

NAME: Bria Hooper
UNIT: Romeo and Juliet

DURATION: 4 wks
GRADE: 10

Rational: I think that Shakespeare is one of the world's greatest psychologists. All of his plays touch upon universal themes and issues that are worth being explored in the classroom and I want to help make the themes relevant to the students. Studying Shakespeare gives students a chance to explore the English language with more detail and hopefully in a manner that is fun for the students. It is also important for students to work with Shakespeare's texts because of his exceptional mastery of the English language; the more the students come to understand the words, the puns, and references, the more they can enjoy reading and acting out the scenes. Acting out parts of a play and studying the why's and how's of human action and motivation is also a valuable part of our student's education.

Varied Teaching / Assessment Options:

Group Presentations: Class 1: Each group will be responsible for a topic to do with Shakespeare's life and times. The students will become 'experts' on the material and present the information to the class. Class 8: Students will get into groups and each one will be responsible for a different theme that must be presented to the class in a creative manner.

Response Journals: There will be a variety of in-class writing exercises that will be used to get the students thinking and trying to relate to the characters on a personal level. I want the students to be able to take the texts beyond the page and the Elizabethan age.

First Entry: a diary entry from the point of view of either Romeo or Juliet.

Second Entry: a reaction to the play up to the end of Act 2 and the students have to write what they would do if they were in the situation that Romeo and Juliet were in.

Third Entry: a letter addressed to either Romeo or Juliet.

Character Analysis: Every person in the class will have to pick a character to read out loud during class time. For the character they play, the students will be expected to read over their lines before class and familiarize themselves with the scenes and have a basic understanding of what is going on and what they are saying. They will have to do a character analysis and answer some questions. (*see Appendices*)

Web Quest: a guided tour through websites with specific questions to answer (*see Appendices*)

Presentation of Scenes: students will get into 5 groups; each group will be responsible for an Act of the play. The groups must come up with a 3 min summary of the Act and act it out using the Shakespearean language. They also must come up with a modern version of the Act. All the Acts will be strung together at the end of a class as a fun way to summarize the play.

CLASS 1 Introduction to Shakespeare

PLO: *use efficient strategies for locating, recording, and organizing research information from a variety of sources*

Objective: the students will learn more about Shakespeare's life and times and present information to the class on a specific topic

Materials: copies of the Web Quest, Assignment Handout, My Shakespeare Project

Assessment: class participation, Web Quest handed out

5min Board Question: Why do we still study Shakespeare's plays?

5min Hook: Interesting fact placed on an overhead (*see Appendices*)

10min Class Discussion: Why do we still study Shakespeare? What do you know about Shakespeare? What do you know about the play Romeo and Juliet?

Pass out Assignment Handout (*Appendices*)

25min In Groups of 5: Each group will be responsible for a topic. They will have to answer some questions and present the material to the class. They are the experts

20 min 3 presentations

10 min Explain the rest of the assignments for the unit

Ask for readers for next day

2min Close with the insult – [Thou] mad mustachio purple-hued maltworms!
Taken from: Henry IV, part I

Students must go to this website and find an insult and memorize it:

<http://www.pangloss.com/seidel/Shaker/index.html>

CLASS 2 LANGUAGE

PLO: *demonstrate their awareness of how the artful use of language can affect and influence others*

Objectives: students will be able to speak Shakespearean English with more understanding and more clarity, they will gain an appreciation for how fun Shakespearean language can be

Materials: insult overhead, make your own insult handout

Assessment: general class participation, journal entry

5min Board Question: Write down the insult you memorized.

5min Hook – insults on overhead *see Appendices* for Shakespearean Curses

Share the insults with everyone

10min Make up their own insults – *see Appendices* for Shakespearean Insults

15min Finish presentations

5min Tips on how to read Shakespeare – follow the punctuation, -ed at the end of the word is pronounced as a separate syllable – advis-ed, some words have syllables taken out with the use of apostrophes - -inform'd

25min Read Act 1:1-2 Discuss the power of the words and try to make sense of them

5min Closure: summarize the scenes and have them write a journal entry from the view of either Romeo or Juliet and find readers for the next few classes

CLASS 3 LANGUAGE cont.

