try such writing for themselves. **3.2d** Stories, poetry and drama drawn from different historical times, including contemporary writers. **3.2e** Texts that enable pupils to understand the appeal and importance over time of texts from the English literary heritage, eg Austen etc. **3.2f** Texts that enable pupils to appreciate the qualities and distinctiveness of texts from different cultures and traditions. **3.2g** At least one play by Shakespeare.

3.3 Writing

3.3c Present ideas and views logically and persuasively. **3.3d** Explain or describe information and ideas relevantly and clearly.

4 Curriculum Opportunities**4.1 Speaking and listening**

4.1c Use speaking and listening to develop their reading and writing. **4.1d** Evaluate and respond constructively to their own and others' performances. **4.1e** Make extended contributions, individually and in groups. **4.1g** Watch live performances in the theatre wherever possible to appreciate how action, character, atmosphere, tension and themes are conveyed.

4.2 Reading

4.2a Develop independence in reading. **4.2b** Engage with whole texts for sustained periods.

4.3 Writing

4.3e Evaluate and respond constructively to their own and others' writing. **4.3f** Draw on their reading and knowledge of linguistic and literary forms when composing writing.

Key Stage 4 English Programme of Study

1 Key Concepts

1.1 Competence

1.1a Expressing complex ideas and information clearly. **1.1e** Making independent judgements about how to communicate effectively and sustain formal interaction.

1.2 Creativity

1.2a Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature. **1.2b** Experimenting with language, manipulating form, challenging conventions and reinterpreting ideas. **1.2d** Using creative approaches to answering questions, solving problems and developing ideas.

1.3 Cultural understanding

1.3a Understanding that texts from the English literary heritage have been influential and significant over time and exploring their meaning today. **1.3b** Exploring how texts from different cultures and traditions influence values, assumptions and sense of identity.

1.4 Critical understanding

1.4a Engaging with the details of ideas and texts. **1.4b** Connecting ideas, themes and issues, drawing on a range of texts. **1.4d** Analysing and evaluating spoken and written language to explore their impact on the audience.

2 Key Processes

2.1 Speaking and listening

2.1a Speak fluently, adapting talk to a wide range of familiar and unfamiliar contexts and purposes, including those requiring confident and fluent use of Standard English. **2.1b** Present information clearly and persuasively to others, selecting the most appropriate way to structure and organise their speech for clarity and effect. **2.1e** Listen to complex information and respond critically, constructively and cogently in order to clarify points and challenge ideas. **2.1f** Synthesise what they hear, separating key ideas from detail and illustration. **2.1k** Use a range of dramatic approaches to explore complex ideas, texts and issues in scripted and improvised work. **2.1l** Select different dramatic techniques to convey action, character, atmosphere and tension, and justify choices. **2.1m** Evaluate drama performances that they have watched or taken part in.

2.2 Reading: reading for meaning

2.2a Analyse and evaluate information, events and ideas from texts.

2.2c Recognise subtlety, ambiguity and allusion within sentences and across texts as a whole. **2.2d** Develop and sustain independent interpretations of what they read, supporting them with detailed textual reference. **2.2g** Relate texts to their social and historical contexts and to the literary traditions of which they are a part. **2.2h** Recognise and evaluate the ways in which texts may be interpreted differently according to the perspective of the reader. **2.2i** Analyse and evaluate the impact of combining words, images and sounds.

2.2 Reading: the author's craft

2.2j Analyse and evaluate writers' use of language in a range of texts, commenting precisely on how texts are crafted to shape meaning and produce particular effects.

2.3 Writing: composition

2.3c Present information and ideas on complex subjects concisely, logically and persuasively. **2.3e** Use a range of ways to structure whole texts to give clarity and emphasis. **2.3h** Support and strengthen their own views by incorporating different kinds of evidence from a range of sources. **2.3k** Summarise and take notes.

2.3l Use planning, drafting, editing, proofreading and self-evaluation to revise and craft their writing for maximum impact.

3 Range and Content**3.1 Speaking and listening**

3.1b Informal and formal group or pair discussions requiring students to take on a range of roles. **3.1c** Individual and group improvisation and performance.

3.2 Reading

3.2a Be of high quality, among the best of their type, that will encourage students to appreciate their characteristics and how, in some cases, they have influenced culture and thinking. **3.2b** Be interesting and engaging, allowing students to explore their present situation or move beyond it to experience different times, cultures, viewpoints and situations. **3.2c** Be challenging, using language imaginatively to create new meanings and effects, and encouraging students to try such writing for themselves. **3.2d** Allow students to experience depth and breadth in their reading, enabling them to make connections across texts. **3.2e** Stories, poetry and drama drawn from different historical times, including contemporary writers. **3.2f** Texts that enable students to understand the nature, significance and influence over time of texts from the English literary heritage. This should include work selected from the following pre-twentieth-century writers: Matthew Arnold, etc. **3.2g** Texts that enable students to make connections between experiences across time and literary

traditions. **3.2h** Texts that enable students to analyse the values and assumptions of writing from different cultures and traditions, relating and connecting them to their own experience. **3.2i** At least one play by Shakespeare.

3.3 Writing

3.3b Analyse and evaluate subject matter, supporting views and opinions with a range of evidence. **3.3c** Develop and sustain ideas and views cogently and persuasively. **3.3d** Use formal, impersonal and concise expression to explain or describe information and ideas relevantly and clearly.

3.4 Language structure and variation

3.4e The development of English, including its development over time, current influences, borrowings from other languages, origins of words and the impact of technology on spoken and written communication.

4 Curriculum Opportunities

4.1 Speaking and listening

4.1b Use their speaking and listening skills to solve problems creatively and cooperatively in groups. **4.1d** Make extended, independent contributions that develop ideas in depth. **4.1e** Make purposeful presentations that allow them to speak with authority on significant subjects. **4.1g** Evaluate and respond constructively to their own and others' performances. **4.1h** Watch live performances in the theatre wherever possible and consider how action, character, atmosphere, tension and themes are conveyed.

4.2 Reading

4.2a Develop independence in reading, encouraging them to become lifelong, discerning readers. **4.2c** Engage with whole texts in sustained ways. **4.2i** Engage with texts that challenge preconceptions and develop understanding beyond the personal and immediate.

4.3 Writing

4.3a Develop independence in writing on paper and on screen. **4.3e** Evaluate their own and others' writing in terms of impact and fitness for purpose and redraft their own work in the light of feedback.

Teacher Notes

2.1 Act 1 Scene 1

Lines 98 to end (From Montague: Who set this ancient quarrel new abroad?)

Overview of Activity

In this activity students will compare the beginning and end of Act 1 Scene 1 and in particular explore the way that Romeo is introduced and what they can deduce about his character.

Group Organisation

Students would benefit from working in pairs on the storyboards in this activity so that they can discuss ideas and interpretations. Alternatively, students could work independently.

Suggested Timing

This activity could be completed in three to four lessons of 40 minutes to one hour.

Objectives

All students will: read the scene and comment on Romeo's character.

Most students will: explore how language informs performance and understanding of character.

Some students will: analyse the variety of language used in the scene and explain clearly what it contributes to their understanding of character, ideas, themes and issues, as well as how it informs decisions about performance.

Resources

Kar2ouche *Romeo and Juliet*

- **Change of Pace** storyboard
- **Parents and Children** storyboard
- **Acting Notes** storyboard

Key Words: oxymoron, rhyming couplet, courtly love, shared lines, pentameter, classical allusion, hyperbole, pun, foreboding, dramatic irony, bathos

Activities

Introduction



1. Ask students to read and/or listen to the final section of Act 1 Scene 1. The text and audio can be found in the **Change of Pace** storyboard, along with some questions to consider.

Content of the Change of Pace storyboard

First frame Title and instructions to listen, read and think about the questions, pausing to make notes as they go.

Subsequent frames Sections of the play: text in the composition window and questions, as appropriate, in the caption windows with audio.

Questions include:

- How does the atmosphere change at the start of this section? How does Shakespeare achieve this transition in mood? Look at the language and jot down a couple of examples to show how it differs from what has gone before.
- Why do you think Montague and Lady Montague leave when they see Romeo arriving?
- What do we learn about Montague and Lady Montague's relationship with their son at the start of this extract? Explain your reasoning.
- What do we learn about Romeo and Benvolio from their initial conversation? What do the short lines add to your understanding?
- Explore the significance of the line, 'Here's much to do with hate, but more with love:'.
- What is wrong with Romeo? Why do you think he is behaving like this?
- What does Romeo's use of oxymoron tell you about his mood?
- What does Romeo's use of figurative language and rhyming couplets suggest about his feelings for Rosaline? Why?
- Why do you think Shakespeare shows Romeo in love with Rosaline at the start of the play? Is his love sincere?
- Compare and contrast Romeo and Benvolio, particularly their apparent attitudes to love.
- Describe the relationship between Romeo and Benvolio, giving reasons for your ideas.
- Do you get any sense of foreboding in this extract? If so, where and how is it created?

2. Having made notes, encourage students to listen to the extract again, this time without pausing, and then supplement their notes at the end.

Development



- With students, look a little more closely at the relationship between Romeo and his parents. Ask them to open the **Parents and Children** storyboard and to complete the speech and thought bubbles. It is worth noting that Romeo and his parents never speak together on stage, but that the relationship between parents and children can be seen as one of the themes explored by Shakespeare in the play.

Content of the Parents and Children storyboard

First frame Title and instructions to complete the blank thought and speech bubbles.

Frame two Montague and Lady Montague sitting alone. Lady Montague asking, 'Has Romeo returned from his early morning wandering? What is he doing?' Blank speech bubble for Montague.

Frame three Lady Montague asking, 'What do you think will happen to our son if we can't shake him out of this black mood?' Blank speech bubble for Montague.

Frame four Romeo and Montague, both with blank speech bubbles. Instruction in caption window to improvise their meeting and to copy the frame if they need more space to develop the relationship.

Frame five Benvolio walking towards Romeo as the Montagues move away, both with blank speech bubbles. Instruction in caption window to summarise what the Montagues hope to achieve by leaving Benvolio with Romeo.

Frame six Benvolio reporting to the Montagues. Montague asking, 'What did you find out?'



- Ask students to create a storyboard comprising the key quotations from the extract with instructions to the actors in the caption windows. Those students who need more support with this activity can open the **Acting Notes** storyboard.

Content of the Acting Notes storyboard

First frame Title and instructions to complete the director's thoughts about how the lines should be delivered and why in the caption windows. Students are also encouraged to alter the poses of the characters and the way they are placed in relation to each other in order to indicate thought, emotions and relationships.

Frame two Benvolio saying, 'But new struck nine' and Romeo replying, 'Ay me, sad hours seem long.' Space in caption window for director's instructions to both Benvolio and Romeo. Space also for Benvolio's thought bubble showing his reaction to Romeo's comment.

Frame three Romeo asking, 'Where shall we dine? O me, what fray was here?/ ... Here's much to do with hate, but more with love.' Space in caption window for direction to Romeo and thought bubble for Benvolio's reactions to Romeo's utterances.

Frame four Romeo saying, 'O heavy lightness, serious vanity,/ Mis-shapen chaos of well-seeming forms,/ Feather of lead, bright smoke, cold fire, sick health'. Space in caption window for direction to Romeo and thought bubble for Benvolio's reactions to Romeo's utterances.

Frame five Romeo saying, 'Love is a smoke made with the fume of sighs,/ Being purged, a fire sparkling in lovers' eyes,/ Being vexed, a sea nourished with lovers' tears,'. Space in caption window for direction to Romeo.

Frame six Romeo saying, 'Tut I have lost myself; I am not here./ This is not Romeo, he's some other where.'

Frame seven Benvolio observing, 'Then she hath sworn that she will still live chaste?' and Romeo replying, 'She hath, and in that sparing makes huge waste.' Space in caption window for director's instructions to both Benvolio and Romeo. Space also for Benvolio's thought bubble showing his reaction to Romeo's comment.

Frame eight Benvolio advising, 'be ruled by me forget to think of her.' Romeo replying, 'O teach me how I should forget to think.' Benvolio responding, 'By giving liberty unto thine eyes./ Examine other beauties.' Space in caption window for director's instructions to both Benvolio and Romeo.

Plenary

5. Share some of the better storyboards, summarising what students found out about the relationship between Romeo and his parents, as well as his relationship with Benvolio. Talk too about the predominant behaviour of the two friends in the exchange at the end of the scene.

Extension/ Homework

6. Students could summarise the key moments in the scene by writing Benvolio's diary entry. Those who can should incorporate quotations from the scene.

Student Notes

2.1 Act 1 Scene 1

Lines 98 to end (From Montague: Who set this ancient quarrel new abroad?)

