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# The Romeo and Juliet Project: Teaching Shakespeare to English Language Learners

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**THE *ROMEO AND JULIET* PROJECT: TEACHING  
SHAKESPEARE TO ENGLISH LANGUAGE LEARNERS**

**Honors Thesis**

**Presented in Partial Fulfillment of the Requirements  
For the Degree of Bachelor of Arts**

In the College of Arts and Sciences  
at Salem State University

By

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Department of Theatre and Speech Communication

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## **Abstract**

The No Child Left Behind Act says that schools must assess students at all grade levels and change their standards, and help those who may be at a lower level because every student is entitled to an education. By creating a unit plan teaching Shakespeare's *Romeo and Juliet*, specifically making modifications for English Language Learners, Native English speakers will also learn and be challenged. Using theatre games and reading scripts to build vocabulary of the ELLs, mainstream students will also learn about the culture of ELLs to better integrate them into the school system. Theatre not only helps the students to elevate their vocabulary but also helped them to be more comfortable around the students in their classes because they all had to be included together all the time. This unit plan can be used in English classes which will further merge students because not all students take theatre classes but English class is usually required.

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**The Romeo and Juliet Project: Teaching Shakespeare to English Language Learners**  
***Romeo and Juliet* for ELLs Unit Plan**  
**Salem State University**  
**School of Education**

**I. Setting the Stage**

**A. Curriculum Framework Standards**

ELA Reading Standard (11-12) 7: Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

ELA Writing Standard (11-12) 7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Standard (5-8) 2.6: Identify literary characteristics of the dramatic script, including elements of dramatic structure, conventions, and format used in writing material for the stage; identify forms such as **comedy** and **tragedy**

ELA Standard (11-12) 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Standard (PreK-4) 2.2: Read plays and stories and identify characters, setting, and action

ELA Standard (1) 4: Read with sufficient accuracy and fluency to support comprehension.

a.) Read grade-level text with purpose and understanding.

b.) Read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.

c.) Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Standard (PreK-4) 1.4: Create characters through physical movement, gesture, sound and/or speech, and facial expression.

Standard (5-8) 1.10: Use vocal acting skills such as breath control, diction, projection, inflection, rhythm, and pace to develop characterizations that suggest artistic choices.

Standard (5-8) 3.4: Identify and use appropriate vocabulary to describe kinds of stage spaces (e.g., proscenium, thrust, arena), stage directions, areas of the stage (e.g., upstage, downstage, stage right, stage left) and basic blocking techniques)

Standard (PreK-4) 5.1: Describe and demonstrate audience skills of observing attentively and responding appropriately in classroom presentations, rehearsals, and live performance settings.

Standard (9-12) 1.16: Perform in a variety of scenes and/or plays for invited audiences.

**B. Generative Topic**

The focus of this unit is for the students to be able to experience Shakespeare's writing, and get *Romeo and Juliet* accessible to English Language Learners. The end of the lesson is going to be for the students to perform a part of *Romeo and Juliet* so that all the students will be able to see the entire first act of the play.

**C. Topical Essential Question(s)**

The focus questions of the unit is: What is *Romeo and Juliet* about? Is this story a tragic love story? A focus questions for myself to think about is: How accessible is Shakespeare to students? and How can Shakespeare be made more accessible to students?

#### **D. Summative Assessment**

Learning will be assessed through a rubric at the end when the students do their final performance of the part of *Romeo and Juliet* they were given. The students will be assessed on how well they understand everything that is going on in the first act, if they cheat out and project their voice and how fluent their speech has become overtime.

### **II. Content of the Unit**

#### **A. Content and Skills**

Lesson 1: Students will be conducting most of the research on their own, but they will be given a supplement sheet on research that I have already done on Shakespeare's life. Students will take this sheet, as well as the research that they have done to create this timeline. The worksheet with information on the life of Shakespeare is attached to this lesson plan. When we get to the library, I will teach the students briefly how to research for books because they should plan to use books in their research as well.

Lesson 2: **Tragedy:** plays of an elevated and poetic style involving serious action with strong moral implications. The defeat of the protagonist, often a person of high rank, is brought about by an inability to overcome a character flaw or some event beyond human control, such as fate or the will of the gods.

A tragedy is when the protagonist cannot overcome some flaw that they have. Shakespeare's tragedies are when the protagonist's life ends because of this flaw they have and the forces of fate. It is important to identify the protagonist, which is the main character in the story and what their flaw is. This is going to help determine if the story is a tragedy. Shakespeare tragedies always end in a marriage so it is easier to rule out a comedy for *Romeo and Juliet*.

**Love Stories: What makes a love story?** Typical love stories often involve two or more than two people (if there's a love triangle) that go through a conflict but end up together in the end. *Romeo and Juliet* is a tragic love story.

Lesson 3: Shakespeare can be very difficult to read but students will be given different versions of the script. There is a traditional Shakespeare version, there is a version that gives definitions with footnotes regularly, there is a present day translation and a present day translation with pictures. Shakespeare should be accessible to all students and all students will be given the chance to read Shakespeare's original text, but it is important that they can still access the text in some way. There are no key terms in this lesson because they are going to be reading through the script together. They should get through and understand the first half of the first act in whatever version they have. After the students have finished reading, together we will discuss more specific questions than just the plot points. Some questions will be: Does Romeo really love Rosaline? Why is there a duel at the beginning of the act?