PLO: *identify and explain connection between what they read, hear, and view, and their personal ideas and beliefs*

Objective: the students will have a greater understanding of how the Shakespearean language works, the students will engage with the texts and attempt to create meaning out of them.

Materials: handout on Shakespearean grammar

Assessment: class participation and journal entry, collect character sketches

5min Board Question: Describe one tip on how to read Shakespeare more effectively.

20min Hook: Baz Luhrman's Romeo and Juliet – show the first 20 min

15min Learning more about grammar – handout (*see Appendices*)

5min The readers give their character sketches

25min Finish Act 1

5min Close: Journal Entry: What would you do if you were Romeo or Juliet?

CLASS 4 ACT 2 - PARAPHRASING

PLO: *to interpret the main ideas, events, or themes of a variety of novels, stories, poetry, other print material, and electronic media*

Objective: the students will be able to interpret the text more on their own and put it into modern language.

Materials: comic strip of Romeo and Juliet

Assessment: Web Quests Due, class participation, journal entry, character sketches

5min Board Question: What is one grammar construction that is different about Shakespearean language?

10min Hook: Comic strip of Romeo and Juliet places on an overhead *see Appendices*

Explain how today readers are going to have an interpreter who speaks what they are saying in plain modern day English.

25min Go through Act 2, Discuss and paraphrase.

25min Break off into groups and everyone has a chance to do it themselves

10min Close: Journal Entry – a letter from either Romeo or Julie to either of their parents

CLASS 5 ACT 3 - SUBTEXT

PLO: *develop imaginative or creative responses to share their ideas*

Objective: the students will be able to discover in the text more of what is not being said

Materials: overhead of Found Poem

Assessment: class participation, Found poem

2min Board Question: Do you want to watch the rest of the movie Romeo and Juliet?

10min Hook: My own Found Poem taken from a soliloquy from another Shakespearean play

Explain how the readers are going to have a Good and Evil angel saying what is going on underneath what they end up voicing out loud.

25min Go through Act 3.1-3 with the Good and Evil angels

25min Break into groups and do the Good and Evil exercises for the rest of Act 3

10min Close: Pick a soliloquy and start working on the Found Poem and Find the readers for the rest of the play

CLASS 6 Tabloids

PLO: *use a variety of written or graphic forms to organize ideas acquired from what they have read, heard, or viewed*

Objective: students will be able to summarize Shakespeare and realize how much the play's themes and events can be related to current events

Materials: overhead of a front page of a tabloid magazine

Assessment: participation mark for Found Poem,

3min Board Question: What does subtext mean?

2min Hook: overhead of a tabloid magazine

15min Finish Found Poems and have students share some of them

25min Act 4.1-3 with Readers and a News Reporter Narrator

25min Break into groups and Finish the Act using the Reporter to narrate

5min Close: summarize act and give out the Tabloid Assignment

CLASS 7 ACT 5

PLO: *develop focused inquiry questions related to increasingly complex topics*

Objective: the students will come up with some in-depth questions related to the play

Materials: Romeo and Juliet

Assessment: class participation

5 min Board Question: What is the point of the Tabloid Assignment?

20min Hook: movie - Romeo and Juliet

30min Finish Act 5 – Discuss how they would change the ending?

15min Brainstorm themes of the play and discuss as a class

5min Summary of day

CLASS 8 CONTRASTING THEMES

PLO: *interpret details and draw conclusions about the information presented in a variety of illustrations, maps, graphs, and other graphic forms*

Objective: the students will work together in groups in order to come up with information on a certain theme/ contrast in the play and they will present it to the class.

Materials: playing cards,

Assessment: participation

5min Hook: as they enter the class I will hand out playing cards that will signify the group they are in as well as the theme they will be studying

30min The students will work on the information they are going to present, which must be done in a creative manner, and it must be visually stimulating

30min Present the information

5min Close: Pull out the insult sheet and have some fun

CLASS 9 PRESENTATIONS

PLO: *organize their ideas, and adjust their style, form, and use of language to suit specific audiences and achieve specific purposes,*

Objective: the students will be able to synthesize the major themes, characters, and plot developments and create a scene that is helpful for the rest of the students to study from

Materials: movie

Assessment: class participation

5min Board Question: Do you like the play? Why or Why not? Give three reasons.