Objectives

In this activity you will:

- read and listen to the extract, thinking about what it adds to your understanding of themes and characters
- explore the way that the relationships between parents and children are presented in the extract
- analyse the text in order to direct the scene.

Outcomes

At the end of this activity you will have:

- made notes on the key action, themes and characterisation in the extract
- created a storyboard exploring the relationship between Romeo and his parents
- completed a storyboard exploring ways in which the scene might be directed.

Resources

To complete this activity you will need:

- **Change of Pace** storyboard
- **Parents and Children** storyboard
- **Acting Notes** storyboard

Activities

Introduction

1. Read and/or listen to the final section of Act 1 Scene 1. Make notes in response to the questions in the caption windows.



to open the **Change of Pace** storyboard.

2. If you have time, listen to the extract again. This time don't pause, but listen all the way through.
3. Add any extra ideas you had to your notes.

Development

4. Look a little more closely at the relationship between Romeo and his parents. Open the **Parents and Children** storyboard and complete the speech and thought bubbles.



to open the **Parents and Children** storyboard.

5. Create a storyboard using the key quotations from the extract. Add instructions to the actors in the caption windows. If you'd like help with the structure, you can begin with the **Acting Notes** storyboard. Ask your teacher if you're unsure how to begin.

Student Notes

to open a **new** storyboard.



to open the **Acting Notes** storyboard.

Plenary

6. Discuss with your class what you have found out about:
 - the relationship between Romeo and his parents
 - Romeo's relationship with Benvolio
 - the way you think the characters should act and why you think this.

Extension/Homework

7. Summarise the key moments in the scene by writing Benvolio's diary entry. If you can, incorporate some quotations from the scene.

Teacher Notes

2.2 Act 2 Scene 2

From start to line 157 (Juliet: A thousand times good night!)

Overview of Activity

In this activity students compare Romeo's love for Juliet with his former love for Rosaline. They also compare the two characters of Romeo and Juliet as they are revealed by their language and approach to the situation they find themselves in.

Group Organisation

Students would benefit from working in pairs on the storyboards in this activity so that they can discuss ideas and interpretations. Alternatively, students could work independently and compare their findings at the end.

Suggested Timing

This activity could be completed in four to six lessons of 40 minutes to one hour.

Objectives

All students will: summarise the scene in five to six frames and suggest how the actors should act at key moments.

Most students will: compare Romeo's love for Juliet with his professed love for Rosaline.

Some students will: analyse the text in order to compare the two characters of Romeo and Juliet as they are revealed by their language and approach to the situation they find themselves in.

Resources

Kar2ouche *Romeo and Juliet*

- **Act Two Scene Two** storyboard
- **Romeo's Soliloquy** storyboard
- **Juliet's Soliloquy** storyboard
- **Love and Fear** storyboard
- **Lightning** storyboard

Sheet 2.2a *The Lovers' Soliloquies*

Sheet 2.2b *The Nurse Calls Within*

Sheet 2.2c *Single Words*

Key Words: imagery, metaphor (extended metaphor), simile, soliloquy, end-stopped line, pentameter, shared lines

Activities

Introduction



- Before looking in depth at this scene, ask students to listen to and/or read the extract and then complete the **Act Two Scene Two** storyboard summarising the main events. Each will then be subject to closer analysis. More able students might want to create their own storyboard from scratch, but still creating a five- or six-frame summary.

Content of the Act Two Scene Two storyboard	
	First frame Title and instructions to complete the frames so that each contains a heading, a quotation, a summary of the action (in the caption window) and an image.
	Frame two Heading: Romeo's Soliloquy. Image: Romeo in orchard with blank speech bubble. Caption: Romeo, hidden from Juliet, sees her at her chamber window and compares her to the sun and heavens.
	Frame three Heading: Juliet's Soliloquy. Image and quotation to be completed by students. Caption: Juliet, unaware of Romeo's presence, declares her love for him despite the fact that the Montagues are the Capulets' sworn enemies.
	Frame four Heading and caption window blank for completion by students. Image: Juliet standing on balcony saying, 'Art thou not Romeo, and a Montague?' Romeo replying, 'Neither fair maid, if either thee dislike.'
	Frame five All blank except for speech bubble, 'Thou knowest the mask of night is on my face,/ Else would a maiden blush bepaint my cheek/ For that which thou hast heard me speak tonight.'
	Frame six All blank except for two speech bubbles, 'Lady, by yonder blessed moon I vow,/ That tips with silver all these fruit-tree tops –' and 'O swear not by the moon, th'inconstant moon,'.
	Frame seven Heading: Juliet's Called In. Image: Juliet on balcony saying, 'I hear some noise within; dear love, adieu! – / Anon, good Nurse! – Sweet Montague, be true.'

- Students who created their own storyboards should form a pair or group with those who used the **Act Two Scene Two** scaffold. Ask them to compare their divisions of the scene and what they consider to be the main points.

Development

3. Divide the class into two and then each group into pairs. One group should answer the questions in the **Romeo's Soliloquy** storyboard and the other group should complete the **Juliet's Soliloquy** storyboard. Alternatively, students could refer to the questions and pointers on Sheet 2.2a *The Lovers' Soliloquies* in order to create a storyboard from scratch.

Content of the Romeo's Soliloquy storyboard

First frame Title and instruction to follow the guidance in the storyboard, highlight all the words referring to brightness or light, and to add their own recording of the speech.

Frame two Caption window: 'He jests at scars that never felt a wound.' Where is Romeo when he says this? Who is he talking about and how would you advise the actor to deliver the line? Explain why. Create the scene and record yourself saying this line and add it to your storyboard. Try a number of different ways before you record.

Frame three Caption window: 'But soft, what light through yonder window breaks?' What has Romeo seen? Create the scene and record yourself saying this line and add it to your storyboard.

Frame four Caption window: 'It is the east, and Juliet is the sun.' What does the series of end-stopped lines suggest about the way in which Romeo delivers the first three lines? What do the images of light suggest? Create the scene and record yourself saying this line and add it to your storyboard.

Frame five Caption window: 'Arise, fair sun ... cast it off.' Compare these lines with Romeo's earlier declarations of love for Rosaline. How are they similar and in what ways are they different? Create the scene and record yourself saying these lines and add them to your storyboard.

Frame six Caption window: 'It is my lady, O it is my love:/ O that she knew she were!' Create the scene and record yourself saying these lines and add them to your storyboard.

Frame seven Caption window: 'She speaks, yet she says nothing; what of that?/ Her eye discourses, I will answer it./ I am too bold, 'tis not to me she speaks.' Why do you think Juliet appears to speak but says nothing? Where is Romeo standing? Add the director's instructions to Romeo to the frame. What might he do next? Create the scene and record yourself saying these lines and add them to your storyboard.

Frame eight Caption window: 'Two of the fairest stars ... That birds would sing and think it were not night.' How do you react to these lines? How would you describe the imagery? How does Romeo's position on stage, compared to Juliet's, relate to these images? Add the director's guidance to the actor playing Romeo. Create the scene and record yourself saying these lines and add them to your storyboard.

Frame nine Caption window: 'See how she leans her cheek upon her hand!/ O that I were a glove upon that hand,/ That I might touch that cheek.' In what ways are these lines similar and different from the way Romeo describes his love for Rosaline? Create the scene and record yourself saying these lines and add them to your storyboard.

Frame ten Thought bubble: Look again at the final line of this soliloquy. It is not completed. In fact Romeo and Juliet share the pentameter (ten-syllable line). What might this suggest? Remember Benvolio and Romeo shared lines at the end of Act 1 Scene 1.

Content of the Juliet's Soliloquy storyboard

First frame Title and instruction to follow the guidance in the storyboard and to add their own recordings of Juliet's speeches.

Frame two Caption window: 'Ay me!' This phrase falls in the middle of a pentameter shared with Romeo. What might this suggest? What do you imagine Juliet is doing at this point? (Look back at the end of Romeo's lines for a clue.) Create the scene and record yourself saying this phrase and add it to your storyboard.

Frame three Caption window: 'O Romeo, Romeo, wherefore art thou Romeo?' What is Juliet asking here? How might she say it? Create the scene and record yourself saying this line and then add it to your storyboard.

Frame four Caption window: 'Deny thy father and refuse thy name;/ Or if thou wilt not, be but sworn my love,/ And I'll no longer be a Capulet.' How would you describe Juliet's response to the problem she has? What is Romeo doing while Juliet speaks these lines? Create the scene and record yourself saying these lines and then add them to your storyboard.

Frame five Caption window: 'Tis but a name ... Take all myself.' What is the importance of names in the play? What do you think Romeo is doing while Juliet speaks these lines? What might he be thinking? Create the scene and record yourself saying these lines and then add them to your storyboard.

4. Put Romeo and Juliet pairs together so that they can compare storyboards. Ask them to compare and contrast the two characters, nominate a spokesperson and then share what they have found with the class.
5. Ask students to complete the **Love and Fear** storyboard showing the conversation between Romeo and Juliet from Romeo's 'I take thee at thy word' to his 'I should adventure for such merchandise.' In this they should summarise the speeches in modern English, add thought bubbles to illustrate what they consider to be the characters' motivations and write directorial notes in the caption windows.

Content of the Love and Fear storyboard

First frame Title and instructions.

Subsequent frames One blank frame for each speech.

Final frame Caption window: Explain the significance of love and fear as they are explored in this brief extract.





6. Ask students to write a letter from Juliet to a friend, in which she describes what worries her about the meeting with Romeo and also how she feels. Base the letter on Juliet's speech beginning, 'Thou knowest the mask of night is on my face.'
7. Students should now complete the **Lightning** storyboard, in which they add the audio track and director's comments.

Content of the Lightning storyboard

First frame Title and instructions to add the audio track and director's notes.

Subsequent frames One frame for each speech from 'Lady, by yonder blessed moon I vow,' to 'My love as deep; the more I give to thee/ The more I have, for both are infinite.'

Final frame Students make a note of the adjectives they would use to describe Romeo and Juliet in this exchange.



8. Ask students to add the stage directions to Sheet 2.2b *The Nurse Calls Within*. Ask them to focus on the change in pace, why this occurs and how it might be shown by the actors.

Plenary

9. Students could chart Juliet's emotional progress throughout the start of this scene, showing highs and lows and labelling the mood felt at each peak and trough.

Extension/ Homework



10. The balcony scene is one of the most famous scenes in Shakespeare. Ask students to say why they think this might be.
11. Ask students to summarise Romeo's speeches in this extract in a dozen single words taken from the text, and then to do the same for Juliet. They could record these in a storyboard or on Sheet 2.2c *Single Words*. Finally, ask them to explain what this says about the two characters and their relationship.

Student Notes

2.2 Act 2 Scene 2

From start to line 157 (Juliet: A thousand times good night!)

Objectives

In this activity you will:

- analyse the text in order to work out how you think the characters would/should act in this scene
- compare the two characters of Romeo and Juliet as they are revealed by their language.

Outcomes

At the end of this activity you will have:

- created a storyboard summary of the balcony scene
- compared the characters of Romeo and Juliet as they are presented in the scene
- produced director's notes for each section of the scene up to the point where Juliet exits.

Resources

To complete this activity you will need:

- **Act Two Scene Two** storyboard
- **Romeo's Soliloquy** storyboard
- **Juliet's Soliloquy** storyboard
- **Love and Fear** storyboard
- **Lightning** storyboard
- Sheet 2.2a *The Lovers' Soliloquies*
- Sheet 2.2b *The Nurse Calls Within*
- Sheet 2.2c *Single Words*

Activities

Introduction

1. Listen to and/or read the extract from the start of Act 2 Scene 2 to the point where Juliet is called in by the Nurse and exits.
2. Complete the **Act Two Scene Two** storyboard. This will provide a structure to help you summarise the main events in the scene. If you prefer, you can create your own storyboard from scratch. If you do this, try to summarise the scene in around six frames.



to open the **Act Two Scene Two** storyboard.



to open a **new** storyboard.

3. If you created your own storyboard, form a pair or group with a student or a pair who used the **Act Two Scene Two** scaffold. Compare how you divided the scene and what you consider to be the main points.

Student Notes

Development

4. Open and answer the questions in the **Romeo's Soliloquy** storyboard or the **Juliet's Soliloquy** storyboard. Your teacher will tell you which. Alternatively, you may be asked to refer to the questions and pointers on Sheet 2.2a *The Lovers' Soliloquies* in order to create a storyboard from scratch.



to open the **Romeo's Soliloquy** storyboard.



to open the **Juliet's Soliloquy** storyboard.




to open a **new** storyboard.

5. Working with someone who completed a different storyboard, compare and contrast what you have found out about the two characters. Nominate a spokesperson and then share what you have found with the class.
6. Complete the **Love and Fear** storyboard showing the conversation between Romeo and Juliet. Summarise the speeches in modern English, add thought bubbles to illustrate what you consider to be the characters' motivations/thoughts and write directorial notes in the caption windows.



to open the **Love and Fear** storyboard.

