



MICHAEL  
MORPURGO'S  
TALES  
FROM  
SHAKESPEARE

# ROMEO AND JULIET

TEACHER PACK

## ABOUT THIS PACK

*This pack supports the RSC's 2021 performances of Michael Morpurgo's Tales from Shakespeare, Romeo and Juliet. Michael Morpurgo's retellings approach Shakespeare's best loved stories from different perspectives and reimagine them for young people, and these writing resources will invite your pupils to do the same, considering how they might interpret them.*

*The activities provided in this pack are specifically designed to support KS1-3 pupils in their writing and offers a number of writing opportunities centred around Romeo and Juliet, exploring the story, characters and vocabulary. In the 'notes from the classroom' boxes you will find helpful hints and suggestions for how activities might be adapted for younger or older pupils.*

*This pack was created in collaboration with Jan Anderson, an RSC Associate School teacher from Springhead Primary School.*

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## ABOUT THE APPROACH

*The practical activities which are described in this pack act as an important part of the writing process because they give pupils the content for their writing, including:*

- *A deep understanding of plots and settings*
- *Detailed understanding of characters and their relationships, dilemmas and motivations*
- *A rich vocabulary to use in their writing*

*The exploratory exercises aim to provide a strong audience and purpose for writing, enabling pupils to write for effect on the reader. Each activity may take more than one session to complete but we have found through research that the time spent on these practical tasks is an investment in the pupils' writing because, when they come to write, much of the work of the writer is already done and pupils have, therefore, the cognitive capacity to write effectively. Beneath each writing opportunity you will also find some 'notes for the classroom'. These notes offer ideas and*

suggestions for how you might extend and adapt activities for pupils of different age groups, and come from experience of working this way with pupils to create writing around Shakespeare's texts.

# ESTABLISHING SETTING

## ACTIVITY 1: EXPLORING FAIR VERONA

- Arrange pupils in groups of five and give out Character facts - Capulets (resources).
- Ask pupils to read through and make a family portrait to show each character, considering where each would be positioned.
- Share and discuss some of the 'portraits'.
- Sit pupils in a circle and ask one group to re-form their 'portrait' of the Capulets in the centre.
- Ask pupils sitting in the circle to place the Capulet name labels (resources) by the people in the portrait, asking those in the image to remain quiet and frozen.
- Ask the pupils sitting in the circle to pretend to be Juliet Capulet and choose one of the characters in the portrait to introduce to everyone. Older pupils could write their ideas on scrap paper – eg – 'This is Lord Capulet. He is my father and he's very rich. He expects me to follow his commands. I love him but sometimes he can be a bit scary. He really hates the Montagues.'
- Share one introduction to each of the Capulets.
- Repeat this activity from bullet point 1 for the Montagues in groups of four with the Character facts – Montagues (resources) and Montague name labels (resources) but this time ask the pupils in the circle to imagine that they are Romeo Montague when they are introducing each of the characters.

## WRITING OPPORTUNITY

- In the classroom, tell the pupils that portraits of the people in these two great families hang in their houses.
- Tell pupils that they are going to write in role as Juliet imagining that she is guiding a visitor to the house around the portraits and they are going to write an introduction to each of the Capulets, describing them and her relationship with them. They will then write in role as Romeo and repeat this exercise for each of the Montagues.
- Provide pupils with highlighters and look back at the text 'Character facts' (resources) asking pupils to highlight words and sections of the text which might be useful in writing.
- Ask pupils who the audience for this piece of writing is – (the people visiting the house).
- Explain that, in this case, the tone of the writing should be formal rather than chatty because Juliet / Romeo (the writer) does not know the audience well.
- Remind pupils of features of formality which have been taught (formal vocabulary – *my father is the head of the household*, no contractions, use of the passive – *who can be seen*, use of the subjunctive – *if you were to hear him speak*). This will, of course, be dependent on the age and ability of the pupils.