15min Hook: movie

55min Work on their summary presentations of the Acts. Students will get into 5 groups; each group will be responsible for an Act of the play. The groups must come up with a 3 minute summary of the Act and act it out using the Shakespearean language. They also must come up with a modern version of the Act. As a class we will discuss how we are going to modernize it, the setting etc,

Close: Go home and try to memorize your lines

CLASS 10 PERFORM - REVIEW

PLO: *demonstrate an awareness of the characteristics, needs, and preferences of specific audiences*

Objective: the students will perform in front of the class and gain a review out of watching their peers summarize the play.

Materials: flashcards

Assessment: presentation of scenes

5min Hook: the class will be set up as a thrust stage and I will welcome the students as guests to a theatre.

40min Performance of Play

25min Class comes up with Flashcards of Quotes. Everyone is assigned a portion of the play and they must pull out three significant quotes and put the quote on one side of the flashcard and on the other side they must write: the Act and Scene number, who said it, why the quote is significant, and whether it relates to any of the themes in the play.

5min Close: orient the class to the next day and the exam.

CLASS 11 REVIEW and EXAM

PLO: *apply various strategies to generate and shape ideas*

Objective: the students will convey as much information as they have gathered over the past unit through writing an exam.

Materials: the flashcards, the exams

Assessment: the flashcards and the exam

4min Board Question: If you could choose how to be evaluated, how would that be?

1min Hook: [Trivia: Every Valentine's Day the Italian city of Verona (the setting for Shakespeare's Romeo and Juliet) receives about 1,000 letters addressed to Juliet.] Place on an overhead.

20min Game review with Flashcards

40min Write test.

CLASS 12 MOVIE and REVIEW

PLO: *analyse and assess the impact of specific techniques and designs used by the media*

Objective: the students will be able to take a break and watch the rest of the movie

Materials: movie

Assessment: write a review on the movie

Watch the rest of the movie and write a review

Appendices

Day 1 Intro to Shakespeare

My Shakespeare Project

Hook – Interesting fact about performances of Romeo and Juliet

Unit overview Handout

Web Quest

Plot Overview

Sample information on what I would hand out to the students in order to do their mini presentations

Day 2 Language

Hook – Shakespearean Curses (intended for an overhead)

Shakespearean Insult Handout

Day 3 Language cont.

Shakespearean Language Handout

Day 4 Act 2 – Paraphrasing

Hook: R and J comic strip

I apologize, there are still a few overheads and materials that I have not included.

Did you know....

Audiences do not always sit and watch a Shakespeare play in silence. Many people treat the plays a bit like a pantomime and enjoy shouting at the actors. This is a great problem when the actors are trying to do a serious play. In an 1813 performance of Romeo and Juliet someone threw a cockerel on stage and it strutted around at Romeo's feet while the audience howled with laughter. At the end of the play a character called Paris who has been killed by Romeo was lying dead on the stage. An orange was thrown from the audience and landed smack on his nose. The corpse stood up and walked off the stage! Finally, as Romeo made his dying speech the restless audience cried, "Get on with it! Why don't you die?"

Romeo and Juliet Assignments

1st Group Presentation

Used time well	1	2	3	4	5
Clear Presentation	1	2	3	4	5
Answered all the Questions	1	2	3	4	5
Engaging	1	2	3	4	5

20 marks

Character Analysis

Every person in the class will have to pick a character to read out loud during class time. For the character you play, you will be expected to read over your lines before class and familiarize yourself with the scenes and have a basic understanding of what is going on and what you are saying. You will have to do a character analysis and answer the following questions and hand them in the class after you perform. Before the reading starts in class I want you tell the class your answers to questions 5 and 6.

- 1) Why is this character in the play?
- 2) What is the significance of the character in this scene/s?
- (3) To what degree was the character responsible for this tragedy?
- (4) What should this character have done differently? Could the character have prevented the ending, if so how?
- (5) How would this character dress? What general style of clothing would suit? What colours would best represent the character and why?
- (6) Think of a hand prop (eg. sword, wine goblet, piece of jewellery) which you would have this character use often or be associated with in a production of the play. Why did you choose it?
- (7) What is your response to the character? How would you act if you were placed in the scenes?