Lesson 4: The students have already read the first half of the script, so they will be continuing the second half. Students should pay attention to words they don't know because they are going to have to choose a word to research and create a word wall with their words.

Lesson 5: When doing theatre, you always want to make sure to face an audience. The most common type is proscenium stage and that is when the audience sits directly in front of you. This is the type of theatre we have and we will be using when performing these pieces. Performers must stand so that the audience can see them, which means they should never show the audience their back. They should also project and be loud enough for the back rows to hear them. Projecting means to move your voice through the audience which they will do so by using their diaphragm. This means they should speak through their chest and stomach and make their sound go all the way to the wall of the room that is opposite them. When two characters are talking with each other, they should slightly face each other while also facing the audience. This is called cheating out, which means that the audience and the characters in the scene can see you.

Lesson 6: **Critiquing:** When critiquing, it is important to give the people what they are doing well so that they know and can keep doing that. After you have told them what they are doing well, include something they could work on. For one piece of praise, there should be a constructive criticism. This is important because people will only listen to what they did wrong so they need to know something was also done right. It is also important that the criticism be constructive. This means that when giving a criticism, advice should be offered on how to fix or improve. For example, “I couldn’t tell that you were a maid at first. Maybe you could have a duster sticking out of your purse when you first enter?” That offers a suggestion that the production team could use or they might think of their own way, but at least they have that advice to improve on something.

**Being an audience member:** It is important that you pay attention to the performance going on. The people on the stage have worked very hard on this so you should not be dosing off or paying attention to something else. Also, your phone should be away because the actors on stage are actually there and can see the light emanating from you. It is like a beacon that they gravitate towards. Then they know that you are not paying attention and that could alter their performance. It is respectful not to talk during the performance and clap when the performance has ended and the actors come out to take a bow.

**Dress Rehearsal:** Dress rehearsals are important because this is when the production team can see all the pieces put together and have a chance to fix something if it is needed. This is also important because the actors can get used to using their costumes and props that they will be using for the performance. The dress rehearsals for the students will be their last chance to get feedback from the audience and fix things for their final performances.

Lesson 7: Since this lesson plan is the performance of everything they have done so far, students will continue to be taught about body placement, projection and how to be a good audience member. This is their final project in this unit and they already have all of the necessary tools to do it well.

## **B. Rationale**

This unit is important because all students should be given the chance to be exposed to Shakespeare. Even if the students need a different version of the script, they should all be given the chance to be exposed to it. The other importance of this unit is for the students to learn

different vocabulary words and for them to build up their vocabulary and become comfortable with being on stage and being in front of their peers.

### III. Knowledge of Students

Knowing the students matters because a teacher must know what their strengths and weaknesses are. The class is average with twenty students who all come from vastly different backgrounds. Eight students in the class are English Language Learners, meaning that English is not their first language and in school they are learning English. All of the students who are classified as English Language Learners are Native Spanish speakers. These students have very different cultural experiences and see the world differently than the English-speaking students in the class. The ELLs in the class are at a different level than the Native English speakers but they are also at different levels than each other. It is important to know their level so that I can provide the students with resources that are going to help them to understand the content. If you look closely at this section in each lesson, it will describe how to tailor the lesson for each level the students are at in listening, writing, speaking, and reading.

### IV. Overview of Lessons

Lesson Plan Number	A. Curriculum Framework Standards	B. Content	C. Measurable Objectives.	D. End of Individual Lesson Assessment	E. Teaching activities of the lesson.
1. Shakespeare's Timeline	ELA Reading (11-12) 7 ELA Writing (11-12) 7	Students will focus on creating a timeline with facts they researched about Shakespeare's life.	<ul style="list-style-type: none"> <li>•Students should be able to work in groups to create a timeline of the most important parts in Shakespeare's life.</li> <li>•Students should be able to research effectively and find reliable internet, and book resources.</li> </ul>	The individual assessment is going to be the timeline that the students create, present and pass in at the end of class.	I will do a brief overview with the students on how to research about Shakespeare, as well as some facts I think are important to know about the playwright.
2. Love and Tragedy	(5-8) 2.6 ELA (11-12) 4	Students will learn about different love stories and what tragedies are. They will also learn the plot of <i>Romeo and Juliet</i> to	<ul style="list-style-type: none"> <li>•Students will be able to participate in group discussion to figure out the meaning of tragedy.</li> <li>•Students will understand the meaning of tragedy and how it pertains to <i>Romeo and Juliet</i>.</li> <li>•Students will be able to connect love</li> </ul>	Students will be graded on their worksheet that they complete of different types of love and love stories they know and the one we watch. They will also be graded on their	Students will learn about what a love story usually requires, as well as the definition of tragedy.