- Ask pupils to suggest what the purpose of the writing is (to introduce, to describe, to inform, to give detail – and pupils may suggest many more).
- Remind pupils that they are taking on a particular point of view as they write the introductions to each character and should consider, as they write, what Juliet or Romeo would say about that character.
- Explain that the writing, therefore, needs to be clear, descriptive, detailed and informative and discuss features that wouldn't be found in it – eg – dialogue.
- Ask pupils to write their character introductions, picking out some good examples to read aloud to the class after a few minutes and supporting them with structure, tone and purpose as they write.
- Once writing is completed, ask pupils to take editing pens and work in pairs.
- Ask pupils to imagine that one of them is Juliet / Romeo and the other a visitor to the house, while Juliet / Romeo reads their letter to the visitor, ask them to listen carefully and consider if they feel that they know enough about the character being described, ask any further questions or clarify any points and make suggestions about improvements.
- Give each pair time, as they read, to edit and improve their writing then swap roles.

## ACTIVITY 2: THE ANCIENT GRUDGE

- Spread the 'Insults – word carpet' out on the floor, each phrase on a separate piece of paper and ask the pupils to walk around the space and, at a signal, stopping by one that they like, making a frozen image of the word or phrase.
  - Ask some pupils, one at a time, to say their word out loud whilst remaining frozen; continue until most of the phrases have been heard.
  - Explain that these phrases and words are ones which the Capulets and Montagues use to describe each other.
  - Divide pupils into two groups and stand them in two lines, facing each other, at far sides of the room.
  - Hand-out Insults list (resources).
  - Tell one group that they are the Capulets and the other that they are the Montagues.
  - Ask the Capulets to begin by reading the first insult 'dog' chorally, then the Montagues read the next and so on to the bottom of the list.
  - Ask pupils to repeat this but this time shouting the insults.
  - Ask them to repeat shouting the insult and tapping their paper at the same time.
  - Ask them to repeat but this time whispering the insults.
  - Discuss the differences; which felt most threatening?
- 
- Re-make the market square in Verona using the work carpet phrase from activity one.
  - Tell pupils that they are the people of Verona and they are going to walk around the market square and listen and respond to the extra information you give them.
  - Once pupils are walking, narrate that it's a very hot day (how would this change the way you walk?). The square is quite crowded with people. Every Friday, for the last two weeks, a fight has broken out here between the Montagues and the Capulets. It's Friday today so you're feeling nervous. You see some young men gathering together and wonder whether to change direction to avoid them. People seem to be leaving and the market square is emptying.
  - Tell pupils that you will come into the market square and tap some of them on the shoulder as a signal for them to tell you how they are feeling.

- Sit pupils in a circle and explain that Sampson and Gregory, two young men of the Capulet household, are in the market square that day when they see two young men of the Montague household, Abraham and Balthazar, approaching. They decide to pick a fight with them.  
Younger pupils
- Explain that they are going to listen to what happened, you will choose some pupils to pretend to be the characters, mime what they do and speak some of their words in the centre of the circle.
- Read the Active Story-telling the quarrel (resources) following instructions in brackets in the text as you go.  
Older pupils
- Arrange pupils into groups of four with copies of The quarrel (resources).
- Ask them to decide who will play Sampson, Gregory, Abraham and Balthazar and ask all the Sampsons and Gregorys to stand on one side of the room facing the other pair in the group on the other side.
- Ask pupils to chorally read the lines (ie-all the Sampsons in each group read together).
- Discuss who the various lines were being addressed to and what they were saying.
- Explain that the action of biting your thumb at someone was considered to be a very insulting gesture.
- Ask pupils to rehearse this scene in their groups of four, thinking about their movements, facial expressions and voices.
- Explain to pupils that they will all perform the quarrel at the same time in the market square and, after the last line, 'Draw if you be men.', they can start to call the insults listed after the scene to each other in whatever way and order and as many times as they like but that Prince Escalus will arrive in the square as they are quarrelling and they must listen to him.
- Allow children to all perform the scene and when they are all insulting each other interrupt by becoming Prince Escalus and reading Rebellious subjects (resources).
- Sit pupils in a circle and ask one of the groups of four to perform their scene again in exactly the same way with you interrupting at the end, but this time, explain that the prince is going to question the eye-witnesses who saw the whole quarrel so, as they watch, they can make notes of what they see and hear on scrap paper.
- After they have repeated the scene, interview the pupils in the circle asking them questions such as if they saw who started the fight, did they hear anything that was said, did anyone have weapons, who did they think was at fault etc. Tell them that you (the prince) will need written testimonies of what they have seen.