20 marks

Response Journal

- Journal Entry from the point of view of either Romeo or Juliet
- What would you do if you were Romeo or Juliet?
- A letter addressed to either of Romeo or Juliet's parents.

5 marks

5 marks

5 marks

Tabloid Assignment**Date Due:**

You must comment on the events that have happened thus far in a manner that is consistent with a tabloid magazine. Feel free to exaggerate and make a few things up. You must include a title page with a picture and headline as well as the article. Have fun and be creative.

20 marks**Final Performance****Date:**

I will place you into 5 groups; each group will be responsible for an Act of the play. The groups must come up with a 3 minute summary of the Act and act it out using the Shakespearean language. They also must come up with a modern version of the Act. As a class we will discuss how we are going to modernize it, the setting etc,

30 marks**EXAM****50 marks****Date:**

Ms. Hooper

February 16, 2004

Romeo and Juliet - WEB QUEST

Elizabethan Times – The history behind the plays.

1. Go to: www.stratford-upon-avon.co.uk/soawshst.htm#wshistory

Click on: Brief History of William Shakespeare

Answer the following questions. 5 marks.

Where was Shakespeare born?

When was Shakespeare born and when did he die?

Why did he go to London?

List 5 of the 37 plays Shakespeare wrote.

2. Go to: www.rachelsilverman.com/research2.htm

Click on: MONEY

In Elizabethan times what does this phrase mean “To coerce someone's servant, you might suggest that the sweet voice of an angel would convince him.” 2 marks.

3. Go to: <http://renaissance.dm.net/compendium/home.html>

Click on: Filling the Time

Describe four things that Elizabethans did in their spare time. Go into detail on the part about attending theatre. 5 marks.

Language

4. Go to: www.rachelsilverman.com/research2.htm

Click on: Elizabethan Speech

Translate the following conversation into Elizabethan language. 6 marks.

“Hello! Come here. Listen. I think he killed himself”

“No”

“Yes”

“Why”

“Maybe because he was having an affair”

“What an idiot”

“Yes”

“Well, I must depart. Until later”

“Until later”

Romeo and Juliet

5. Go to: <http://www.wsu.edu:8080/~brians/love-in-the-arts/romeo.html>

Scroll to: Act 1: Scene 1

What kind of literary convention is used throughout *Romeo and Juliet*? How does it aid the plot and themes of the play? Give an example from the play. 6 marks.

Why did couples marry at such a young age during the Elizabethan times? Do you think the pressure was valid for Romeo and Juliet to have a secret marriage? What would you have done - was there any other way they could have approached the situation? 6 marks.

6. Go to: <http://www.sparknotes.com/shakespeare/romeojuliet/>

Click on: Character Analysis

How do you feel about the description of Romeo? Do you like the character of Romeo - is it believable? Why or why not?

7. Go to: <http://www.clicknotes.com/romeo/welcome.html>

Click on: Themes and Motifs

Explain and give examples for the following three themes that run throughout the play: Light and Dark, High and Low, and Speed.

Plot Overview

In the streets of Verona another brawl breaks out between the servants of the feuding noble families of **Capulet** and **Montague**. **Benvolio**, a Montague, tries to stop the fighting, but is himself embroiled when the rash Capulet, **Tybalt**, arrives on the scene. After citizens outraged by the constant violence beat back the warring factions, **Prince Escalus**, the ruler of Verona, attempts to prevent any further conflicts between the families by decreeing death for any individual who disturbs the peace in the future.

Romeo, the son of Montague, runs into his cousin Benvolio, who had earlier seen Romeo moping in a grove of sycamores. After some prodding by Benvolio, Romeo confides that he is in love with Rosaline, a woman who does not return his affections. Benvolio counsels him to forget this woman and find another, more beautiful one, but Romeo remains despondent.

Meanwhile, **Paris**, a kinsman of the prince, seeks **Juliet**'s hand in marriage. Her father Capulet, though happy at the match, asks Paris to wait two years, since Juliet is not yet even fourteen. Capulet dispatches a servant with a list of people to invite to a masquerade and feast he traditionally holds. He invites Paris to the feast, hoping that Paris will begin to win Juliet's heart.