		decide if <i>Romeo and Juliet</i> is a tragedy.	and tragedy and why most love stories today don't end in tragedy.	timeline of events in <i>Romeo and Juliet</i> and their answer on if this is a tragic love story.	
3. Beginning Reading Act 1	(PreK-4) 2.2 ELA (1) 4 a, b, c	Students will begin reading the first act of <i>Romeo and Juliet</i> in several different formats, based upon their level.	<ul style="list-style-type: none"> <li>•Students should be able to be comfortable enough to ask for help and the definition of words.</li> <li>•Students should push themselves to use a version of the script that is challenging enough for them to read.</li> <li>•Students will be able to have a class discussion on more complex questions from their text.</li> </ul>	Students will be assessed on how well they understand the script during the discussion at the end of class.	Students are going to help each other to read this first act, and I will guide them when they get stuck on a word. Some students will be paired with another student to help them repeat the dialogue so they can hear themselves saying the words aloud. A lot of encouragement and positive reinforcement is going to be key in this lesson.
4. Finish Reading	(PreK-4) 2.2 ELA (1) 4	Students will continue reading and making sense of their script. In this lesson, they will focus on making a vocabulary word for the word wall.	<ul style="list-style-type: none"> <li>•Students will attempt to understand difficult words used in the script.</li> <li>•Students will be able to work together to decipher the script they have to make sure the entire group knows what is going on.</li> <li>•Students will be able to finish reading the first act in their version of the script.</li> </ul>	Students will be assessed on their word on the word wall because they will have to understand how it pertains to their version of the script.	Students will continue to be reading on their own. They are going to need more side coaching for words or ideas they may not understand, as well as positive reinforcement when reading words aloud or trying to come up with their own understanding of the text. I will be

					walking around the classroom and checking in with groups to make sure they know what is going on in this first act.
5. Beginning Staging	(PreK-4) 1.4 (5-8) 1.10 (5-8) 3.4	Students will be given a scene from the first act they are going to perform and take the whole class to rehearse.	<ul style="list-style-type: none"> <li>•Students will be able to understand the basics of theatre to create a performance that all students can hear and see.</li> <li>•Students will be able to understand all that is happening in the first act to be able to create a believable and interesting performance.</li> <li>•Students will be able to work as an ensemble to perform a scene with a group and the entire first act as a class.</li> </ul>	Students will be assessed during their rehearsal period when I walk around to notice how each group is using their time and the skills they were taught.	Students will be taught how to cheat out towards the audience and project their voice so that everyone is able to see and hear them when they do their performance of their scene.
6. Dress Rehearsal	(PreK-4) 1.4 (5-8) 1.10 (5-8) 3.4 (PreK-4) 5.1	Students will have a dress rehearsal of their scenes with costumes and props they have brought in or found around the room.	<ul style="list-style-type: none"> <li>•Students will be able to be a responsive and respectful audience member for their peers.</li> <li>•Students will be able to produce a full dress rehearsal for the class to see and give feedback.</li> </ul>	The students will be assessed on their dress rehearsal. They will be graded for how well their scene is at this point and how well they were an audience member. Students will also be graded on whether they give each	Students will learn how to be a good and respectful audience member. They will also learn how to critique someone's work.

				group a critique or not.	
7. Performances.	(PreK-4) 1.4 (5-8) 1.10 (9-12) 1.16	Students will be performing their part of the first act of <i>Romeo and Juliet</i> .	<ul style="list-style-type: none"> <li>•Students will be able to perform for their peers a complete scene.</li> <li>•Students will be a respectful audience when not on the stage.</li> <li>•Students will be able to understand the entire act no matter what version of the script they have and what version is being performed.</li> </ul>	The students will be assessed on their final performance. They will be graded based upon a rubric that assesses their confidence level in front of the class, and fluency when speaking and understanding the text.	Since the students are performing for this lesson, there is no teachable tasks during this lesson.

## V. References for the Teacher/Student

### **Websites used for background information:**

[www.bardweb.net](http://www.bardweb.net)

[www.nationalarchives.gov.uk/education/resources/william-shakespeare/](http://www.nationalarchives.gov.uk/education/resources/william-shakespeare/)

### **Romeo and Juliet Timeline:**

[http://i.huffpost.com/gadgets/slideshows/412950/slide\\_412950\\_5218184\\_free.jpg](http://i.huffpost.com/gadgets/slideshows/412950/slide_412950_5218184_free.jpg)

### **Versions of Shakespeare scenes used:**

#### **Full version:**

Shakespeare, William. *Romeo and Juliet*. Ed. Brian Gibbons. London: Methuen, 1980. Print.

#### **Full Version with definitions and footnotes:**

Shakespeare, William, and Mario DiGangi. *Romeo and Juliet*. New York: Sterling Signature, 2012. Print.

#### **Graphic Novel:**

Wiegler, Matt, and William Shakespeare. *Romeo & Juliet*. New York: Sparknotes, 2008. Print.

#### **Modern Day Translation:**

Wiegler, Matt, and William Shakespeare. *No Fear Shakespeare: Romeo & Juliet*. New York: Sparknotes, 2003. Print.

#### **Short Film:**

Bailey, Brock. "Jinxy Jenkins and Lucky Lou." *YouTube*. YouTube, 10 Nov. 2013. Web. 20 Feb. 2016.