## WRITING OPPORTUNITY

- In the classroom, ask pupils to write in role as one of the people who witnessed the quarrel and explain that they are going to write an eye-witness account of the quarrel which includes all the details which the prince will need.
- Provide pupils with highlighters and copies of the texts used in the drama work and ask them to highlight words and sections of the text which might be useful in writing.
- Encourage pupils to keep this selection limited to avoid duplicate copies of Shakespeare's text and to also limit the amount of dialogue they highlight to be included in their account to avoid the account becoming a play script.
- Ask pupils who the audience for this piece of writing is – (the Prince).
- Explain that, in this case, the tone of the writing should be formal rather than chatty because the Prince is an important and influential character who the witness doesn't know well.
- Remind pupils of features of formality which have been taught (formal vocabulary –*two young gentlemen of the Montague household*, no contractions, use of the passive –*a knife could be seen*, use

of the subjunctive – *if it were to happen again*). This will, of course, be dependent on the age and ability of the pupils.

- Ask pupils to suggest what the purpose of the writing is (to provide facts, to inform, to give detail – and pupils may suggest many more).
- Explain that the writing, therefore, needs to be clear, factual, detailed and informative and discuss features that wouldn't be found in it – eg – imagery.
- Remind pupils that they may include direct speech as an account of what was said during the quarrel but to limit the amount of speech they report.
- Remind pupils that the account should be in chronological order – from the beginning of the quarrel to the arrival of the Prince.
- Ask pupils to write their eye witness accounts, picking out some good examples to read aloud to the class after a few minutes and supporting them with structure, tone and purpose as they write.
- Once writing is completed, ask pupils to take editing pens and work in pairs.
- Ask pupils to imagine that one of them is the witness and the other the Prince, while the witness reads their account to the Prince, ask them to listen carefully and consider if they have enough information about the quarrel, ask any further questions or clarify any points and make suggestions about improvements.
- Give each pair time, as they read, to edit and improve their writing then swap roles.

## EXPLORING KEY MOMENTS

### ACTIVITY 3: THE MASKED BALL

- Stand pupils in a circle and narrate that Lord Capulet is preparing for a party at his house that night where he hopes his daughter, Juliet, will fall in love with Paris, one of Prince Escalus' relatives. There is a lot to do because he wants the party to impress his friends and relations.
- Taking turns around the circle, ask each pupil to suggest an order which Lord Capulet might give to servants, ask everyone in the circle to repeat it with an appropriate action.
- Model whilst pupils listen with, 'Play the music!' (Pupils repeat with an action before the next person suggests another order.)
- Ask pupils to imagine that they are all servants at the party following orders. Ask them to spread out in the room and mine their orders while the music plays but, when the music stops, one of them will be given a party guest card (resources - cut-up) and they must read what is on the card and then keep repeating the line of speech which they are given on the card when the music starts again.
- Begin the action with the servants and the music and, after a few moments, stop the music, ask the servants to freeze and give one of them the first card. The pupil then becomes the character on the card and reads aloud what it says (teacher could do this for younger pupils). That character then repeats the line of speech written on their card and the rest of the pupils continue with their servants' orders mimes whilst the music plays again.
- Stop the music after a few moments and repeat until all the party guest cards have been given out.
- Ask each guest to consider where they would stand in this party and adjust if needed.
- 'Freeze' the party with everyone in position.
- Choose three of the servants and narrate that Romeo (point to one of the three) and his two friends, Mercutio and Benvolio, (point to the other two) sneak into the party (ask the three of them to mime this) because Romeo knows that Rosaline will be there and he wants to see her again. They are