7. Write a letter from Juliet to a friend, in which she describes her worries about the meeting with Romeo. She should also describe how she feels. Base the letter on Juliet's speech beginning, 'Thou knowest the mask of night is on my face.'
 8. Add the audio track and director's comments to the **Lightning** storyboard.
-  to open the **Lightning** storyboard.
9. Add the stage directions to Sheet 2.2b *The Nurse Calls Within*. Focus on the change in pace, why this occurs and how it might be shown by the actors.

Plenary

10. Create a graph to chart Juliet's emotional progress throughout the start of this scene. Show her highs and lows and label the mood felt at each peak and trough. If you can, add a supporting quotation.

Extension/Homework

11. The balcony scene is one of the most famous scenes in Shakespeare. Why do you think this might be?
12. Summarise Romeo's speeches in this extract in a dozen single words taken from the text, and then do the same for Juliet. You could record these in a storyboard or on Sheet 2.2c *Single Words*. Explain what these word summaries say about the two characters and their relationship.



to open a **new** storyboard.

Sheet 2.2a

The Lovers' Soliloquies

Romeo's Soliloquy

'He jests at scars that never felt a wound.' Where is Romeo when he says this? Who is he talking about and how would you advise the actor to deliver the line? Explain why.

'But soft, what light through yonder window breaks?' What has Romeo seen? How do his words reflect his mood?

'It is the east, and Juliet is the sun.' What does the series of end-stopped lines suggest about the way in which Romeo delivers the first three lines? What do the images of light suggest?

'Arise, fair sun ... cast it off' Compare these lines with Romeo's earlier declarations of love for Rosaline. How are they similar and in what ways are they different?

'It is my lady, O it is my love:/ O that she knew she were!' What is Romeo saying here and how would you direct the actor to speak the lines?

'She speaks, yet she says nothing; what of that?/ Her eye discourses, I will answer it./ I am too bold, 'tis not to me she speaks.' Why do you think Juliet appears to speak, but says nothing? Where is Romeo standing? How would you direct Romeo to speak these lines? Why? What might Romeo do next?

'Two of the fairest stars ... That birds would sing and think it were not night.' How do you react to these lines? How would you describe the imagery? How does Romeo's position on stage, compared to Juliet's, relate to these images? What would be the director's guidance to the actor playing Romeo?

'See how she leans her cheek upon her hand!/ O that I were a glove upon that hand,/ That I might touch that cheek.' In what ways are these lines similar and different from the way Romeo describes his love for Rosaline?

Juliet's Soliloquy

'Ay me!' This phrase falls in the middle of a pentameter shared with Romeo. What might this suggest? What do you imagine Juliet is doing at this point? (Look back at the end of Romeo's lines for a clue.)

'O Romeo, Romeo, wherefore art thou Romeo?' What is Juliet asking here? How might she say it?

'Deny thy father and refuse thy name;/ Or if thou wilt not, be but sworn my love,/ And I'll no longer be a Capulet.' How would you describe Juliet's response to the problem she has? What is Romeo doing while Juliet speaks these lines?

'Tis but a name ... Take all myself.' What is the importance of names in the play? What do you think Romeo is doing while Juliet speaks these lines? What might he be thinking?

Sheet 2.2b

The Nurse Calls Within

		Directions
Juliet	I hear some noise within. Dear love, adieu!	
	Nurse calls within	
	Anon, good Nurse! - Sweet Montague, be true. Stay but a little, I will come again.	
	Exit Juliet	
Romeo	O blessèd, blessèd night! I am afeard, Being in night, all this is but a dream, Too flattering-sweet to be substantial.	
	Enter Juliet above	
Juliet	Three words, dear Romeo, and good night indeed. If that thy bent of love be honourable, Thy purpose marriage, send me word tomorrow, By one that I'll procure to come to thee, Where and what time thou wilt perform the rite, And all my fortunes at thy foot I'll lay And follow thee my lord throughout the world.	
Nurse	Within	
	Madam	
Juliet	I come, anon. - But if thou meanest not well, I do beseech thee -	
Nurse	Within	
	Madam	
Juliet	By and by, I come - To cease thy strife and leave me to my grief. Tomorrow will I send.	
Romeo	So thrive my soul -	
Juliet	A thousand times good night!	
	Exit Juliet	

Sheet 2.2c

Single Words

Romeo		Juliet	
Word	What it says about the character	Word	What it says about the character
1		1	
2		2	
3		3	
4		4	
5		5	
6		6	
7		7	
8		8	
9		9	
10		10	
11		11	
12		12	

What do these words tell you about Romeo and Juliet's relationship?

Teacher Notes

2.3 Act 3 Scene 5

From Lady Capulet's 'Why, how now, Juliet?' to her 'Do as thou wilt, for I have done with thee.'

Overview of Activity

In this activity students explore the impact of dramatic irony and the relationship between Juliet and her parents. They are also asked to speculate on the relationship between Capulet and his wife.

Group Organisation

Begin the lesson together to explore some of the key terms. Following the introduction, students would benefit from working in pairs on the storyboards in this activity so that they can discuss ideas and interpretations. Alternatively, students could work independently and share ideas at the end.

Suggested Timing

This activity could be completed in two to three lessons of 40 minutes to one hour.

Objectives

All students will: consider the Capulets' relationships as displayed in the extract.

Most students will: identify and explain the impact of the dramatic irony in the extract and comment on the patriarchal nature of society in the play.

Some students will: understand and explain how the language indicates character and suggests how the characters should act, as well as begin to analyse what can be learned about Lady Capulet.

Resources

Kar2ouche *Romeo and Juliet*

- **Double-Meaning** storyboard
- **Words and Thoughts** storyboard
- **Next Thursday Morn** storyboard

Sheet 2.3a *Next Thursday Morn*

Sheet 2.3b *Capulet's Anger*

Key Words: dramatic irony, foreshadowing, foreboding, patriarchal, motivation

Activities

Introduction



1. Read from Lady Capulet: 'Why, how now, Juliet?' to Juliet: 'Upon his body that hath slaughtered him.' Alternatively, listen to the audio in the **Double-Meaning** storyboard.

Content of the Double-Meaning storyboard

First frame Title and instructions to read and listen while thinking about the double-meanings to be found in the extract.

Subsequent frames Text and audio with gloss in caption windows.

2. Explain dramatic irony and how Shakespeare uses the difference between what Lady Capulet and the audience know for dramatic effect.
3. Ask students to complete the **Words and Thoughts** storyboard.



Content of the Words and Thoughts storyboard

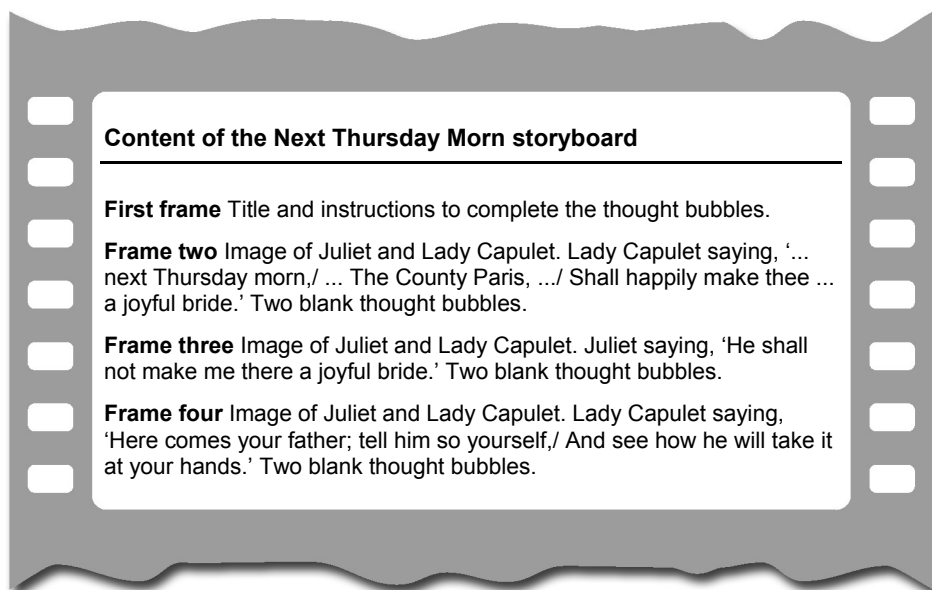
First frame Title and instructions to complete the thought bubbles to show how characters are interpreting/thinking about what has just been said. Students are also encouraged to move the characters and alter their poses to help illustrate the relationship between the characters. Changes can be explained in the caption windows.

Subsequent frames One for each speech in the extract, from Lady Capulet: 'Why, how now, Juliet?' to Juliet: 'Upon his body that hath slaughtered him.' with blank thought bubbles for Lady Capulet and Juliet.

Final frame Questions: How would you describe Lady Capulet's attitude towards her daughter in this extract? Explain your reasoning. What is the dramatic effect of the difference between Juliet's/the audience's understanding and Lady Capulet's?



4. Discuss with students the impact of Lady Capulet's announcement that Juliet is to marry Paris. Students can record their ideas on Sheet 2.3a *Next Thursday Morn* or in the storyboard of the same name.



5. Talk with the class about the meaning of the last line, 'And see how he will take it at your hands', and how it might be said. Does it suggest that Lady Capulet might have suggested a delay? If so, what does it say about her influence over her husband?

Development



6. Ask students to read and/or listen to the extract that begins when Capulet enters and ends when he exits. Ask them to complete Sheet 2.3b *Capulet's Anger*, writing the insults that Capulet hurls at his daughter around the image. Next they should fill in the speech bubbles for Lady Capulet, the Nurse and Juliet, before finally writing what they think of Capulet, and why.
7. If there is time, ask students to create a storyboard of the exchange between Juliet and her father. The speech can be in modern English, but those who are able could include some brief quotation. Students should write their stage directions to the actors in the caption windows.



Plenary

8. Ask students to write three diary entries or letters, by Juliet, Lady Capulet and the Nurse, describing what has happened, how they feel and why.

Extension/ Homework

9. Students could look at what we find out about Lady Capulet, how old she was when she married, her relationship with her husband and daughter, and how the audience feels/reacts to her. Remind students to consider the historical context when making their judgements.

Student Notes

2.3 Act 3 Scene 5

From Lady Capulet's 'Why, how now, Juliet?' to her 'Do as thou wilt, for I have done with thee.'

Objectives

In this activity you will:

- explore the impact of the dramatic irony in this extract
- analyse how relationships are portrayed.

Outcomes

At the end of this activity you will have:

- created a storyboard illustrating the double-meanings at the start of the extract
- completed a storyboard analysing what the characters might be feeling at key points (and why)
- made notes on the nature of Capulet's relationship with his daughter as revealed by the language he uses in the extract.

Resources

To complete this activity you will need:

- **Double-Meaning** storyboard
- **Words and Thoughts** storyboard
- **Next Thursday Morn** storyboard
- Sheet 2.3a *Next Thursday Morn*
- Sheet 2.3b *Capulet's Anger*

Activities

Introduction

1. Read from Lady Capulet: 'Why, how now, Juliet?' to Juliet: 'Upon his body that hath slaughtered him.' Alternatively, listen to the audio in the **Double-Meaning** storyboard.



to open the **Double-Meaning** storyboard.

2. Complete the **Words and Thoughts** storyboard.



to open the **Words and Thoughts** storyboard.

3. Having completed the storyboard, how do you think Shakespeare uses the difference between what Lady Capulet knows and what the audience has seen for dramatic effect?
4. How would you describe the impact of Lady Capulet's announcement that Juliet is to marry Paris? You can record your ideas on Sheet 2.3a *Next Thursday Morn* or in the storyboard of the same name.



to open the **Next Thursday Morn** storyboard.

Student Notes

5. How do you react to Lady Capulet's line 'And see how he will take it at your hands'? How do you think it should be said? Where would you put the emphasis? Why? Do you think Lady Capulet also thinks the marriage too hasty? If so, what does this line say about her relationship with her husband?

Development

6. Read and/or listen to the extract that begins when Capulet enters and ends when he exits.
7. Complete Sheet 2.3b *Capulet's Anger* by writing the most hurtful insults that Capulet hurls at his daughter around her image. Next, fill in the thought bubbles for Lady Capulet, the Nurse and Juliet. Finally, add what you think about Capulet, and why.
8. If there is time, create a storyboard showing the exchange between Juliet and her father. The speech can be in modern English, but, if you can, try to include some brief quotation too. Write your stage directions to the actors in the caption windows.



to open a **new** storyboard.