#### **Simon Cowell Clip:**

FirstGenTech. ""Best of Simon" - American Idol Insults - Season 8." *YouTube*. YouTube, 25 Jan. 2010. Web. 23 Feb. 2016.

## **VI. Reflection After Teaching**

Since it is difficult to get the necessary population of students to complete this unit, I will take this time to reflect upon the unit itself. This unit is important because I think that all students should be able to access Shakespeare's work. Some students just need more support than others do, and that is where this unit comes in. I think it is the responsibility of the teacher to give the students the necessary resources to succeed. This unit plan gives the English Language Learners in the class a way to succeed and learn along with the Native English speakers that are in the classroom. If I were to do this unit, I think that I would see a growth in the confidence, vocabulary, or speaking skills of each ELL. Even if one of the students can just get in front of the classroom and say something at the end of this unit, I will have felt like I have done my job.

**The Romeo and Juliet Project: Teaching Shakespeare to English Language Learners**  
**Lesson Plan 1: Shakespeare's Timeline**  
**Unit: Romeo and Juliet for ELLs**  
**Salem State University**  
**School of Education**

**I. Setting the Stage**

**A. Curriculum Framework Standards**

ELA Reading Standard (11-12) 7: Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

ELA Writing Standard (11-12) 7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**B. Generative Topic**

The focus of this lesson is for students to find background information on William Shakespeare and his life. It is important to understand a playwright and their background in order to understand the play that they have written. The more background information students can dig up, the more they can understand who Shakespeare was and why he wrote these plays, *Romeo and Juliet* in particular. This is important to the discipline because Shakespeare is one of the most prolific and influential writers in theatre and if students can grasp his work, they can grasp other works with similar themes. This is also an important lesson because students will learn valuable information on how to research something and where to find reliable sources.

**C. Measurable Objectives**

- Students will be able to work in groups to create a timeline of the most important parts in Shakespeare's life.
- Students will be able to research effectively and find reliable internet, and book resources.

**D. End of Lesson Assessment**

To assess for student's understanding, they will create and present a timeline of Shakespeare's life. Students will work in groups to research William Shakespeare's life and pick out what they believe are the most important parts of his life, as well as the time period in which *Romeo and Juliet* was written. Students will be assessed on the effort that they put into their timeline, and how well they work with their group members.

**II. Content of the Lesson**

**A. Content and Skills**

Students will be conducting most of the research on their own, but they will be given a supplement sheet on research that I have already done on Shakespeare's life. Students will take this sheet, as well as the research that they have done to create this timeline. The worksheet with information on the life of Shakespeare is attached to this lesson plan. When we get to the library, I will teach the students briefly how to research for books because they should plan to use books

in their research as well. I already have websites and will have books available in our room in the library for the students to use because it is not that they find the website or the book on their own, but they know the skills on how to find these resources. One thing I will stress to the students is trying to find a website that doesn't end with ".com". This is a commercial website that could have any type of information on it, even wrong information. They should specifically look for ".net", ".gov" and ".edu" when researching. It is also good to cross-reference, which means to check multiple references for the same information because that will make their source even more reliable.

### **B. Rationale**

This lesson is important in general because it teaches the students how to research and how to find sources that are reliable for what they are researching. This lesson is important to the content because understanding who Shakespeare was and what his life was like can help them to understand the stories that he wrote. Although not widely known or accepted, it is possible that *Romeo and Juliet* was based on his life so students should understand who he was and what aspects of his life relate to the play.

### **III. Knowledge of Students**

Knowing the students matters because a teacher must know what their strengths and weaknesses are. The class is average with twenty students who all come from vastly different backgrounds. Eight students in the class are English Language Learners, meaning that English is not their first language and in school they are learning English. All of the students who are classified as English Language Learners are Native Spanish speakers. These students have very different cultural experiences and see the world differently than the English-speaking students in the class. The ELLs in the class are at a different level than the Native English speakers but they are also at different levels than each other. It is important to know their level so that I can provide the students with resources that are going to help them to understand the content. That is why even though the students will be working in groups; they will be researching on their own and filling out a "Fact Fill-In Worksheet" on their own. This is to help them get familiar with researching and using the computers because some of them never have before. Then, the students will be given facts about Shakespeare's life that they will be able to choose from to use on their timeline. Finally, they will create their own timeline so that they can visually see Shakespeare's life and know how to pick out what is the most important in his life to a person who is studying Shakespeare's plays. The students will present their timelines, so it is important to know their levels to be able to pair them in groups where the students can help each other.

Knowing the level of the students is also important because the students will need different support at different levels.

#### **Level 1 Entering:**

**Listening:** For the level 1 student, they are going to need some more support in this lesson. They are able to point to show basic parts, so they would be able to identify a picture of William Shakespeare if they were told who he is and shown a picture of him. I will show the students pictures of Shakespeare and pictures that support the facts of his life. The students will be able to point things out on the visuals such as what they see in the picture and the overall tone of the picture, good or bad.