Romeo and Benvolio, still discussing Rosaline, encounter the Capulet servant bearing the list of invitations. Benvolio suggests that they attend, since that will allow Romeo to compare his beloved to other beautiful women of Verona. Romeo agrees to go with Benvolio to the feast, but only because Rosaline, whose name he reads on the list, will be there.

In Capulet's household, young **Juliet** talks with her mother, **Lady Capulet**, and her **Nurse** about the possibility of marrying **Paris**. Juliet has not yet considered marriage, but agrees to look at Paris during the feast to see if she thinks she could fall in love with him.

The feast begins. A melancholy Romeo follows Benvolio and their witty friend **Mercutio** to Capulet's house. Once inside, Romeo sees Juliet from a distance and instantly falls in love with her; he forgets about Rosaline completely. As Romeo watches Juliet, entranced, a young Capulet, Tybalt, recognizes him, and is enraged that a Montague would sneak into a Capulet feast. He prepares to attack, but Capulet holds him back. Soon, Romeo speaks to Juliet, and the two experience a profound attraction. They kiss, not even knowing each other's names. When he finds out from Juliet's nurse that she is the daughter of Capulet—his family's enemy—he becomes distraught. When Juliet learns that the young man she has just kissed is the son of Montague, she grows equally upset.

As Mercutio and Benvolio leave the Capulet estate, Romeo leaps over the orchard wall into the garden, unable to leave Juliet behind. From his hiding place, he sees Juliet in a window above the orchard, and hears her speak his name. He calls out to her, and they exchange vows of love.

Romeo hurries to see his friend and confessor **Friar Laurence**, who, though shocked at the sudden turn of Romeo's heart, agrees to marry the young lovers in secret since he sees in their love the possibility of ending the age-old feud between Capulet and Montague. The following day, Romeo and Juliet meet at Friar Laurence's cell and are married. The Nurse, who is privy to the secret, procures a ladder, which Romeo will use to climb into Juliet's window for their wedding night.

The next day, Benvolio and Mercutio encounter **Tybalt**—Juliet's cousin—who, still enraged that Romeo attended Capulet's feast, has challenged Romeo to a duel. Romeo appears. Now Tybalt's

kinsman by marriage, Romeo begs the Capulet to hold off the duel until he understands why Romeo does not want to fight. Disgusted with this plea for peace, Mercutio says that he will fight Tybalt himself. The two begin to duel. Romeo tries to stop them by leaping between the combatants. Tybalt stabs Mercutio under Romeo's arm, and Mercutio dies. Romeo, in a rage, kills Tybalt. Romeo flees from the scene. Soon after, the Prince declares him forever banished from Verona for his crime. Friar Laurence arranges for Romeo to spend his wedding night with Juliet before he has to leave for Mantua the following morning.

In her room, Juliet awaits the arrival of her new husband. The Nurse enters, and, after some confusion, tells Juliet that Romeo has killed Tybalt. Distraught, Juliet suddenly finds herself married to a man who has killed her kinsman. But she resettles herself, and realizes that her duty belongs with her love: to Romeo.

Romeo sneaks into Juliet's room that night, and at last they consummate their marriage and their love. Morning comes, and the lovers bid farewell, unsure when they will see each other again. Juliet learns that her father, affected by the recent events, now intends for her to marry Paris in just three days. Unsure of how to proceed—unable to reveal to her parents that she is married to Romeo, but unwilling to marry Paris now that she is Romeo's wife—Juliet asks her Nurse for advice. She counsels Juliet to proceed as if Romeo were dead and to marry Paris, who is a better match anyway. Disgusted with the Nurse's disloyalty, Juliet disregards her advice and hurries to Friar Laurence. He concocts a plan to reunite Juliet with Romeo in Mantua: the night before her wedding to Paris, Juliet must drink a potion that will make her appear to be dead; after she is laid to rest in the family's crypt, the Friar and Romeo will secretly retrieve her, and she will be free to live with Romeo, away from their parents' feuding.

Juliet returns home to discover the wedding has been moved ahead one day; she is to be married tomorrow. That night, Juliet drinks the potion, and the Nurse discovers her, apparently dead, the next morning. The Capulets grieve, and Juliet is entombed according to plan. But Friar Laurence's message explaining the plan to Romeo never reaches Mantua. Its bearer, **Friar John**, gets confined to a quarantined house. Romeo hears only that Juliet is dead.