Plenary

9. Write three diary entries or letters: one for Juliet, another for Lady Capulet and the final one for the Nurse. Describe what has happened, how you feel and why.

Extension/Homework

10. Explain what the audience learns about Lady Capulet in the play. For example, say how old she was when she married, describe her relationship with her husband and daughter, and explain how you think the audience should react to her. Remember to consider the historical context.

Sheet 2.3a

Next Thursday Morn



... next Thursday morn,
... The County Paris, ...
Shall happily make thee ...
a joyful bride.

He shall not make me
there a joyful bride.



Here comes your father;
tell him so yourself,
And see how he will take it
at your hands.

'And see how he will take it at your hands.'

How might this line be said?

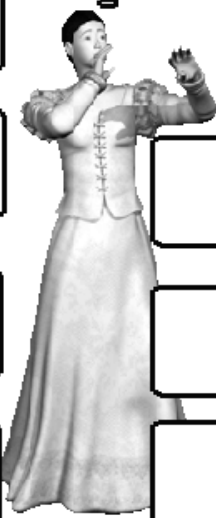
Does it suggest that Lady Capulet might think the marriage too hasty? Why?

If so, what does it say about her influence over Capulet?



Sheet 2.3b

Capulet's Anger

Write the insults you think are most hurtful to Juliet in the text boxes. When you have done this, summarise Juliet's, Lady Capulet's and the Nurse's thoughts.



A large, empty, cloud-shaped thought bubble is positioned above Lord Capulet's head. To his left are four empty rectangular text boxes stacked vertically. To his right are three empty rectangular text boxes stacked vertically.



Two large, empty, cloud-shaped thought bubbles are positioned between Juliet and Lady Capulet. Juliet is on the left, and Lady Capulet is on the right. The Nurse is on the right, below Lady Capulet.

Capulet

What do you think of him?

Write adjectives on the left and quotations to support your ideas on the right.

Adjectives**Quotations**

Now write a paragraph about Capulet and his relationship with his family below. Don't forget to support your ideas with quotation.

Teacher Notes

2.4 Act 5 Scene 3

From Romeo's 'For here lies Juliet,' to Juliet's 'This is thy sheath; there rust and let me die.'

Overview of Activity

In this activity students begin by summarising the most dramatic moments. They then explore the deaths of the two 'star-cross'd lovers' and how they should be performed to heighten the drama. They also analyse Friar Laurence's behaviour and how his language reflects his state of mind.

Group Organisation

Students would benefit from working in pairs on this activity so that they can discuss ideas and interpretations. Alternatively, students could work independently.

Suggested Timing

This activity could be completed in three to four lessons of 40 minutes to one hour.

Objectives

All students will: be aware of the irony of the tragedy played out in this scene and begin to think about the dramatisation.

Most students will: consider alternative ways of playing the scene.

Some students will: be able to justify the dramatic choices they would make in staging this scene.

Resources

Kar2ouche *Romeo and Juliet*

- **Dramatic Moments** storyboard
- **Friar Laurence** storyboard
- **Then I'll be Brief** storyboard
- **Juliet's Death** storyboard
- **Tragic News** storyboard

Sheet 2.4a *Thus With a Kiss I Die*

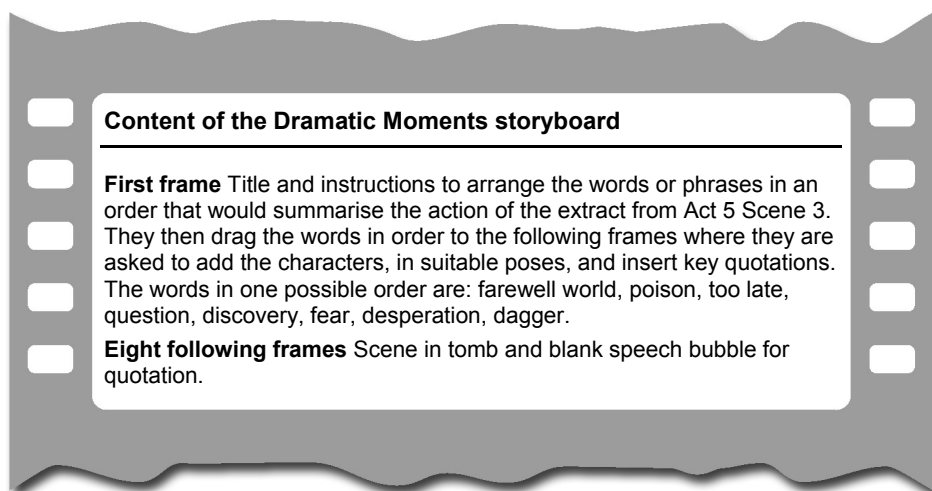
Key Words: dramatic, irony, dramatic irony, interpretation, imagery, paradox, pathos, tragedy

Activities

Introduction



1. If the students already know the story of the play and/or have seen a production, ask them to summarise the main dramatic moments in the extract from Act 5 Scene 3. They should open the **Dramatic Moments** storyboard, put the word prompts in order, insert characters to the scene and add key quotations.



2. If students feel that the summary is too brief, or that something is missing, ask them to add other appropriate words and/or phrases to existing or new frames.

Development



3. Ask students to read aloud Romeo's speech on Sheet 2.4a *Thus With a Kiss I Die*. Give them a chance to experiment with different ways of reading the lines before filling in the director's notes and answering the questions.
4. If there is time, ask students to turn their director's notes into a storyboard, adding their own dramatic reading of Romeo's final lines. These can be cut as necessary.
5. Working in a pair, ask students to read the exchanges between Friar Laurence and Balthasar and between Friar Laurence and Juliet. Point to the number of questions that the Friar asks as he enters the tomb and ask what the students think this suggests about his state of mind. Look for other clues to his feelings in the two exchanges. Students should then fill in the thought bubbles in the **Friar Laurence** storyboard, which simply depicts the scene with added thought bubbles.
6. Finally, ask students to look at Juliet's brief ending and the change in her emotions from when she wakes until she takes her



life. Talk about the dramatic impact of making this a much shorter speech than Romeo's. Students can add their stage directions to the **Then I'll be Brief** storyboard.

Content of the Then I'll be Brief storyboard

First frame Instructions to add Juliet in an appropriate pose to the following frames and to add stage directions, with their reasoning, to the caption windows. They should then record themselves delivering the lines in the way they consider most appropriate.

Frame two Tomb and speech bubble, 'O comfortable Friar, where is my lord?' Prompt questions: How should Juliet say these lines and why? Write three adjectives that could describe her mood when she awakes to find the Friar by her side.

Frame three Tomb and speech bubble, 'Go, get thee hence, for I will not away.' Prompt questions: How has Juliet's mood changed and how should she respond to the Friar in these lines? Try a couple of readings.

Frame four Tomb and speech bubble, 'O churl! drunk all, and left no friendly drop/ To help me after?' Prompt questions: What would you ask an actress to do as she speaks these lines and how should she say them? Why?

Frame five Tomb and speech bubble, 'Thy lips are warm.' Prompt questions: What would you ask an actress to do as she speaks these lines and how should she say them? Why?

Frame six Tomb and speech bubble, 'Yea, noise?' Prompt questions: What would you ask an actress to do as she speaks these lines and how should she say them? Why?

Frame seven Tomb and speech bubble, 'O happy dagger! This is thy sheath; there rust, and let me die.' Prompt questions: What would you ask an actress to do as she speaks these lines and how should she say them? Why?



7. If there is time, students could compare their reading of the lines with the ones in the text/audio screen and comment on the similarities and differences and what these show about the directors' interpretations of the scene. If they prefer, they could listen to the **Juliet's Death** storyboard.

Content of the Juliet's Death storyboard

First frame Title and instructions to listen and then compare and contrast with their own recordings.

Subsequent frames One per speech from 'O comfortable Friar,' to 'and let me die.'

8. Talk about different interpretations of the play and how this is possible.

Plenary



9. Ask students to imagine that they are journalists and have to report on what they find in the tomb. They may wish to interview those who are still alive and can imagine their responses. Those who need help structuring the report can use the **Tragic News** storyboard.

Content of the Tragic News storyboard

First frame Title and instructions to follow the step-by-step instructions in each frame to create the front-page news story.

Subsequent frames Instructions to create each section of the front page, including: devising a headline; creating the introductory summary paragraph to hook the reader; adding a dramatic picture and caption; using subheadings and including quotations from potential witnesses; including opinion and speculation, and so forth.

Extension/ Homework

10. Students could be asked to imagine how the scene could be modernised to a 21st-century setting and to write the pitch for a film producer. They should think about where the scene might take place and how the two young people might take their lives. Ask whether it is likely that, in the modern world, a friar would be their adviser.

Student Notes

2.4 Act 5 Scene 3

From Romeo's 'For here lies Juliet,' to Juliet's 'This is thy sheath; there rust and let me die.'

Objectives

In this activity you will:

- analyse both Romeo and Juliet's suicide speeches and explore how you would direct these
- explore the Friar's behaviour.

Outcomes

At the end of this activity you will have:

- created a dramatic summary of the extract
- written notes to direct Romeo's suicide speech
- captured the Friar's thoughts and motivation as he discovers Romeo dead and leaves Juliet in the tomb
- produced a dramatic reading of Juliet's final speech
- written a newspaper report describing what can be seen at the scene and speculating about what has happened from the evidence that remains.

Resources

To complete this activity you will need:

- **Dramatic Moments** storyboard
- **Friar Laurence** storyboard
- **Then I'll be Brief** storyboard
- **Juliet's Death** storyboard
- **Tragic News** storyboard
- Sheet 2.4a *Thus With a Kiss I Die*

Activities

Introduction

1. Open the **Dramatic Moments** storyboard and summarise the main dramatic moments in the extract from Act 5 Scene 3. Put the word prompts in order, insert characters to the scene and add key quotations.



to open the **Dramatic Moments** storyboard.

2. If you feel that the summary is too brief, or that something is missing, add other appropriate words and/or phrases to existing or new frames.

Development

3. Read aloud Romeo's speech on Sheet 2.4a *Thus With a Kiss I Die*. Experiment with different ways of delivering the lines. When you are happy with your interpretation, write the director's notes in the blank boxes and answer the questions at the bottom of the sheet.

Student Notes

4. If there is time, turn your director's notes into a storyboard, adding your own dramatic reading of Romeo's final lines. These can be cut as necessary.



to open a **new** storyboard.

5. Working in a pair, read the exchange between Friar Laurence and Balthasar first and then the exchange between Friar Laurence and Juliet. The Friar asks a number of questions as he enters the tomb; what do you think this suggests about his state of mind? What other clues can you find to his feelings in the two exchanges? Fill in the thought bubbles in the **Friar Laurence** storyboard.



to open the **Friar Laurence** storyboard.

6. Look at Juliet's brief ending and the change in her emotions from when she wakes until she takes her life. What is the dramatic impact of making this a much shorter speech than Romeo's? Add your stage directions to the **Then I'll be Brief** storyboard.



to open the **Then I'll be Brief** storyboard.

7. If there is time, compare your reading of the lines with the ones in the text/audio screen and comment on the similarities and differences. What do these show about the way directors' interpret scenes? If you prefer, you can listen to the **Juliet's Death** storyboard and add comments in the caption windows.



to open the **Juliet's Death** storyboard.

8. Talk about different interpretations of the play and how this is possible.

Plenary

9. Imagine that you are a journalist and have been asked to report on the scene in the tomb. You may wish to include interviews with those who are still alive and speculate on what may have happened. If you want help structuring the report, you can use the **Tragic News** storyboard.



to open the **Tragic News** storyboard.

Extension/Homework

10. Imagine how the final scene could be modernised to a 21st-century setting. Write the pitch for a film producer. Think about where the scene might take place and how the two young people might take their lives. Do you think it is likely that, in the modern world, a friar would be their adviser? If not, who might they turn to?

Sheet 2.4a

Thus With A Kiss I Die

How oft when men are at the point of death
 Have they been merry, which their keepers call
 A lightning before death. O, how may I
 Call this a lightning? O my love, my wife!
 Death, that hath sucked the honey of thy breath,
 Hath had no power yet upon thy beauty.
 Thou art not conquered. Beauty's ensign yet
 Is crimson in thy lips and in thy cheeks,
 And death's pale flag is not advanced there.
 Tybalt, liest thou there in thy bloody sheet?
 O, what more favour can I do to thee
 Than with that hand that cut thy youth in twain
 To sunder his that was thine enemy?
 Forgive me, cousin! Ah, dear Juliet,
 Why art thou yet so fair? Shall I believe
 That unsubstantial death is amorous,
 And that the lean abhorred monster keeps
 Thee here in dark to be his paramour?
 For fear of that I still will stay with thee
 And never from this palace of dim night
 Depart again. Here, here will I remain
 With worms that are thy chambermaids. O, here
 Will I set up my everlasting rest
 And shake the yoke of inauspicious stars
 From this world-wearied flesh. Eyes, look your last!
 Arms, take your last embrace! and, lips, O you
 The doors of breath, seal with a righteous kiss
 A dateless bargain to engrossing death!
 Come, bitter conduct, come, unsavoury guide!
 Thou desperate pilot, now at once run on
 The dashing rocks thy seasick weary bark!
 Here's to my love! (*He drinks*) O true Apothecary!
 Thy drugs are quick. Thus with a kiss I die.