**Writing:** Students at the beginning level will also need support when writing. Since I am giving them a handout that talks about who Shakespeare was and some facts about him so they can create a timeline, the student will be able to speak and repeat the text of each event on the timeline. They will need more support in helping to create the timeline. In this I will provide them with a partially filled in timeline. They will be given a word bank and blank spaces to fill in on the timeline. Each event will have a date attached to it and they will be asked to put them into order from smallest to largest. In addition, they will be able to draw a picture to explain the terms in their own words.

**Speaking:** They will be able to repeat words, short phrases, and memorized texts but they need to be able to understand the words they are saying. For this, I will make sure to word questions specifically enough so the students can just say yes or no. They are able to answer yes or no when talking about the content and personal experiences. I can ask the students if they have ever seen a play before; ever written a play before; ever heard of William Shakespeare before. Then I can ask them specific questions about William Shakespeare that they just learned or saw: did he have a beard; did he write more than one play, etc.

**Reading:** This lesson is all about researching for information about William Shakespeare. The students are able to use references, mostly that are picture based, but they can still research information from pictures. I will just have to help them to weed through which pictures they should keep as part of their information.

### **Level 2 Beginning:**

**Listening:** The level two students will not need as much extra support. They can sequence visuals according to oral directions so I will give the students a handout of pictures where they will need to cut out each picture and glue it to a piece of construction paper so they can create their own version of the timeline at a level that is challenging for them.

**Writing:** Students at the beginning level may need some help but will benefit from the worksheet that I will give to the level 1 students with fill in the blanks if they need it. They will probably need a version of this that has less words missing because they are able to take notes using graphic organizers or models.

**Speaking:** Once students have finished their timelines, they will each take turns presenting it to the class. The Level 2 student should have no problem because they can describe persons, places, events, or objects so they should be able to describe William Shakespeare, even if that just means looking at a picture of him and pointing out what he looks like or reading straight from the paper.

**Reading:** Students at Level 2 should not have a hard time with this lesson. They are going to be reading information presented to them on the internet and in books and be able to locate the main ideas of a sentence. They will also be able to follow all of the steps as long as they are supported by visuals. These will both be supported by visuals, because I will show them an example of a timeline that includes pictures and words. This example of the timeline can be found after the Fact Fill-In Worksheet.

### **Level 3 Developing:**

**Listening:** Students at this level are going to be able to distinguish the main points from Shakespeare's life as the class presents their findings and creates their timeline. Each of the groups will have to continually talk aloud for their level 3 ELLs to be able to follow along and

also distinguish the main ideas they are talking about. I will make sure to reinforce this during the lesson.

**Writing:** For students at this level of writing, they should not need extra support and they will not need the fill in the blank worksheet that Level 1 and 2 will have. They should be able to write out facts on the timeline themselves.

**Speaking:** Students at this level are able to distinguish different characteristics as well as sequence events and information, so they should be able to present their findings of their timeline and put them in the correct order for the class.

**Reading:** Students at this level are able to answer questions about information in texts so when they read information about William Shakespeare, they will be able to answer questions about his life based on what they have read.

#### **Level 4 Expanding:**

**Listening:** Students at this level should not need extra support for this lesson.

**Writing:** Students at this level should not need extra support because they are able to summarize content-related notes from lectures or text, so they will be able to find events for Shakespeare's timeline based upon the information that they read.

**Speaking:** When speaking in this lesson, the students at level 4 should not need extra support because they are able to explain content-related concepts so they will be able to explain their bullet points they chose when presenting their timeline.

**Reading:** Students at this level may need a little bit of help with pictures of different events of Shakespeare's life because they can interpret information that is supported by visuals so they might need some visuals along with the information they look up. I will provide visuals with the bullet points that I give to the students. These visuals can be found on the worksheet after the "Fact Fill-In Worksheet" following this lesson.

#### **Level 5 Bridging:**

**Listening:** Students at this level should not need extra support for this lesson because they will be listening to myself and each other talk and they are able to distinguish between satire, humor, sarcasm, and pitch and register what each means.

**Writing:** Students at this level should not need extra support writing because they are able to write research reports from information they have researched, so they will be able to write about it on their timeline.

**Speaking:** During this lesson, students will be speaking when they are presenting their timeline and the information they found out about Shakespeare's life. Since the students at this level are able to give presentations on the material their grade is learning about, they should not need any extra support.

**Reading:** The reading that will be done in this lesson in when students are researching and reading the texts about William Shakespeare to find out if the information is useful for them to include it in their timeline. Students at this level are able to interpret and synthesize grade-level material; they should not need extra support for this lesson.

#### **IV. Preparation for the Procedures:**

##### **Materials**

Materials that will be needed for this lesson plan are, the informational sheet on Shakespeare's life, computers in the library and construction paper, scissors and markers so that students are



able to be creative when making their timelines together. All worksheets are found at the end of this lesson.