wearing masks to disguise their identities because they know that Montagues would not be welcome at a Capulet party. Romeo sees Juliet at the party and soon forgets about looking for Rosaline; he likes Juliet but doesn't realise that she is a Capulet. He speaks to her and Juliet likes him too, not realising that he is a Montague. They kiss but the nurse interrupts them, telling Juliet, 'Your mother craves a word with you' (pupil playing nurse mimes interrupting and repeats line.) The nurse then reveals to Romeo that Juliet is the daughter of his enemy and Romeo says, 'Is she a Capulet?' (pupil playing Romeo repeats). The nurse then tells Juliet, 'His name is Romeo, and a Montague.' (pupil playing Juliet repeats)

- Discuss what Romeo and Juliet might be feeling now.

## WRITING OPPORTUNITY

- In the classroom, ask pupils to choose two different characters who were at the party and tell them that they are going to write, in role as each of those characters, two contrasting accounts of the party for inclusion in their personal diaries, showing their point-of-view of events there.
- Ask pupils who the audience for this piece of writing is – (the character chosen who writes the diary).
- Explain that, in this case, the tone of the writing should be informal because the writer is writing for themselves.
- Remind pupils of features of informality which have been taught (informal vocabulary - '*the music was amazing*', use of contractions, use of dashes and exclamation marks, use of question tags – '*I had to find out who he was- didn't I?*'). This will, of course, be dependent on the age and ability of the pupils.
- Ask pupils to suggest what the purpose of the writing is (to describe events and the writer's feelings and thoughts, to give detail – and pupils may suggest many more).
- Explain that the writing, therefore, needs to be detailed and needs to focus on the feelings and thoughts of the writer and should focus on the events at the party which would be important to the writer; discuss features that wouldn't be found in it – eg – it would contain reported rather than direct speech.
- Ask pupils to write their accounts, picking out some good examples to read aloud to the class after a few minutes and supporting them with structure, tone and purpose as they write.
- Once writing is completed, ask pupils to take editing pens and work in pairs.
- Ask pupils to imagine that one of them is the party guest and the other a friend reading their private diary account, while the guest reads their account to the friend, ask them to listen carefully and consider if they know enough about the events at the party and the writer's feelings and thoughts about them, ask any further questions or clarify any points and make suggestions about improvements.
- Give each pair time, as they read, to edit and improve their writing then swap roles.

## ACTIVITY 4: THE CAPULET ORCHARD

- Arrange pupils in a large circle and narrate that, after the party, Romeo can't wait to see Juliet again so he slips away from his two friends, Benvolio and Mercutio, and climbs over the wall which leads him into Lord Capulet's garden, hoping that he might find a way of seeing Juliet again. Suddenly, a light shines from a balcony window and Romeo hides in the shadows.
- Explain that pupils are going to discover what Romeo thinks as he is hiding.
- Hand out Romeo in Capulet's garden (resources) but ask pupils not to look at it yet.
- Allow pupils 10 seconds to look at the text and choose one word from it which stands out to them.
- Ask pupils to devise an action to go with their word and perform these words and actions, one at a time, around the circle.
- Ask if pupils can form any sense of what Romeo is thinking about yet?

- Read chorally, (the teacher can lead for younger pupils), the last three words of every line – ie – ‘...yonder window breaks...is the sun...’ etc.
- Agree and action to go with each of the phrases and practise these with the phrases as a group.
- Ask pupils to chorally re-read the last three words of each line with their actions.
- Discuss if the pupils can say any more about Romeo’s thoughts.
- Arrange pupils into seven groups around the circle and give each group one of the numbered sections of Romeo in Capulet’s garden (resources).
- Ask pupils to pick out the key words in their section of text and create an action for each key word.
- Give pupils time to rehearse saying their section of text with their actions.
- Perform the full text around the circle in order.
- Discuss any further meaning.