Questions

1. What examples of dramatic irony can you find in this speech? What impact would they have on the audience? Why?
2. Describe the imagery Shakespeare uses in this speech. What effect does it have?
3. To whom does Romeo speak in these lines? What is he doing?
4. This is quite a long speech: what is its impact on the audience?

Section 3 Characters, Ideas and Themes

Overview of Section

The activities in this section enable students to look at the play as a whole and the way that themes, characters and ideas are developed. They could therefore be used as preparation for a coursework essay or oral presentation for teacher assessment.

Activities

The unit comprises four activities, any one of which could be used as the basis for a sequence of lessons to analyse key aspects of the play and culminate in a written essay or presentation. You may want to supplement or adapt the activity you choose to meet the needs of your particular class.

1. **Opposition and Oxymoron**
2. **Who's to Blame?**
3. **Foreboding**
4. **Complex Characters**

Outcomes

By the end of this section, students will have:

- explored the rich variety of Shakespeare's language and how it contributes to an audience's enjoyment of the play
- made judgements about who or what is to blame for the tragedy
- analysed how Shakespeare creates atmosphere in the play and experimented with language to create atmosphere through description.

Key Stage 3 English Programme of Study

1 Key Concepts

1.1 Competence

1.1a Being clear, coherent and accurate in spoken and written communication. **1.1b** Reading and understanding a range of texts, and responding appropriately.

1.2 Creativity

1.2a Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature.

1.3 Cultural understanding

1.3a Gaining a sense of the English literary heritage and engaging with important texts in it.

1.4 Critical understanding

1.4a Engaging with ideas and texts, understanding and responding to the main issues. **1.4c** Exploring others' ideas and developing their own. **1.4d** Analysing and evaluating spoken and written language to appreciate how meaning is shaped.

2 Key Processes**2.1 Speaking and listening**

2.1a Present information and points of view clearly and appropriately in different contexts, adapting talk for a range of purposes and audiences, including the more formal. **2.1e** Listen and respond constructively to others, taking different views into account and modifying their own views in the light of what others say. **2.1f** Understand explicit and implicit meanings. **2.1g** Make different kinds of relevant contributions in groups, responding appropriately to others, proposing ideas and asking questions. **2.1j** Use different dramatic approaches to explore ideas, texts and issues. **2.1l** Explore the ways that words, actions, sound and staging combine to create dramatic moments.

2.2 Reading: for meaning

2.2a Extract and interpret information, events, main points and ideas from texts. **2.2b** Infer and deduce meanings, recognising the writers' intentions. **2.2c** Understand how meaning is constructed within sentences and across texts as a whole. **2.2g** Understand how audiences and readers choose and respond to texts.

2.2 Reading: the author's craft

2.2j How texts are crafted to shape meaning and produce particular effects. **2.2l** How writers' uses of language and rhetorical, grammatical and literary features influence the reader. **2.2m** How writers present ideas and issues to have an impact on the reader. **2.2o** How themes are explored in different texts. **2.2p** How texts relate to the social, historical and cultural context in which they were written.

2.3 Writing: composition

2.3a Write clearly and coherently, including an appropriate level of detail. **2.3b** Write imaginatively, creatively and thoughtfully, producing texts that interest and engage the reader. **2.3e** Maintain consistent points of view in fiction and non-fiction writing. **2.3k** Consider what the reader needs to know and include relevant details. **2.3l** Use formal and impersonal language and concise expression. **2.3m** Develop logical arguments and cite evidence. **2.3o** Form their own view, taking into account a range of evidence and opinions. **2.3p** Present material clearly, using appropriate layout,

illustrations and organisation. **2.3q** Use planning, drafting, editing, proofreading and self-evaluation to shape and craft their writing for maximum effect. **2.3r** Summarise and take notes.

3 Range and Content

3.1 Speaking and listening

3.1b Informal group or pair discussions. **3.1c** Individual and group improvisation and performance. **3.1d** Devising, scripting and performing plays. **3.1e** Describing, instructing, narrating, explaining, justifying, persuading, entertaining, hypothesising; and exploring, shaping and expressing ideas, feelings and opinions.

3.2 Reading

3.2a Of high quality, among the best of their type, that will encourage pupils to appreciate their characteristics and how, in some cases, they have influenced culture and thinking. **3.2b** Interesting and engaging, allowing pupils to explore their present situation or move beyond it to experience different times, cultures, viewpoints and situations. **3.2c** Challenging, using language imaginatively to create new meanings and effects, and encouraging pupils to try such writing for themselves. **3.2d** Stories, poetry and drama drawn from different historical times, including contemporary writers. **3.2e** Texts that enable pupils to understand the appeal and importance over time of texts from the English literary heritage, eg Austen etc. **3.2g** At least one play by Shakespeare.

3.3 Writing

3.3c Present ideas and views logically and persuasively. **3.3e** Stories, poems, play scripts, autobiographies, screenplays, diaries, minutes, accounts, information leaflets, plans, summaries, brochures, advertisements, editorials, articles and letters conveying opinions, campaign literature, polemics, reviews, commentaries, articles, essays and reports.

4 Curriculum Opportunities

4.1 Speaking and listening

4.1c Use speaking and listening to develop their reading and writing. **4.1d** Evaluate and respond constructively to their own and others' performances. **4.1e** Make extended contributions, individually and in groups.

4.2 Reading

4.2b Engage with whole texts for sustained periods.

4.3 Writing

4.3b Produce extended writing to develop ideas in depth and detail. **4.3d** Move beyond their current situation and take on different roles and viewpoints. **4.3e** Evaluate and respond constructively to their

own and others' writing. **4.3f** Draw on their reading and knowledge of linguistic and literary forms when composing writing.

Key Stage 4 English Programme of Study

1 Key Concepts

1.1 Competence

1.1a Expressing complex ideas and information clearly.

1.2 Creativity

1.2a Making fresh connections between ideas, experiences, texts and words, drawing on a rich experience of language and literature.

1.3 Cultural understanding

1.3a Understanding that texts from the English literary heritage have been influential and significant over time and exploring their meaning today. **1.3b** Exploring how texts from different cultures and traditions influence values, assumptions and sense of identity.

1.4 Critical understanding

1.4a Engaging with the details of ideas and texts. **1.4d** Analysing and evaluating spoken and written language to explore their impact on the audience.

2 Key Processes

2.1 Speaking and listening

2.1d Reflect and comment critically on their own and others' performances. **2.1h** Listen with sensitivity, judging when intervention is appropriate. **2.1i** Take different roles in organising, planning and sustaining discussion in a range of formal and informal contexts. **2.1j** Work purposefully in groups, negotiating and building on the contributions of others to complete tasks or reach consensus. **2.1k** Use a range of dramatic approaches to explore complex ideas, texts and issues in scripted and improvised work. **2.1l** Select different dramatic techniques to convey action, character, atmosphere and tension, and justify choices. **2.1m** Evaluate drama performances that they have watched or taken part in.

2.2 Reading: for meaning

2.2b Understand how meaning is constructed within sentences and across texts as a whole. **2.2c** Recognise subtlety, ambiguity and allusion within sentences and across texts as a whole. **2.2d** Develop and sustain independent interpretations of what they read, supporting them with detailed textual reference. **2.2g** Relate texts to their social and historical contexts and to the literary traditions of which they are a part. **2.2h** Recognise and evaluate the ways in which texts may be interpreted differently according to the perspective of the reader.

2.2 Reading: the author's craft

2.2j Analyse and evaluate writers' use of language in a range of texts, commenting precisely on how texts are crafted to shape meaning and produce particular effects.

2.3 Writing: composition

2.3c Present information and ideas on complex subjects concisely, logically and persuasively. **2.3d** Establish and sustain a consistent point of view in fiction and non-fiction writing. **2.3k** Summarise and take notes. **2.3l** Use planning, drafting, editing, proofreading and self-evaluation to revise and craft their writing for maximum impact.

3 Range and Content**3.1 Speaking and listening**

3.1b Informal and formal group or pair discussions requiring students to take on a range of roles. **3.1c** Individual and group improvisation and performance.

3.2 Reading

3.2a Be of high quality, among the best of their type, that will encourage students to appreciate their characteristics and how, in some cases, they have influenced culture and thinking. **3.2b** Be interesting and engaging, allowing students to explore their present situation or move beyond it to experience different times, cultures, viewpoints and situations. **3.2c** Be challenging, using language imaginatively to create new meanings and effects, and encouraging students to try such writing for themselves. **3.2d** Allow students to experience depth and breadth in their reading, enabling them to make connections across texts. **3.2e** Stories, poetry and drama drawn from different historical times, including contemporary writers. **3.2f** Texts that enable students to understand the nature, significance and influence over time of texts from the English literary heritage. **3.2g** Texts that enable students to make connections between experiences across time and literary traditions. **3.2h** Texts that enable students to analyse the values and assumptions of writing from different cultures and traditions, relating and connecting them to their own experience. **3.2i** At least one play by Shakespeare.

3.3 Writing

3.3c Develop and sustain ideas and views cogently and persuasively. **3.3d** Use formal, impersonal and concise expression to explain or describe information and ideas relevantly and clearly.

3.4 Language structure and variation

3.4a Spoken language variation and attitudes to use of standard and non-standard forms. **3.4b** The ways in which language reflects identity through regional, social and personal variation and diversity.

4 Curriculum Opportunities**4.1 Speaking and listening**

4.1b Use their speaking and listening skills to solve problems creatively and cooperatively in groups. **4.1d** Make extended, independent contributions that develop ideas in depth. **4.1e** Make purposeful presentations that allow them to speak with authority on significant subjects. **4.1g** Evaluate and respond constructively to their own and others' performances.

4.2 Reading

4.2a Develop independence in reading, encouraging them to become lifelong, discerning readers. **4.2d** Read texts that provide the best models for their own writing. **4.2i** Engage with texts that challenge preconceptions and develop understanding beyond the personal and immediate.

4.3 Writing

4.3a Develop independence in writing on paper and on screen. **4.3b** Produce extended writing to develop their ideas in depth and detail. **4.3d** Use writing as a means of reflecting on and exploring a range of views and perspectives on the world. **4.3e** Evaluate their own and others' writing in terms of impact and fitness for purpose and redraft their own work in the light of feedback.

Teacher Notes

3.1 Opposition and Oxymoron

Overview of Activity

In this activity students look at how the play is based on contrasts, which are emphasised by Shakespeare's repeated use of oxymoron, and how the series of stark oppositions adds to the dramatic impact and tension.

Group Organisation

Students would benefit from working in pairs on the storyboards in this activity so that they can discuss ideas and interpretations. Alternatively, students could work independently.

Suggested Timing

This activity could be completed in three lessons of 40 minutes to one hour.

Objectives

All students will: understand and list examples of oxymoron and opposition in the play.

Most students will: explain how opposition in plot and language is used to illustrate character, extend themes and increase dramatic impact.

Some students will: be able to use antithesis to effect in their own creative writing.

Resources

Kar2ouche *Romeo and Juliet*

- **Oppositions** storyboard

Key Words: oxymoron, conflict, theme, antonym, counterpoint

Activities

Introduction



1. Begin by defining oxymoron (two contradictory words, such as 'loving hate', placed together to create a striking image) and antonym (a word with an opposite meaning) and asking students to think of as many pairs of contrasting words as possible that could describe the actions, characters or themes in *Romeo and Juliet*.
2. Consolidate this activity by asking students to match the antonyms in the **Oppositions** storyboard.

Content of the Oppositions storyboard

First frame Title and instructions to match the opposites and to colour code opposites that might be related. They are matched here for your reference.

Frame two Text boxes with the following words randomly placed: 1 authority and obedience; 2 love and hate; 3 conflict and peace; 4 joy and sorrow; 5 youth and age; 6 free will and fate; 7 life and death; 8 optimism and pessimism; 9 honesty and deception.

Frame three Continuation of frame two with the following words: 10 innocence and experience; 11 public and private; 12 light and dark; 13 dream and reality; 14 past and present; 15 impetuosity and caution; 16 fear and confidence; 17 romance and pragmatism; 18 beauty and ugliness.

Frame four Invitation to add own pairs of contrasts as discovered in the play.