## **V. Sequence of Teaching-Procedures**

### **A. Beginning of the Lesson**

The students will start with a “do now” in which they write down all that they know about Shakespeare’s life. If they don’t know anything about Shakespeare’s life, that is okay, that is what they will write. The students should even write something that they aren’t sure about. They are going to do research to find out about his life so it’s not going to matter what they know or don’t know. For students who may not even know who Shakespeare is, I will name some plays that he has written that they may have heard about or even read in another class. If they want to write that he wrote one of those plays, that is okay too. They don’t have to have any knowledge about Shakespeare, I just want to assess the students and find out where they are coming from. The students should take five minutes to complete this. They should not take any more time because I do not want the students that don’t know who Shakespeare is to be sitting around doing nothing for more time than they should be.

### **B. Middle of Lesson**

During the middle of the lesson, students will be broken into groups and researching the life of William Shakespeare. The groups will consist of two English Language Learners who are at two different levels, one that is more advanced than the other and two Native English speakers, one that is more advanced than the other. These are ideal groups, it may have to be that only one ELL can be in each group, but I want to make sure they are with a Native English speaker so they can help them get through the material because I cannot watch over everyone all the time. This is so that the students can all help each other research and make sense of the facts that they will be learning. First, we will go over how to search for resources online, as well as in the library for books. Then the students will take 20 minutes to research information and interesting facts they think about Shakespeare. They must at least fill out their Fact Worksheet (whether it be the one with pictures or without); any other information is for them to know. Once they have finished that, I will come around and approve their information. If they get something wrong, or two people in the group disagree, I will ask them to check it over again, and use the websites that I gave to them already. When I have approved their information, they will begin to make their timeline. They can split this up however they would like; each person makes their own, they all share in the work or make a part of one big one. They can use construction paper, markers, scissors and glue to make their timeline however, they want but it must be neat and include at least ten facts. The making of the timelines should take another 30 minutes of class time. Attached to this lesson are different versions of the timeline that the students will use. One is strictly a time line of facts, and one has pictures accompanying the facts. Each timeline has blanks so that the students can research the information and fill out their timeline. The completed timelines are the answer keys that I will be using when grading their timelines. Students can create their own timeline or use the one I have provided for them by cutting and pasting the pictures onto a piece of construction paper.

### **C. Extension and Enrichment Activities during Class Time**

For the students that finish early, I will have them go back to the websites and see what else they can discover about Shakespeare. I will also have them find information on *Romeo and Juliet* that

they think is important for people studying the play. This will help them discover even more background research to help support them in reading the play.

#### **D. End of Lesson**

The end of the lesson will be when the students present their timelines. They can present it however they want but each person in the group must talk about at least two points on the timeline. They should discuss what the event is and why it is important to Shakespeare's life or to *Romeo and Juliet*. This will take the final 20 minutes of class. The students will be graded on the number of events they use (if they use at least ten or not) and if they know what each event is and how it relates to Shakespeare's life.

### **VI. Reflection after Teaching**

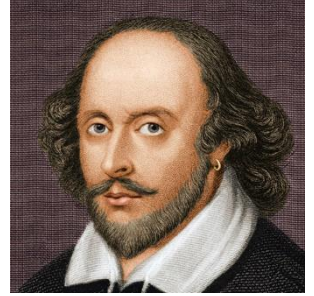
#### **A. Looking at Student Performance**

Since it is very hard to get the population of students necessary to perform this lesson, I will use this section as a reflection for how the lesson would go in a classroom. The measurable objectives that the students will complete for this lesson are to be able to work together in a group and to be able to research effectively. The students, even at level 1, will be able to meet these objectives. If they don't participate in their group, or if their behavior is malicious towards the learning of the other students in the group, then they wouldn't meet this objective. As for the other objective, to be able to research effectively, I know that some students won't know how to research and will never have researched before in their life. That is why I have given them website suggestions to help guide them in their search. If they are able to fill out their Fact Fill-In worksheet, they will have met this objective.

#### **B. Looking at Teaching**

One thing I see potentially going well in this lesson is the Fact Fill-In Worksheet. Students will get a worksheet based on their level of English, they will get one with words and pictures to fill in, or one with just words to fill in. The students who are native English speakers will be able to create their own timeline based on the timeline of those in their group, as well as any additional facts they want to include in their timelines. One challenge I can see potentially happening is students not completing their work, or not interested in the work because students get different worksheets, based off their knowledge of English. If this were to happen, I would have a conversation with the students about how sometimes certain things make sense to people differently. If I reiterate that to the students, I do not anticipate it being a huge problem

# William Shakespeare



- William Shakespeare was born in 1564 in Stratford-upon-Avon in England.
- His real birthday is unknown but it is believed to be around April 26, 1564.
- Shakespeare married Anne Hathaway and had three children, Susanna, Judith and Hamnet.
- Shakespeare left his family and moved to London where he began to write his plays.
- Shakespeare wrote his first play, *Comedy of Errors*, in 1592.
- During the war between England and Spain, Shakespeare wrote nine plays about English history that made the English people feel proud of their country.
- From 1590 to 1600, Shakespeare wrote ten comedies which audiences loved because they all had happy endings.
- Between 1592 and 1594, the plague closed all the theatres and Shakespeare did not write during this time.
- In the early 1600s, Shakespeare wrote *Hamlet*, *King Lear*, *Othello*, *Macbeth*, and *Romeo and Juliet*.
- Shakespeare bought a house for his family in Stratford-upon-Avon and died there in 1616.