## WRITING OPPORTUNITY

- Back in the classroom, explain to pupils that they will be writing two diary entries of the events after the party, one from Romeo’s point-of-view and one from Juliet’s.
- Provide pupils with highlighters and copies of the texts used in the drama work and ask them to highlight words and sections of the text which might be useful in writing.
- Encourage pupils to keep this selection limited to avoid duplicate copies of Shakespeare’s text.
- Ask pupils who the audience for this piece of writing is – (Juliet / Romeo).
- Explain that, in this case, the tone of the writing should be informal because the writer is writing for themselves.
- Remind pupils of features of informality which have been taught (informal vocabulary - ‘*she looked amazing*’, use of contractions, use of dashes and exclamation marks, use of question tags – ‘*I had to climb over that wall- didn’t I?*’). This will, of course, be dependent on the age and ability of the pupils.
- Ask pupils to suggest what the purpose of the writing is (to describe events and the writer’s feelings and thoughts, to give detail – and pupils may suggest many more).
- Explain that the writing, therefore, needs to be detailed and needs to focus on the feelings and thoughts of Juliet / Romeo and should focus on the events of the evening which would be important to them; discuss features that wouldn’t be found in it – eg – it would contain reported rather than direct speech.
- Ask pupils to write their diaries, picking out some good examples to read aloud to the class after a few minutes and supporting them with structure, tone and purpose as they write.
- Once writing is completed, ask pupils to take editing pens and work in pairs.
- Ask pupils to imagine that one of them is Juliet / Romeo and the other a friend reading their private diary, while Juliet / Romeo reads their diary entry to the friend, ask them to listen carefully and consider if they know enough about the events of the evening and how Juliet / Romeo felt about them, ask any further questions or clarify any points and make suggestions about improvements.
- Give each pair time, as they read, to edit and improve their writing then swap roles.

## ACTIVITY 5: JULIET AND LORD CAPULET ARGUE

- Remind pupils that Romeo and Juliet have fallen in love with each other, despite being from families which are enemies.
- Narrate that they get married in secret but then another fight breaks out in the street and Tybalt Capulet (Juliet’s cousin) murders Mercutio (Romeo’s friend). Romeo murders Tybalt (who is his new wife’s cousin) in revenge for what he has done to his friend. Now, Lord Capulet has arranged for Juliet to marry Paris.

- Hand out The Capulets argue (resources).
- Arrange pupils into three groups: Capulet, Lady Capulet and Juliet.
- Read The Capulets argue (resources) chorally, each group taking their own part. (Teacher could lead with younger pupils)
- Re-read the text but ask pupils playing Lord Capulet to whisper his lines.
- Repeat with Lord Capulet shouting his lines.
- Discuss what difference whispering and shouting made.

## WRITING OPPORTUNITY

- In the classroom, tell pupils that they are going to listen to you read a letter from Lord Capulet (resources) and they must write in role as Juliet who is going to write a reply to Capulet's letter.
- Re-play the voice recording.
- Re-play the voice recording for a second time, this time asking pupils to note down words, phrases and ideas which they would like to include in their letter.
- Ask pupils to think about the order of thoughts in Juliet's – would she use the letter sent by her father to help her structure her reply?
- Give pupils time to organise their notes into an order for their writing.
- Provide pupils with highlighters and look back at the text 'The Capulets argue' (resources) asking pupils to highlight words and sections of the text which might be useful in writing Juliet's letter.
- Encourage pupils to keep this selection limited to avoid duplicate copies of Shakespeare's text.
- Ask pupils who the audience for this piece of writing is – (Lord Capulet).
- Explain that, in this case, the tone of the writing should be quite formal as Capulet is a rich and influential man who expects Juliet to be obedient but that, as he is also her father, it may contain some informality, especially if Juliet thinks this would be more persuasive.
- Remind pupils of features of formality which have been taught (formal vocabulary – *my Lord*, no contractions, use of the passive – *My heart would be broken*, use of the subjunctive – *if you were to change your mind*. Also remind pupils that some informality may be persuasive – *Daddy, I beg you*). This will, of course, be dependent on the age and ability of the pupils.
- Ask pupils to suggest what the purpose of the writing is (to persuade, to threaten, to flatter – and pupils may suggest many more).
- Explain that the writing, therefore, needs to be persuasive, personal, descriptive and detailed and discuss content that wouldn't be found in it – eg – Would Juliet confess that she couldn't marry Paris because she was already married?
- Ask pupils to write Juliet's letter, picking out some good examples to read aloud to the class after a few minutes and supporting them with structure, tone and purpose as they write.
- Once writing is completed, ask pupils to take editing pens and work in pairs.
- Ask pupils to imagine that one of them is Juliet and the other Lord Capulet, while Juliet reads their letter to Capulet, ask 'Capulet' to listen carefully and ask any further questions or clarify any points and make suggestions about improvements.
- Give each pair time, as they read, to edit and improve their writing then swap roles.