3. Discuss why oxymoron is such an appropriate feature of language in the play and what it can suggest, for example, indecision, confusion, conflicting pressures, emotional turmoil and so forth.

Development



4. Allocate the different pairs of words to pairs of students and ask them to find examples of the conflict or opposition in the play. This can be demonstrated in the action, by the character or in the language used. Students should create a three- to five-frame storyboard to illustrate the opposition or conflict and how it is developed, including images, quotations and sound.

Plenary

5. Share the storyboards and make notes that can be used as the basis for an essay on the importance of contrast in the play (increases dramatic tension, places characters in counterpoint, emphasises certain themes, for example, parents and children and conflict).

Extension/ Homework

6. Ask students to plan and/or write a story based on a series of opposites.

Student Notes

3.1 Opposition and Oxymoron

Objectives

In this activity you will:

- explore the importance of oppositions in the play and how plot, themes, characters and language interrelate.

Outcomes

At the end of this activity you will have:

- matched a series of contrasts in the play
- illustrated one of the contrasts in terms of plot, theme, character and language
- written an essay on the importance of contrasts in the play
- planned and/or written a story in which you use contrasts to effect.

Resources

To complete this activity you will need:

- **Oppositions** storyboard

Activities

Introduction

1. Find out what the following words mean: oxymoron and antonym.
2. Think of as many pairs of contrasting words as possible that could describe the actions, characters or themes in *Romeo and Juliet*.
3. Match the antonyms in the **Oppositions** storyboard.



to open the **Oppositions** storyboard.

4. Why is oxymoron such an appropriate feature of language in the play?

Development

5. Your teacher will give you a pair of words to illustrate. Find examples of the conflict or opposition they describe in the play. This can be demonstrated in the action, by the character or in the language used. Create a three- to five-frame storyboard to illustrate the opposition or conflict and how it is developed, including images, quotations and sound. Look back through the whole play.



to open a **new** storyboard.

Student Notes**Plenary**

6. Share your storyboards.
7. Make notes on the series of contrasts in the plot and language used. Select the ones that you think are most important in your appreciation of the play and use this as the basis for an essay: Discuss the Importance of Contrasts in the Play. You might like to look at things such as how they:
 - increase dramatic tension
 - emphasise certain character traits through counterpoint
 - highlight important themes, such as parents and children and conflict.

Extension/Homework

8. Plan and/or write a story based on a series of opposites. The opposites should be obvious in the plot, characterisation, themes *and* language you use.

Teacher Notes

3.2 Who's to Blame?

Overview of Activity

In this activity students look at why they think Romeo and Juliet (along with a host of other characters) died. They begin by compiling a list of the possible reasons and then investigate each one in a little more depth. If time is tight, different tasks could be allocated to different groups of students. In the final storyboard students call on people to interrogate at the virtual inquest, thus drawing all of the ideas together. In writing the summing-up speech, they can justify their opinions. If appropriate, the activity could culminate in a formal, coursework essay.

Group Organisation

Students will work in pairs or small groups for much of this activity, allowing them to discuss ideas and interpretations. They will come back together at various points to share ideas and show work. The final **Inquest** storyboard could be completed by pairs or individuals, but the essay should be completed alone.

Suggested Timing

This activity could be completed in four to ten lessons of 40 minutes to one hour. The lower number of lessons will be required if different groups of students tackle different reasons and tasks.

Objectives

All students will: explore a range of reasons for the deaths of the two lovers and be able to explain which they consider to be most important and why.

Most students will: recognise that the play can be interpreted in a number of ways and explain their views on the reasons for the lovers' deaths, using quotation to support their ideas.

Some students will: appreciate the ambiguity in the play and be able to suggest different interpretations; they will also take into account the historical context and be able to explain what the use of language added to the formation of their opinions.

Resources

Kar2ouche *Romeo and Juliet*

- **Man's World** storyboard
- **Prince's Responsibility** storyboard
- **Inquest** storyboard

Sheet 3.2a *Possible Reasons for the Lovers' Deaths*

Sheet 3.2b *Trusted Advisers*

Sheet 3.2c *Impetuosity*

Sheet 3.2d *Fate or Coincidence?*

Sheet 3.2e *Writing Scaffold*

Key Words: feud, ambiguity, fate, patriarch(al), culpability, responsibility

Activities

Introduction

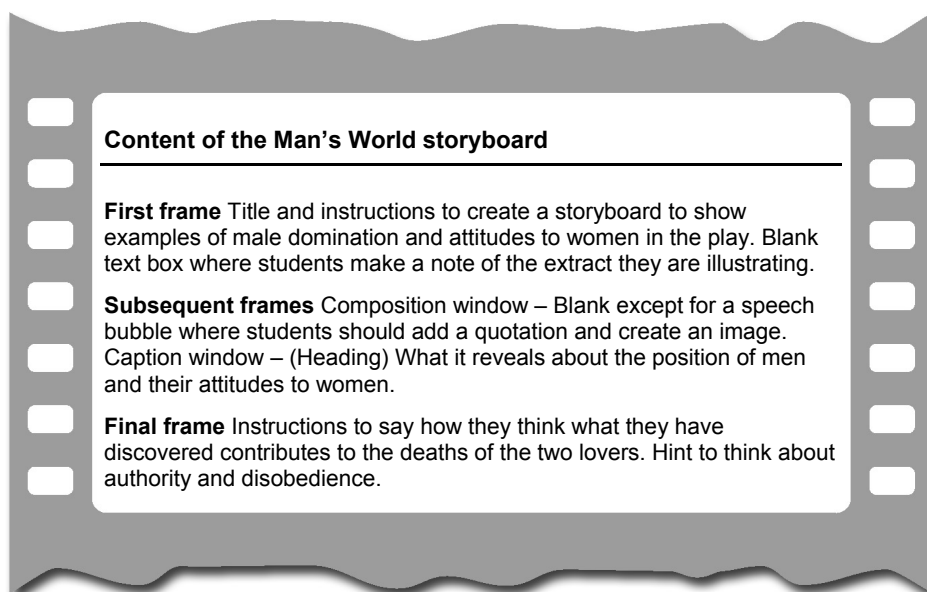


1. Ask students why they think Romeo and Juliet died and list the reasons on the board.
2. Give students Sheet 3.2a *Possible Reasons for the Lovers' Deaths* and ask them to cut out the reasons and place them in priority order. They may want to change these later, having explored some in more detail.

Development



3. Explain that, despite the fact that a woman was on the throne when Shakespeare wrote *Romeo and Juliet*, society in Elizabethan England was very male dominated and that women had few legal rights. The Italian society in which the play is set was very similar and patriarchal.
4. Divide students into groups so that two small groups or pairs work on each act. Divide the act in two and allocate half to each group/pair. Ask students to find examples of male dominance and male attitudes to women in the extract they have been allocated. Ask them to record their findings in the **Man's World** storyboard.



5. Ask groups/pairs working on the same act to get together and merge their storyboards. To do this, open the storyboard for the start of the act, go to the load and save screen and drag the load icon (folder) to the red bead at the end of the first storyboard's filmstrip. Click on the storyboard to be added in the browser and the open button. The second storyboard will be added to the end of the first one. Save, giving a different name.
6. Watch and comment on the storyboards created for each act.
7. Give out Sheet 3.2b *Trusted Advisers* and divide the class into A, B and C. Individuals in group A should look at the relationship between Juliet and the Nurse, group B looks at Romeo and the Friar and group C investigates Juliet and the Friar. When individuals have answered the questions, make a group of an A, B and C so they can share their ideas.
8. Together, the composite groups of an A, B and C should come up with a sentence or two to say how far Romeo and Juliet are to blame for trusting the adults and how far the adults are to blame for the advice they gave. Share the statements with the class.
9. Ask students whether or not they believe in love at first sight and why. Ask them to look back at the work they did on the balcony scene and say how far they think the characters are behaving hastily and/or irresponsibly. Having looked at a scene they have read closely, they can skim the rest of the play and make a list of examples of hasty, irresponsible behaviour. If necessary, this can be recorded on Sheet 3.2c *Impetuosity*.
10. Fate and accidents as causes for the ultimate disaster are mentioned in 'The Prologue' and so, it would seem, Shakespeare intended the audience to believe that, to some extent, the lovers could not escape their destinies. Ask students to find three

quotations where fate seems to be responsible for the lovers' demise and three examples of accidents happening. Finally, ask whether, in any of the examples, Romeo and Juliet could have done anything to alter the situation. Students who might find it hard to find the quotations could refer to Sheet 3.2d *Fate or Coincidence?*

11. The Prince appears three times in the play. Identify with students when these appearances are and what he does. He breaks up the riot near the beginning, he appears after the killing of Mercutio to banish Romeo and at the end he admits that he is in part responsible. Look briefly at the three appearances.
12. Ask students to complete the **Prince's Responsibility** storyboard, in which they put the case for and against his culpability.



Content of the Prince's Responsibility storyboard

First frame Title and instructions to complete Mercutio's ghostly speech bubbles, in which he accuses the Prince of being to blame, and a servant's reassuring speech bubbles, in which he tells his master that he is not responsible.

Frames two to four Image of Prince with ghostly Mercutio. Prince asking, 'Why am I to blame?'

Frames five to seven Image of Prince with Servant. Prince saying, 'Tell me again why I'm not to blame.'

13. Discuss with students which speech bubbles they found easier to complete and why and what this tells them about the Prince's guilt.
14. Ask small groups of students to discuss how far they think the feud is responsible for the fate of the two lovers. It seems an obvious cause, so should be compared with the other reasons already explored. Ask them to skim the play for references to:
 - violence and bloodshed and how they are linked directly to the two characters
 - secrecy and its consequences.
15. Share findings as a class and ask students to make notes.

Plenary



16. Having explored the main reasons in depth, ask students to complete the prioritising exercise using Sheet 3.2a *Possible Reasons for the Lovers' Deaths* again.



17. Ask students to complete the **Inquest** storyboard in which witnesses are called to explain what they think has happened.

Content of the Inquest storyboard

First frame Title and instructions to complete a storyboard in which they select witnesses to call in order to decide how far the lovers are responsible for their own fate. [The essay title to which this storyboard might contribute is in the caption window: What do you consider to be the main causes of Romeo and Juliet's deaths? In writing this essay you should consider areas of ambiguity that might lead to alternative interpretations. You should also refer, where relevant, to the social and historical context; in particular, look at the relationship between parents and their children, the role of women and of religion. In addition, look at how features of language (poetic form, patterns of images and choice of words) and choices about staging might affect the audience's response.]

Subsequent frames Blank courtroom with Judge and invitation to add more frames if necessary.

Final frame Space for judge to sum up.

18. Show some of the better storyboards.

Extension/ Homework



19. Ask students to write the essay. Sheet 3.2e *Writing Scaffold* can be used by those who need more support.

Student Notes

3.2 Who's to Blame?

Objectives

In this activity you will:

- explore a number of reasons for Romeo and Juliet's deaths
- discuss ambiguity in the play
- look at the historical context in which the play is both written and set
- analyse what the language of the play adds to your understanding.

Outcomes

At the end of this activity you will have:

- created storyboards exploring some of the main reasons for the lovers' deaths and made notes on others
- summarised and prioritised the reasons in a storyboard, and summarised what you consider to be the main causes and why
- written a coursework essay (*optional*).

Resources

To complete this activity you will need:

- **Man's World** storyboard
- **Prince's Responsibility** storyboard
- **Inquest** storyboard
- Sheet 3.2a *Possible Reasons for the Lovers' Deaths*
- Sheet 3.2b *Trusted Advisers*
- Sheet 3.2c *Impetuosity*
- Sheet 3.2d *Fate or Coincidence?*
- Sheet 3.2e *Writing Scaffold*

Activities

Introduction

1. Why do you think Romeo and Juliet died?
2. Cut out the reasons listed on Sheet 3.2a *Possible Reasons for the Lovers' Deaths* and place them in priority order. The top strip should show the reason that you think makes the most important contribution to the lovers' deaths.

Development


3. Although a woman was on the throne when Shakespeare wrote *Romeo and Juliet*, society in Elizabethan England was very male dominated and women had few legal rights. The Italian society in which the play is set was very similar and patriarchal. How is this reflected in the play?

Student Notes

4. Your teacher will divide you into groups so that two small groups or pairs work on each act. Find examples of male dominance and male attitudes to women in the extract you have been allocated and record your findings in the **Man's World** storyboard.



to open the **Man's World** storyboard.