Romeo learns only of Juliet's death and decides to kill himself rather than live without her. He buys a vial of poison from a reluctant **Apothecary**, then speeds back to Verona to take his own life at Juliet's tomb. Outside the Capulet crypt, Romeo comes upon Paris, who is scattering flowers on Juliet's grave. They fight; Romeo kills Paris. He enters the tomb, sees Juliet's inanimate body, drinks the poison, and dies by her side. Just then, Friar Laurence enters, and realizes that Romeo has killed Paris and himself. At the same time, Juliet awakes. Friar Laurence hears the coming of the watch. When Juliet refuses to leave with him, he flees alone. Juliet sees her beloved Romeo, and intuits that he has killed himself with poison. She kisses his poisoned lips, and when that does not kill her, buries his dagger in her chest, falling dead upon his body.

The watch arrives, followed closely by the Prince, the Capulets, and Montague. Montague declares that **Lady Montague** has died of grief over Romeo's exile. Seeing their children's bodies, Capulet and Montague agree to end their long-standing feud, and to raise gold statues of their children side-by-side in a newly peaceful "newly peaceful"? Verona.

Taken from Spark Notes:

<http://www.sparknotes.com/shakespeare/romeojuliet/summary.html>

[Thou art] as fat as butter.

Taken from: **Henry IV, part I**

[You] speak an infinite deal of nothing.

Taken from: **The Merchant**

Thou art essentially a natural coward
without instinct.

Taken from: **Henry IV, part 2**

You kiss by the book

Shakespearean Insults

Combine (in order) one word from each of the three columns below,
preface with "Thou", and thus, thou shalt have the perfect insult.

Column 1	Column 2	Column 3
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bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnicle
botless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bumbailey
craven	common-kissing	canker-
blossom		
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-gripping	harpy
logerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
ammering	hedge-born	hugger-
mugger		
mangled	hell-hated	jolthead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knottty-pated	malt-worm
puny	milk-livered	mammet
quailing	motley-minded	measle
rank	onion-eyed	minnow

reeky
roguish
ruttish
saucy
spleeny
spongy
surly
tottering
unmuzzled
vain
venomed
villainous
warped
wayward
weedy
 yeasty

plume-plucked
pottle-deep
pox-marked
reeling-ripe
rough-hewn
rude-growing
rump-fed
shard-borne
sheep-biting
spur-galled
swag-bellied
tardy-gaited
tickle-brained
toad-spotted
uchin-snouted
 weather-bitten

miscreant
moldwarp
mumble-news
nut-hook
pigeon-egg
pignut
puttock
pumpion
ratsbane
scut
skainsmate
strumpet
varlot
vassal
whey-face
 wagtail

Taken From:

<http://members.iinet.net.au/~jaherne/bitspieces/insults.html>

The Language of Shakespeare

Shakespeare made use of prose-verse dramatic idiom, a genre which has largely disappeared since. Shakespeare was not only a very good poet, but his prose is amongst the finest in our language. He used the prose spoken by everyday people "heightened" for his dramatic purpose. So successful was his prose that he partly contributed to the eventual development of prose as the unquestioned medium for drama. Earlier dramatists had used prose simply for discussing things that were inappropriate in verse. Prose was used for the speeches of clowns, for proclamations, for letters, to include a character's decline to madness, but he used prose also for the intentional dramatic contrast in his plays. Prose is reserved for the language of villains and people of lower social class predominantly whereas the Shakespearean hero and characters of high rank (socially) speak highly rhetorical verse. The Elizabethan audience was very aware of these conventions and would have recognised the subtleties of Shakespeare's handling of them.

Let's Look at his Language a Little More Closely

Firstly, words sounded different in his day, eg. loin = line, loffe = love, noting = nothing.

Shakespeare uses a wide variety of words changed around. Ordinarily **the verb** follows subject, eg. we say - Are you calling? Shakespeare said - Call you?

Some of the verbs had different endings in Shakespeare's day, unlike modern verbs, eg.
he does - modern doth = old
she has - modern hast = old

In Shakespeare's later plays these endings became less frequent

In modern English we say "I don't know" - This is what we call the **auxiliary verb**. We seemed to start using it to show emphasis in questions and with "not"

eg. Modern - I do not know Shakespeare - I know not
eg. Modern - What do you think? Shakespeare - How think you?