### Further writing opportunities

Further writing opportunities could include the following:

- Morpurgo describes the ancient feud between the families: pupils could write about what that argument was.
- Morpurgo describes how Romeo and Juliet fall in love at first sight: pupils could write Romeo's love letter to Juliet.

- Morpurgo describes Romeo and Juliet talking after the party: pupils could write their double diary entries after Romeo has left.
- Morpurgo describes the murder of Mercutio and Tybalt: pupils could write the news, police and eye-witness reports.
- Morpurgo describes how Romeo is banished from Verona: pupils could write the nurse's advice for Juliet.
- Morpurgo describes Romeo's despair at being banished: pupils could write the Friar's advice for him.
- Morpurgo describes Juliet drinking the sleeping draft: pupils could write her diary or a final letter to Romeo just before she drinks it.
- Morpurgo describes how the Friar sends a message to Romeo, telling him of his plan to make it seem as if Juliet is dead: pupils could write the letter which he sent to Romeo.

# RESOURCES

## Activity 1

'Character facts - Capulets'

### **The Capulets**

#### **LORD CAPULET**

Juliet's father

Head of the Capulet family

Hates the Montagues

Rich and powerful

Wants Juliet to marry into the Prince's family

*'...the great, rich Capulet.'*

#### **LADY CAPULET**

Juliet's mother

Wife to the great, rich Capulet

Does what her husband says

*'...the lady of the house...a good lady...'*

#### **TYBALT**

Juliet's cousin

Fierce nephew of Lady Capulet

Lord Capulet's right hand man

Hates the Montagues

*'...fiery Tybalt...the furious Tybalt.'*

#### **JULIET**

Almost 14 Years old

Only child of the Capulets

Brought up by her nurse

*'The prettiest babe that e'er I nursed'*

#### **NURSE**

Has looked after Juliet since she was a baby

Her own daughter died  
Loves Juliet and is like a mother to her  
'...honey nurse...good, sweet nurse.'

'Capulet name labels'

**NURSE**

**LORD CAPULET**

**LADY CAPULET**

**TYBALT**

**JULIET**

## **THE MONTAGUES**

### **LORD MONTAGUE**

Romeo's father

Head of the Montague family

Hates the Capulets

Rich and powerful.

*'...noble uncle...'*

### **LADY MONTAGUE**

Romeo's mother

Wife to Lord Montague

Loves her son, Romeo

### **ROMEO**

Only child of the Montagues

Always falling in love

In love with Rosaline at the moment

*'...gentle Romeo...virtuous and well-governed youth.'*

### **BENVOLIO**

Romeo's cousin and friend

Nephew of Montague

*'...good heart...'*

### **FRIAR LAURENCE**

The family priest and long term friend

*'...ghostly father...ghostly confessor...'*

'Montague name labels'