5. Get together with others working on the same act and merge your storyboards. To do this, open the storyboard for the start of the act, go to the load and save screen and drag the load icon (folder) to the red bead at the end of the first storyboard's filmstrip. Click on the storyboard to be added in the browser and the open button. The second storyboard will be added to the end of the first one. Save, giving a different name.
6. Watch and comment on the storyboards created for each act.
7. Your teacher will tell you if you are an A, a B or a C. Look at Sheet 3.2b *Trusted Advisers* and answer the questions for your 'relationship', that is, A, B or C. When you have answered the questions, make a group with others, so that there is an A, a B and a C in each group, and share your ideas.
8. Come up with a sentence, or two, to say how far Romeo and Juliet are to blame for trusting the adults and how far the adults are to blame for the advice they gave. Share the statements with the class.
9. Do you believe in love at first sight? Why? Look back at the balcony scene and say how far you think the characters are behaving hastily and/or irresponsibly. Now skim the rest of the play and make a list of examples of hasty or irresponsible behaviour. If necessary, this can be recorded on Sheet 3.2c *Impetuosity*.
10. Fate and accidents as causes for the ultimate disaster are mentioned in 'The Prologue' and so, it would seem, Shakespeare intended the audience to believe that, to some extent, the lovers could not escape their destinies. Find three quotations where fate seems to be responsible for the lovers' demise and three examples of accidents happening. Could Romeo and Juliet have done anything to alter the situation in the examples? Why? If you need help with this, ask your teacher for Sheet 3.2d *Fate or Coincidence*?
11. The Prince appears three times in the play. When does he appear and what does he do? Look briefly at the three appearances.
12. Complete the **Prince's Responsibility** storyboard and show how far you think he is culpable.
 for the **Prince's Responsibility** storyboard.
13. Which speech bubbles did you find easier to complete and why? What does this tell you about the Prince's guilt?
14. How far do you think the feud is responsible for the fate of the two lovers? It seems an obvious cause, so should be compared with the other reasons already explored. Skim the play and find references to:
 - violence and bloodshed and how they are linked directly to the two characters
 - secrecy and its consequences.
15. Share findings as a class and make notes.

Student Notes**Plenary**

16. Having explored the main reasons in depth, complete the prioritising exercise using Sheet 3.2a *Possible Reasons for the Lovers' Deaths* again.
17. Complete the **Inquest** storyboard in which you'll call witnesses to explain what they think has happened.



for the **Inquest** storyboard.

18. Watch and discuss some of the storyboards.

Extension/Homework

19. Write the essay:

What do you consider to be the main causes of Romeo and Juliet's deaths? In writing this essay you should consider areas of ambiguity that might lead to alternative interpretations. You should also refer, where relevant, to the social and historical context; in particular, look at the relationship between parents and their children, the role of women and of religion. In addition, look at how features of language (poetic form, patterns of images and choice of words) and choices about staging might affect the audience's response.

20. If you need help, ask your teacher for Sheet 3.2e *Writing Scaffold*.

Sheet 3.2a

Possible Reasons for the Lovers' Deaths

Cut out the strips and arrange them in order from the one that you think has the strongest influence on the tragedy to the one with the least influence. There are some blank strips so that you can add your own thoughts.

A 'Ancient grudge' – feud and recent renewed outbreak of violence
B Fate – Romeo and Juliet were 'star-cross'd' lovers
C Chance – a series of coincidences and unfortunate mistakes
D Patriarchal system and male dominance – lack of female influence
E Ineffectual state control – the Prince should have been stronger
F Romeo's youth – weak, indecisive and naïve
G Misguided advice of trusted adults – the Nurse and the Friar
H Youthful infatuation and impetuosity – irresponsible behaviour
I Love – strength of feeling replacing reason (heart over head)

Sheet 3.2b

Trusted Advisers

Group A Juliet and the Nurse	Group B Romeo and the Friar
Act 1 Scene 3 <ol style="list-style-type: none"> 1 What are your initial impressions of the Nurse? Why? 2 What do the Nurse's reminiscences illustrate about the way she feels about Juliet? 3 Compare Juliet's relationship with her mother to her relationship with the Nurse. Which is the warmer (look at the language used)? 4 Look at the Nurse's final speech. Why is it significant that she has the last word? 5 How does her opinion of Paris, love and marriage compare with Lady Capulet's? How might this influence Juliet? 	Act 2 Scene 3 <ol style="list-style-type: none"> 1 Like Juliet and the Nurse, Romeo and the Friar address each other as thee/thou – what does this tell you about their relationship? Why is the scene written in rhyme? 2 What does the Friar know about Romeo, that his parents do not? What does this suggest about their relationship – why might it be more confiding? 3 What advice does Friar Laurence offer and do you think it is sensible? Why? 4 Why does Romeo say he loves Juliet – is it a good enough reason? 5 Do you agree with the Friar's last line?
Act 3 Scene 5 (from exit Lady Capulet) <ol style="list-style-type: none"> 1 What does the Nurse advise? What did she think about Romeo? Why has she changed? What is her motivation? How does the audience respond to this? 2 How have Juliet's feelings towards the Nurse changed? Are her feelings justified? Why? 3 Make a list of the advice the Nurse offers and explain in what ways you agree with it and in what ways you disagree. 4 How has Juliet changed in this scene? Given her current situation, what can she do? What would you advise and why? 	Act 3 Scene 3 <ol style="list-style-type: none"> 1 How would you describe the Friar's attitude to Romeo's grief? Does it change? 2 Why might the Friar be concerned by recent events? 3 What questions does the Friar ask and how are they answered? Why doesn't Romeo answer? What do you imagine Romeo is thinking at this point? Do you think the Friar can ever understand Romeo's feelings? Why? 4 Why does the Friar think that Romeo should be happy? What does 'happy' mean in this context? 5 What is the Friar's advice? What does he suggest could happen in the future? Do you agree? If not, what is wrong with his suggestions?
Group C Juliet and the Friar	
Act 4 Scene 1 <ol style="list-style-type: none"> 1 How does the Friar respond to Juliet's dilemma? How is his attitude towards her similar/different to his attitude to Romeo in Act 3 Scene 3? 2 What do you think of the Friar's plan? Does it seem reasonable? What are the potential problems? Does Juliet trust the plan (see soliloquy, Act 4 Scene 3)? 3 Why does the Friar suggest such a drastic solution? Might there be more than one reason for his actions? 	
Act 5 Scene 3 <ol style="list-style-type: none"> 1 What does the Friar want Juliet to do? What does he do when she refuses? How does the audience respond to this? Why? 2 What does the opposition in the phrase 'Come, go ...' suggest about the Friar's state of mind? 	

Sheet 3.2c

Impetuosity

Character	Example of impetuous or irresponsible behaviour	Act & scene	Young or old

What does this tell you about the causes of Romeo and Juliet's deaths? Are they a product of youthful impetuosity or is impetuosity, and consequent irresponsibility, shared by the young and old?

Sheet 3.2d

Fate or Coincidence?

Look at the following quotations and explain how fate intervenes, or describe the nature of the accident, and then decide whether Romeo and/or Juliet could have done anything to alter the situation.

If you want to find these quotations in the text, use the search facility in Kar2ouche. Go to the text/audio screen. At the top you will see a small magnifying glass to the left of a text box. Type a key word from the quotation into the box and click on the magnifying glass. Keep clicking until you find the right quotation.

Star-cross'd lovers		Fate intervenes by ...
Romeo: I fear, too early. For my mind misgives Some consequence, yet hanging in the stars, Shall bitterly begin his fearful date With this night's revels <div>Act 1 Scene 4</div>		
Comment		
Juliet: Prodigious birth of love it is to me, That I must love a loathed enemy. <div>Act 1 Scene 5</div>		
Comment		
Prince: See what a scourge is laid upon your hate That heaven finds means to kill your joys with love. <div>Act 5 Scene 3</div>		
Comment		
Other example:		
Comment		

Misadventured piteous overthrows		Nature of accident
Tybalt: This by his voice should be a Montague Act 1 Scene 5		
Comment		
Benvolio: O noble Prince, I can discover all The unlucky manage of this fatal brawl Act 3 Scene 1		
Comment		
Friar Laurence: Unhappy fortune! By my brotherhood, The letter was not nice but full of charge, Of dear import; and the neglecting it May do much danger. Act 5 Scene 2		
Comment		
Other example:		
Comment		

Sheet 3.2e

Writing Scaffold

The following suggestions are intended to help you start your essay. Copy them out as starters, filling in the gaps. You do not need to stick to them. Once you feel confident, write in a way that feels natural to you. Don't forget:

POINT → QUOTATION → ANALYSIS

Introduction	<p>Informed by the Chorus in 'The Prologue', the audience knows right from the start that</p> <p>The main reasons for the deaths include <i>[list the points you are going to explore in your paragraphs in the order you intend to deal with them]</i></p>
Paragraph 1	<p>One might consider that is partly responsible for the suicides of the two main characters. This is because</p> <p>This is shown <i>[include a quotation to support your point]</i> when/by</p> <p>This quotation suggests that</p> <p>On the other hand, one could <i>[if there is an alternative interpretation, include it here]</i></p>
Paragraph 2	<p>..... might also be blamed, at least in part, for the tragedy because</p> <p>This is illustrated <i>[include a quotation to support your point]</i> when/by</p> <p>..... This suggests that</p> <p>However, it could also be suggested that <i>[if there is an alternative interpretation, include it here]</i></p>
Paragraph 3	<p>More important in the deaths of the young lovers is</p> <p>This is important because</p> <p>As shown when</p> <p>Alternatively, one could see this as</p>
Conclusion	<p>I believe that was most influential in the deaths of Romeo and Juliet because</p> <p>This was not the only cause, however, and other influential factors included:.....</p> <p>..... <i>[summarise the points you have made]</i></p>

Teacher Notes

3.3 Foreboding

Overview of Activity

In this activity students look at how Shakespeare creates a sense of foreboding in the play and the potential impact on an audience. If appropriate, they can use their storyboard and notes to write an essay.

Group Organisation

Students would benefit from working in pairs on the storyboard in this activity so that they can discuss ideas and interpretations. They can then write the essay independently.

Suggested Timing

This activity could be completed in two to three lessons of 40 minutes to one hour.

Objectives

All students will: explore how Shakespeare creates a sense of foreboding in the play.

Most students will: comment on how the foreboding can be interpreted on stage and the effect it might have on an audience, along with the reasons for this.

Some students will: appreciate that Shakespeare uses a number of devices to achieve a sense of foreboding and be able to explain how the use of language contributes to this, as well as explore the potential impact on an audience.

Resources

Kar2ouche *Romeo and Juliet*

- **Foreboding** storyboard

Sheet 3.3a *Creating Atmosphere*

Sheet 3.3b *Planning the Essay*

Key Words: foreboding, imagery, metaphor, simile, personification, couplet, end-stopped, dramatic irony, characterisation, foreshadow

Activities

Introduction



1. Explain that Shakespeare creates atmosphere by his choice and use of words as well as through setting and characterisation. Ask students to choose a favourite scene and to look through it for words, phrases and rhythms that help create the atmosphere. Ask them to list these on Sheet 3.3a *Creating Atmosphere*.
2. Spend some time sharing scenes and examples. Students could add other examples to their sheet based on their peers' comments.
3. If there is time, they could create their own lists of words, phrases, actions and situations that would create a sense of foreboding. Encourage them to avoid the obvious, for example, a graveyard at midnight.

Development



4. Explain that the youthful optimism of the lovers sometimes masks the sense of foreboding in the play, but it is an atmosphere that is often created in many scenes, sometimes at quite surprising moments. Ask students to complete the **Foreboding** storyboard to capture some of these moments, explore how they might be staged to heighten the mood and explain their potential effect on an audience. Those who are able should also look at the imagery and rhythms.

Content of the Foreboding storyboard

First frame Title and instructions to look at the first couple of frames, for examples that have been started for them, and then to add other frames to illustrate other examples that they find.

Frame two Act 1 Scene 1, Tybalt's arrival on the scene saying, 'What drawn, and talk of peace? I hate the word/ As I hate hell, all Montagues, and thee./ Have at the coward!' Commentary in caption window: Tybalt reckless and fiery. Repetition of 'hate' suggests his violent disposition and his enthusiastic involvement in the feud. This prepares the audience for the later fight in which he kills Mercutio. Benvolio's placatory behaviour here foreshadows Romeo's later.

Frame three Act 1 Scene 1, Montague talking with Benvolio about his son's recent behaviour, saying, 'Black and portentous must this humour prove,/ Unless good counsel may the cause remove.' Commentary in caption window: A rhyming couplet at the end of Montague's speech, these lines focus the audience's attention on the irony. Montague is worried that his son's state of mind will result in ill-fortune, as it does, but probably not in the way anticipated. However, having heard 'The Prologue', the audience knows the result will be his death.

Frames four to seven Blank, with invitation to add others if necessary.

5. Check the storyboards as they are in progress and share the best with the class.

Plenary

6. Summarise the main techniques Shakespeare uses and how the audience might react.
7. Discuss the way that the audience is particularly attuned to indications of the tragedy to come because of 'The Prologue'. Talk about whether they think this is a good or bad thing in terms of the dramatic impact.