For further research try these sites:

[www.bardweb.net](http://www.bardweb.net)

[www.nationalarchives.gov.uk/education/resources/william-shakespeare/](http://www.nationalarchives.gov.uk/education/resources/william-shakespeare/)

# My William Shakespeare Timeline

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

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

**Directions:** Cut out each picture and glue them on a piece of construction paper in order by year.



Shakespeare is born in Stratford-upon-Avon in 1564



Shakespeare wrote his first play in 1592



Because of the plague, Shakespeare didn't write between 1592 and 1594



Shakespeare bought a house for his family and died there in 1616



Shakespeare married Anne Hathaway and had three children



Shakespeare moved to London to write

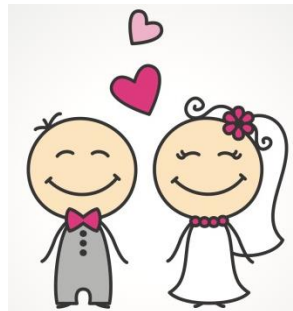


Shakespeare wrote ten comedies from 1590 to 1600

# William Shakespeare



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- In the early 1600s, Shakespeare wrote *Hamlet*, *King Lear*, *Othello*, *Macbeth*, and *Romeo and Juliet*.



- Shakespeare bought a house for his family in Stratford-upon-Avon and died there in 1616.

# William Shakespeare Fact Fill-In

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

**Directions:** Research information on William Shakespeare to fill in the blanks. Use the back of the worksheet to write any other interesting facts you may find.



- William Shakespeare was born in \_\_\_\_\_ in Stratford-upon-Avon in \_\_\_\_\_.
- His real birthday is unknown but it is believed to be around \_\_\_\_\_.



- Shakespeare married \_\_\_\_\_ and had three children, \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.



- Shakespeare left his family and moved to \_\_\_\_\_ where he began to write his plays.



- Shakespeare wrote his first play, *Comedy of Errors*, in \_\_\_\_\_.
- During the war between England and Spain, Shakespeare wrote nine plays about \_\_\_\_\_ history that made the English people feel proud of their country.



- From \_\_\_\_\_ to \_\_\_\_\_, Shakespeare wrote ten comedies which audiences loved because they all had \_\_\_\_\_ endings.



- Between 1592 and \_\_\_\_\_, the \_\_\_\_\_ closed all the theatres and Shakespeare did not write during this time.
- In the early \_\_\_\_\_, Shakespeare wrote *Hamlet*, *King Lear*, *Othello*, *Macbeth*, and *Romeo and Juliet*.



- Shakespeare bought a house for his family in Stratford-upon-Avon and died there in \_\_\_\_\_.

For further research try these sites:

[www.bardweb.net](http://www.bardweb.net)

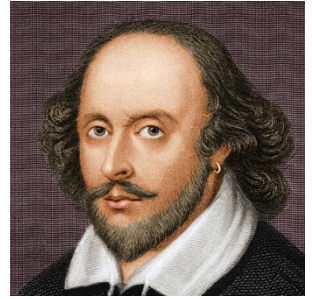
[www.nationalarchives.gov.uk/education/resources/william-shakespeare/](http://www.nationalarchives.gov.uk/education/resources/william-shakespeare/)



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- From \_\_\_\_\_ to \_\_\_\_\_, Shakespeare wrote ten comedies, which audiences loved because they all had \_\_\_\_\_ endings.
- Between 1592 and \_\_\_\_\_, the \_\_\_\_\_ closed all the theatres and Shakespeare did not write during this time.
- In the early \_\_\_\_\_, Shakespeare wrote *Hamlet*, *King Lear*, *Othello*, *Macbeth*, and *Romeo and Juliet*.
- Shakespeare bought a house for his family in Stratford-upon-Avon and died there in \_\_\_\_\_.

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**The Romeo and Juliet Project: Teaching Shakespeare to English Language Learners**  
**Lesson Plan 2: Love and Tragedy**  
**Unit: Romeo and Juliet for ELLs**  
**Salem State University**  
**School of Education**

**I. Setting the Stage**

**A. Curriculum Framework Standards**

Standard (5-8) 2.6: Identify literary characteristics of the dramatic script, including elements of dramatic structure, conventions, and format used in writing material for the stage; identify forms such as **comedy** and **tragedy**

ELA Standard (11-12) 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**B. Generative Topic**

The focus of this lesson is for the students to understand the concept tragedy which *Romeo and Juliet* is. After the students have understood some parts of Shakespeare's life and how that pertains to what he writes, now the students need to understand what tragedy means and what it means when it is said that *Romeo and Juliet* is a tragedy. This lesson will also focus on why most love stories do not end in tragedy.

**C. Measurable Objectives**

- Students will be able to participate in group discussion to figure out the meaning of tragedy.
- Students will understand the meaning of tragedy and how it pertains to *Romeo and Juliet*.
- Students will be able to connect love and tragedy and why most love stories today don't end in tragedy.