**BENVOLIO**  
**FRIAR LAURENCE**  
**LORD MONTAGUE**  
**LADY MONTAGUE**  
**ROMEO**

Activity 2

Insults -word carpet

**Wretched boy**

**Tyrant**

**Villain**

**Rat-catcher**

**Rogue**

**Braggart**

**Dog**

**Slave**

**Coward**

**Scurvy Knave**

**Liar**

**Fool**

Insults -list

Wretched boy

Tyrant

Villain

Rat-catcher

Rogue

Braggart

Dog

Slave

Coward

Scurvy Knave

Liar

Fool

**It was a hot day in Verona's market square and Gregory (select pupil) and Sampson (select pupil) who were two young men of the Capulet household were walking through the square when they spotted two young men (select pupils) of the Montague household. Sampson told Gregory to pick a quarrel with them. 'I will frown as I pass by,' said Gregory (ask pupil playing Gregory to repeat).**

**'I will bite my thumb at them,' said Sampson (ask pupil playing Sampson to repeat).**

**Biting your thumb at someone was considered to be a great insult and it started the quarrel that Sampson had been looking for. 'Do you bite your thumb at us, sir?' asked Abraham (ask pupil playing Abraham to repeat)**

**'I do bite my thumb sir' Sampson replied (ask pupil playing Sampson to repeat)**

**The quarrel continued and the young men accused each other of being liars. Finally, Sampson challenged them all to draw their swords and fight, 'Draw, if you be men,' he shouted (ask pupil playing Sampson to repeat).**

**The people in the square were shouting and the men began to throw insults at each other, shouting, 'dog, slave and rat-catcher.' (ask pupils to repeat)**

**Then, Prince Escalus appeared (select pupil) and everyone quietened down. He told them that he was fed-up of their quarrels and that this was the third time he'd had to calm them down. He said, 'If ever you disturb the quiet of our streets again, your lives shall pay...' (ask pupil playing Prince to repeat)**

**Meaning that he would put some of them to death if they continued to fight.**

**(All sit!)**

*Gregory:* here comes of the house of Montagues

*Sampson:* Quarrel. I will back thee.

*Gregory:* I will frown as I pass by, and let them take it as they list.

*Sampson:* Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it.

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

*Sampson:* I do bite my thumb, sir.

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

*Sampson:* Is the law of our side if I say ay?

*Gregory:* No

*Sampson:* No, sir, I do not bite my thumb at you, sir; but I bite my thumb, sir.

*Gregory:* Do you quarrel, sir?

*Abraham:* Quarrel, sir! no sir

*Sampson:* If you do, sir, I am for you: I serve as good a man as you.

*Abraham:* No better.

*Sampson:* Yes, better, sir.

*Abraham:* You lie.

*Sampson:* Draw, if you be men.

Wretched boy	Tyrant	Villain	Rat-catcher
Rogue	Braggart	Dog	Slave
Coward	Scurvy Knave	Liar	Fool

Rebellious subjects

Prince:

Rebellious subjects, enemies to peace,  
Profaners of this neighbour-stained steel, -  
Will they not hear? What ho! you men, you beasts,  
Throw your mistempered weapons to the ground,  
And hear the sentence of your moved prince.  
Three civil brawls, bred of airy word,  
By thee old Capulet, and Montague,  
Have thrice disturbed the quiet of our streets.  
If ever you disturb our streets again  
Your lives shall pay the forfeit of the peace.  
Once more, on pain of death, all men depart.

Activity 3

Party guest cards

<i>Name of guest</i>	<b>I am Lord Capulet.</b>
<i>Details of guest</i>	<b>I have arranged this party so that my daughter, Juliet, can meet Paris. I think she should marry him and I know what is best for her. She will obey me because I am her father. I hate the Montagues.</b>
<i>What the guest says</i>	<b>'You are welcome gentlemen, come musicians, play.'</b>

<i>Name of guest</i>	<b>I am Lady Capulet.</b>
<i>Details of guest</i>	<b>I am at this party because my husband has arranged it so that my daughter, Juliet, can meet Paris. I don't spend too much time with Juliet: her nurse has looked after her since she was a baby. Juliet is my only child. I always obey Lord Capulet because he is my husband. I hate the Montagues because my husband does.</b>
<i>What the guest says</i>	<b>'This night you shall behold him at our feast.'</b>