**Extension/
Homework**

8. Having explored foreboding in some detail, students could be asked to write an essay. They could use Sheet 3.3b *Planning the Essay* to make notes and structure their responses. Talk about the different ways in which they might organise their thoughts, that is, either chronologically or by technique, and the relative merits and drawbacks of each.

Student Notes

3.3 Foreboding

Objectives

In this activity you will:

- skim the play to identify elements of foreboding
- analyse how the sense of foreboding is achieved
- comment on how the foreboding might be dramatised and the potential impact on an audience.

Outcomes

At the end of this activity you will have:

- created a storyboard identifying key moments where a sense of foreboding is achieved
- written an essay on the impact of foreboding on an audience.

Resources

To complete this activity you will need:

- **Foreboding** storyboard
- Sheet 3.3a *Creating Atmosphere*
- Sheet 3.3b *Planning the Essay*

Activities

Introduction

1. Shakespeare creates atmosphere by his choice and use of words as well as through setting and characterisation. Choose a favourite scene and identify the words, phrases and rhythms that help create the atmosphere. List these on Sheet 3.3a *Creating Atmosphere*.
2. Share your scenes and examples with the class. Add examples suggested by others in their presentations to your sheet.
3. If there is time, create your own lists of words, phrases, actions and situations that could be used to create a sense of foreboding. Try to avoid the obvious, for example, a graveyard at midnight.

Development

4. The youthful optimism of the lovers sometimes masks the sense of foreboding in the play, but it is an atmosphere that is often created in many scenes, sometimes at quite surprising moments. Have you listed these on your sheet? Complete the **Foreboding** storyboard to capture some of these moments, explore how they might be staged to heighten the mood and explain their potential effect on an audience. If you can, comment on the imagery and rhythms.



to open the **Foreboding** storyboard.

Student Notes**Plenary**

5. Summarise the main techniques Shakespeare uses and how the audience might react.
6. Discuss with a partner, or the class, the way that the audience is particularly attuned to the tragedy to come because of 'The Prologue'. Talk about whether this is a good or bad thing in terms of the dramatic impact.

Extension/Homework

7. Having explored foreboding in some detail, write an essay to explore how Shakespeare creates a sense of foreboding, how this may be dramatised and the impact on the audience. Use Sheet 3.3b *Planning the Essay* to make notes and structure your response.

Sheet 3.3a

Creating Atmosphere

Words/Phrases	Act and Scene	Atmosphere

Sheet 3.3b

Planning the Essay

Use the following boxes to help plan the essay:

How does Shakespeare create a sense of foreboding in *Romeo and Juliet*, and what effect does this have on the audience?

Introduction: (outline the main techniques used and summarise the impact on an audience)

The following paragraphs could work sequentially through the play, maybe one paragraph per act. Alternatively, you may explore one technique at a time, giving a couple of examples from the play, for example, you might have one paragraph on imagery and another on characterisation. Make a note of the supporting quotations you want to use in the second column.

Paragraph 1	Quotation(s)
Impact on audience	

Paragraph 2	Quotation(s)
Impact on audience	

Paragraph 3	Quotation(s)
Impact on audience	

Paragraph 4	Quotation(s)
Impact on audience	

Paragraph 5	Quotation(s)
Impact on audience	

Conclusion: (summarise the main points from your essay including the impact the sense of foreboding has on an audience)
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Teacher Notes

3.4 Complex Characters

Overview of Activity

In this activity students will analyse how Shakespeare creates his characters through their actions, language and relationships with others.

Group Organisation

Students would benefit from working in pairs on this activity so that they can discuss ideas and interpretations. Alternatively, students could work independently.

Suggested Timing

This activity could be completed in two to three lessons of 40 minutes to one hour.

Objectives

All students will: analyse how characters are introduced in Shakespeare and select three key moments that summarise a character's significance in the play.

Most students will: identify key features of a character's language and say what these add to the audience's appreciation.

Some students will: understand how some characters develop as the story unfolds.

Resources

Kar2ouche *Romeo and Juliet*

- **This is Me** storyboard
- **Significant Moments** storyboard

Key Words: motivation, imagery, metaphor, simile, personification, onomatopoeia, pun, oxymoron, rhythm, blank verse, couplet, sonnet, end-stopped, classical references, malapropism, verse, prose, dramatic irony

Activities

Introduction

1. Ask individual students to recall as many characters as they can from the play and then to write a single statement about each explaining who they are and their role in the action. For example, 'The Prince: his lack of strength, when responding to the outbreaks of violence, contributes significantly to the tragedy.'
2. Ask students to code their lists to show which characters they consider to be major and which minor.
3. In pairs, ask students to compare their lists of major and minor characters, and then, focusing on the major characters, to discuss their statements about each. Having done this, ask them to select the five that they think best summarise the characters they have described.
4. Share the five statements with the class. Compare and discuss statements about the same characters.

Development



5. Allocate each of the following characters to a pair or small group: Romeo, Juliet, Capulet, Tybalt, the Nurse, Benvolio, Prince Escalus, Mercutio, Paris, Friar Laurence. Ask each group to look closely at how the character is introduced and to complete the **This is Me** storyboard.

Content of the This is Me storyboard

First frame Title and instructions to find the point when the character first appears on the stage and to say what this tells the audience about the character.

Frame two Students add their character and a general statement about the character.

Frame three Students are asked to create a frame to summarise the character's key actions when they first appear.

Frame four Students select one or two key speeches that illustrate typical features of this character's language and describe these in the caption window.

Frame five Students say how the audience reacts to the character's introduction and whether the opinion changes during the course of the play.

6. Share the storyboards and discuss initial reactions to each of the major characters.
7. Ask individual students to select one character and to create three frames in the **Significant Moments** storyboard to summarise this



character's role in the play and how, as an audience, they react. Pair students according to the character they choose and ask them to compare frames in terms of the significant moments selected and their commentaries on the characters. Together they explore typical features of the character's language and what this tells an audience about them.

Content of the Significant Moments storyboard

First frame Title and instructions to create three freeze frames summarising the most significant moments for the character of their choice.

Frame two Heading – First Significant Moment.

Frame three Heading – Second Significant Moment.

Frame four Heading – Third Significant Moment.

Frame five Heading – Typical Language, and below this a series of text boxes to complete.

Frame six Heading – Six Key Words. Students are asked to write six adjectives that they think best describe the character.

Plenary

8. Create a class display of character storyboards.

Extension/ Homework

9. Students should write an autobiography of the character they explored and in this include what they think (in role) of other characters in the play.

Student Notes

3.4 Complex Characters

Objectives

In this activity you will:

- analyse how Shakespeare introduces characters in the play
- summarise what we learn about key characters through what they do and say
- look at the story from a particular character's point of view.

Outcomes

At the end of this activity you will have:

- completed a storyboard describing how a character is introduced
- created a storyboard summarising a character's main actions and describing the main features of their language
- written an autobiography for your selected character.

Resources

To complete this activity you will need:

- **This is Me** storyboard
- **Significant Moments** storyboard

Activities

Introduction

1. Recall as many characters as you can from the play. Make a list. Write a single statement about each explaining who they are and their role in the action. For example, 'The Prince: his lack of strength, when responding to the outbreaks of violence, contributes significantly to the tragedy.'
2. Code your lists to show which characters you think are major and which minor.
3. Compare your lists of major and minor characters with a partner. If there are differences, discuss them. Focusing on the major characters, discuss what you have said about each. Now select the five statements that you think most clearly describe the character.
4. Share your five statements with the class. Compare and discuss statements about the same characters.

Development

5. Your teacher will give you one of the following characters: Romeo, Juliet, Capulet, Tybalt, the Nurse, Benvolio, Prince Escalus, Mercutio, Paris, Friar Laurence. Look closely at how the character is introduced and complete the **This is Me** storyboard.



for the **This is Me** storyboard.

6. Share the storyboards and discuss initial reactions to each of the major characters.

Student Notes

7. Select one character and create three frames in the **Significant Moments** storyboard to summarise this character's role in the play and how you think a member of the audience should react.



for the **Significant Moments** storyboard.

8. Compare your frames with a partner who looked at the same character. Look at the significant moments you chose and what you have to say about the character.
9. With your partner, explore typical features of the character's language and what this tells an audience about them.

Plenary

10. Add your character storyboard to a class display.

Extension/Homework

11. Write your character's autobiography. Include what the character thinks of other characters in the play and explain why.

Appendices

Appendix 1

Teacher Assessment

With the increasing emphasis on teacher assessment at Key Stage 3, you may want to complete end of project/ activity report forms. The two on the following page's provide some suggestions, but are by no means exclusive.

- Shakespeare Assessment
- Peer and Teacher Assessment

Shakespeare Assessment

Name	
Year/Class	
Task	

Speaking and Listening		
Objectives	Comments	Level
Listening & Responding		
Speaking & Presenting		
Group Discussion & Interaction		
Drama, Roleplay & Performance		

Reading		
Objectives	Comments	Level
Reading for Meaning		
Understanding the Author's Craft		

Writing		
Objectives	Comments	Level
Composition		
Exploring & Analysing Language		

Overall Comment

Peer and Teacher Assessment

Name	
Date	
Task	
Objective	
Peer Comment	
1	
2	
3	
One thing to be improved	
Teacher Assessment	
Achievements	
Targets	

Appendix 2

Kar2ouche and Special Needs

It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual students. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or classroom assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those students who experience some kind of sensory or learning difficulty, on average 20% of students in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

From 1988-90 the Palm Project explored the effects of computers on pupils' autonomy in learning. The project found that not only were they more autonomous, but also more motivated.

Glendon Ben Franklin in Leask, M (ed.) (2001) *Issues in Teaching Using ICT*, Routledge

In particular, multimedia products such as Kar2ouche appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables students to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Children with special needs are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often underdeveloped. In Kar2ouche, all of the text is provided with a soundfile so that students can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a student's vocabulary whilst also increasing his or her attention span. By following the text as they listen, students begin to recognise words and are provided with a real context for their learning.

In addition, Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way

that increases their confidence. 'Nothing motivates children with special needs more than success, especially when their peer group can see that success is demonstrated on an equal basis without allowances being made.' (Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum) Once confidence has been built, the speech and thought bubbles offer the opportunity for students to write in small bite-size chunks. This can be increased gradually by requiring students to produce a paragraph in the caption window and subsequently maybe to use the writing frames and scaffolds provided in the teacher support packs that accompany the software.

The soundfiles and recording facility can therefore be seen to enable learners to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these students found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that students who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair or small group work, Kar2ouche can be used by the teacher to encourage collaborative learning, thereby supporting these students as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group, they are then more confident when required to present their ideas to the class or an adult.

For students with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The soundfiles also help these children. Likewise the brief sound-clips support dyslexic children, many of whom find processing large amounts of information in a single unit difficult. They can also control the pace of the reading and repeat it as necessary, thus allowing them to consolidate learning. For those whose hearing is impaired, the combination of text and exciting visual material is motivating and, by being able to attach pre-recorded soundfiles, students are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.

Appendix 3

Additional Ideas

Further ideas for teaching Shakespeare in an active way can be found in the following texts.

Adams, R and Gould, G (1977) *Into Shakespeare*, Ward Lock Educational

Gibson, R (1998) *Teaching Shakespeare*, Cambridge University Press

Gibson, R (ed.) (1992) *Romeo and Juliet*, Cambridge University Press

Leach, S (1994) *Exploring Shakespeare: Romeo and Juliet – Approaches and Activities*, Oxford University Press

O'Brien, V (1984) *Teaching Shakespeare*, Edward Arnold

Peck, J and Coyle, M (1985) *How to Study a Shakespeare Play*, MacMillan Education

Reynolds, P (1991) *Practical Approaches to Teaching Shakespeare*, Oxford University Press

Appendix 4

Useful Websites

**Royal
Shakespeare
Company**

An excellent site providing a range of teaching resources arranged by play, as well as video clips from productions. There are also interviews with actors and directors and details of CPD for teachers. Sign up for e-newsletters.

<http://www.rsc.org.uk/learning/Learning.aspx>

**Folger
Shakespeare
Library**

Washington DC's famous Shakespeare centre. Like the RSC site, it provides lesson plans, background information and video clips. Sign up for e-newsletters.

<http://www.folger.edu/template.cfm?cid=618>

**Shakespeare's
Globe**

The site provides details of events and research, as well as resources organised according to key stage. There is also an online learning link and a backstage tour of the theatre.

<http://www.shakespeares-globe.org/globeeducation/>

BBC Bitesize

Aimed more at set scenes, this site does contain some useful summaries of the plays.

<http://www.bbc.co.uk/schools/ks3bitesize/english/>