Shakespeare's language obviously did not use "do" in these two cases as our language now does.

Shakespeare tended to use "are" or "were" rather than "have" or "had" in cases such as this with a **past participle**.

I am glad you are come.

People were stolen away = people had stolen away.

Pronouns

Second person is "you" nowadays for plural or singular. In Shakespeare's day, you was used to be polite or as the plural. Thou was for ordinary use.

"Thine" and "mine" - used when the following word starts with a vowel. "My" and "they" used when following word starts with a consonant.

"Self" on the end of some pronouns is used for emphasis, eg. myself. But, it seems that when we (in modern English) would use "self", he doesn't, eg. We will disguise us at my lodging = Shakespeare - we will disguise at my place = us.

Flashcard Quotes

Quotations

Place the following quotations in context.

'O she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear'.

'True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy.'

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

'What drawn, and talk of peace? I hate the word
As I hate hell, all Montagues, and thee'.

'She'll not be hit with Cupid's arrow'.

'He jests at scars that never felt a wound'.

'What's in a name? That which we call a rose
By any other name would smell as sweet'.

'I'll look to like, if looking liking move'.

'My only love, sprung from my only hate!
Too early seen unknown, and known too late!'

'I have no joy of this contract tonight.
It is too rash, too unadvised, too sudden'.

'Young men's love then lies
Not truly in their hearts, but in their eyes'.

'They stumble that run fast'.

'These violent delights have violent ends'.

'A glooming peace this morning with it brings,
The sun for sorrow will not show his head'.

'A plague a both your houses!'

They have made worm's meat of me'.

'O serpent heart, hid with a lowering face!
Did ever dragon keep so fair a cave'.

'It was a lark, the herald of the morn;
No nightingale'.

'Thank me no thankings, nor proud me no prouds,
But fettle your fine joints against Thursday next'.

'Death lies on her like an untimely frost
Upon the sweetest flower of all the field'.

'Famine is in thy cheeks,
Need and oppression starveth in thy eyes'.

'Death, that hath sucked the honey of thy breath,
hath had no power yet upon thy beauty.'

Taken From:

Violent Delights and Violent Ends: Romeo and Juliet

English Online http://english.unitecuniversity.ac.nz/resources/units/romeo_juliet/home.html

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Resources

Websites:

Violent Delights and Violent Ends: Romeo and Juliet

http://english.unitecology.ac.nz/resources/units/romeo_juliet/home.html

Shakespeare Glossary

<http://www.cliffsnotes.com/litnotes/shakeglossa-e.html>

Form your own Shakespearean Insult

<http://members.iinet.net.au/~jaherne/bitspieces/insults.html>

Shakespearean Insults From his Plays

<http://www.insults.net/html/shakespeare/romeoandjuliet.html>

Shakespeare Anecdotes

<http://www.anecdotage.com/index.php?aid=11>

A Shakespearean Insult Machine

<http://www.pangloss.com/seidel/Shaker/index.html>

Plot Overview

<http://www.sparknotes.com/shakespeare/romeojuliet/summary.html>

Movies

Baz Luhrman's Romeo and Juliet

West Side Story Ernest Lehman's, Leonard Bernstein

Books

Brown, John Russell. *Shakespeare and His Theatre*. London: Penguin, 1982

Deary, Terry. *Top Ten Shakespeare Stories*. New York: Scholastic Inc., 1998.

HOOKS

Handkerchief

One day Queen Elizabeth attended William Shakespeare's new play. The mischievous queen, bent on distracting the actor (in his role as king), deliberately dropped her handkerchief onto the stage at his feet.

Shakespeare extemporaneously turned to one of the courtiers in his train: "Take up," he instructed, "our sister's handkerchief."

[This story is almost certainly apocryphal: Shakespeare is not generally thought to have assumed any role more substantial than that of the ghost in Hamlet .]

[Trivia: Every Valentine's Day the Italian city of Verona (the setting for Shakspeare's Romeo and Juliet) receives about 1,000 letters addressed to Juliet.]

<http://www.anecdote.com/index.php?aid=11>