<i>Name of guest</i>	<b>I am Tybalt.</b>
<i>Details of guest</i>	<b>I have come to this party because my Uncle Capulet invited me, I am his nephew. I am Juliet's cousin. I lose my temper sometimes. I hate the Montagues.</b>
<i>What the guest says</i>	<b>'Fetch me my rapier boy.'</b>

<i>Name of guest</i>	<b>I am Paris.</b>
<i>Details of guest</i>	<b>I have come to this party because Lord Capulet invited me so that I can meet his daughter Juliet. Lord Capulet has arranged for me to marry Juliet. It is a good match for her because I am a relative of the Prince and I am rich. Juliet will, of course marry me: her father has arranged it</b>
<i>What the guest says</i>	<b>'What say you to my suit?'</b>

<i>Name of guest</i>	<b>I am Juliet's nurse.</b>
<i>Details of guest</i>	<b>I have come to this party because I look after Juliet and I'm her close friend: I want to be there to watch her when she sees Paris for the first time and keep an eye on her. I love Juliet: she tells me everything and I'd do anything for her.</b>
<i>What the guest says</i>	<b>'Madam, your mother craves a word with you.'</b>

<i>Name of guest</i>	<b>I am Juliet.</b>
<i>Details of guest</i>	<b>I am almost 14 and I've never been in love. I'm looking forward to the party and to seeing Paris but I'm not sure about marriage. I always obey my father.</b>
<i>What the guest says</i>	<b>'My only love sprung from my only hate.'</b>

#### Activity 4

Romeo in the Capulet's garden

1. But soft! What light through yonder window breaks?

It is the East, and Juliet is the sun!

2. It is my lady. O, it is my love!

O that she knew she were!

3. Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

4. To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

5. The brightness of her cheek would shame those stars

As daylight doth a lamp, her eye in heaven

6. Would through the airy region stream so bright

That birds would sing and think it were not night.

7. See how she leans her cheek upon her hand!

O that I were a glove upon that hand,

That I might touch that cheek!

The Capulets argue

LADY CAPULET: Marry, my child, early next Thursday morn,  
The gallant, young and noble gentleman,  
The County Paris, at Saint Peter's Church,  
Shall happily make thee there a joyful bride.

JULIET: Now, by Saint Peter's Church and Peter too,  
He shall not make me there a joyful bride.

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

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

LADY CAPULET: Ay, sir, but she will none, she gives you thanks.

CAPULET: How, will she none? Doth she not give us thanks?  
Is she not proud? Doth she not count her blest,  
Unworthy as she is, that we have wrought  
So worthy a gentleman to be her bridegroom?

JULIET: Good father, I beseech you on my knees,  
Hear me with patience but to speak a word.

CAPULET: Hang thee, young baggage, disobedient wretch!  
I tell thee what: get thee to church o'Thursday,  
Or never after look me in the face.

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

LADY CAPULET: Talk not to me, for I'll not speak a word:  
Do as thou wilt, for I have done with thee.

To my daughter Juliet,

It pains me to find myself in the unfortunate position of being forced to write this letter to you but I have been left with no alternative. I refuse to speak to your face and therefore, I will explain my demands in writing.

They are perfectly simple: you will marry the Lord Paris in Saint Peter's church on Thursday.

I cannot understand this disobedience: you have always been my dutiful and dearest daughter. Have I not always loved and prized you above all others – even above your own mother? We have both worked endlessly to arrange this marriage and you reward us with dissent? Why are you so ungrateful?

Paris has everything that a young lady in your elevated position could dream of: he is rich, handsome, caring, kind and of good character and standing in our community. If you were to marry this young lord, the rest of your life would be carefree: he would love you as I do. You would live in luxury in his court, dining on the finest foods and being waited on hand and foot. His family are well respected in our society; they are some of the most powerful people in Verona! Why will you not marry him and join yourself to this honourable house?

If you were to marry him, your mother and I would dote on you once more. Once more, you would become our beloved daughter. If you choose to disobey your parents, we will be forced to disown you, cast you out of our home and out of Verona to do as you will. You will no longer be a daughter of mine.

For now, you are my daughter; I am your father; you will obey me.