**D. End of Lesson Assessment**

To assess the student's understanding, they will articulate to me (in whatever way works the best for them, speaking, writing, drawing, etc.) the components of a love story. They must also articulate to me if most love stories end in a tragedy and why they wouldn't. Students will also be assessed after putting together the timeline of events for *Romeo and Juliet* and deciding if this fits the definition of a tragedy.

**II. Content of the Lesson**

**A. Content and Skills**

**Tragedy:** plays of an elevated and poetic style involving serious action with strong moral implications. The defeat of the protagonist, often a person of high rank, is brought about by an inability to overcome a character flaw or some event beyond human control, such as fate or the will of the gods.

A tragedy is when the protagonist cannot overcome some flaw that they have. Shakespeare's tragedies are when the protagonist's life ends because of this flaw they have and the forces of fate. It is important to identify the protagonist, which is the main character in the story and what

their flaw is. This is going to help determine if the story is a tragedy. Shakespeare tragedies always end in a marriage so it is easier to rule out a comedy for *Romeo and Juliet*.

**Love Stories: What makes a love story?** Typical love stories often involve two or more than two people (if there's a love triangle) that go through a conflict but end up together in the end. *Romeo and Juliet* is a tragic love story.

## **B. Rationale**

This lesson is important to teach because it is important for the students to build up their background information on what kind of play *Romeo and Juliet* is so they can understand what is going on when we eventually read part of this play. It is also important for them to know that not all stories will have a happy ending, there is a such thing as a tragic love story.

## **III. Knowledge of Students**

The knowledge of the students is important because that is going to help me to change the lesson to meet their level. Some of the students are more advanced than others so they will understand the concept of tragedy better if they have never heard it before. To help those students who aren't as advanced, I will have them write down the definition in their own words and read it back to me so that I know they understand the meaning. If they can't write it in their own words, they are able to draw it on a piece of paper for me. These students are grades 9-12 and range in age from 13-18 so their experiences and knowledge is very different but, they will probably be able to relate to one love story that they have lived through or seen in a movie or television show. Knowing these students is going to help in this lesson because it is important for the ELLs to build up as much background knowledge as they can to understand the story.

The knowledge of the students matter for this lesson because knowing what level they are at is going to help me to decide the kind of support that I need to give them in order to help them succeed.

### **Level 1 Entering:**

**Listening:** The students at level one can match everyday oral information to pictures, diagrams, or photographs. To help them in this lesson, I will show them pictures of hearts and love and ask them if they know any love stories. I will also show them a clip of a short love story and ask them to identify how it ends. Are the people sad at the end? Are they happy together? Were they angry? This way they can look at the video and pictures and identify love so that we can continue to have a conversation about what a typical love story is.

**Writing:** The writing aspect goes along with the listening aspect in this lesson plan. Students will have to write down what they see after the short video clip that we watched. They can just write down one word or draw a picture of a heart if they saw a love story in the video. This way, students will be seeing the visuals in class and then writing down short answer responses to oral (as well as written) questions with visual support.

**Speaking:** One of the greatest things about theatre that level 1 students can do is repeat words, short phrases, and memorized chunks of language. In this lesson, students will be having a discussion about love and about tragedy. Students will be able to write down what they see and then repeat those words and phrases to me.

**Reading:** Since the students have already had illustrations along with some text, the questions I will be asking them are going to be WH- questions. What did they see in the video?

Who is in the video? Where did the video take place? These questions will be written on the board and not be inferred, they will be directly related to the video. When the students move on to the timeline of the events of *Romeo and Juliet*, they will have pictures to accompany the sentences they will be reading.

### **Level 2 Beginning:**

**Listening:** Just as in the last lesson, students will be given a timeline to put together of the events in *Romeo and Juliet*. Since most of the students will not know what happens in *Romeo and Juliet*, we will do this together, but each student will make their own. First, students will cut out all of the boxes that have different events, and their boxes will have numbers on them so that the students know what order they go in. They will then be able to see how the events work together to create a cohesive story. I will tell the students a condensed version of the story and while they follow along I will say the number of the box that should go on the timeline while I say the events so that students will find that one and put it on their timeline.

**Writing:** When the students are writing about the clip that we saw, they are taking notes on a blank piece of paper, in whatever way makes the most sense to them. I am going to be taking the same notes on the board so they can see them. They will not need much support here because this is what the whole class is going to be doing.

**Speaking:** In this lesson, students are going to be looking at different visuals of love stories and characterizing the situations and issues within them, orally. Students will not need much support in this lesson because they are already doing this.

**Reading:** The students at level two are not going to need much support during this lesson. They can locate the main ideas in a series of related sentences. The only reading that will be done is with the timeline and those sentences will be short to describe the event and the event will be supported with a picture.

### **Level 3 Developing:**

**Listening:** Since the students are going to be listening to me giving them the main ideas in the plot of *Romeo and Juliet*, they can distinguish the main ideas from the supporting points and they will have all of the events in front of them that they will not need much support in this lesson.

**Writing:** At the beginning of the lesson, students are going to be writing about the love story that we see in the short film we watch. They are going to be writing in their graphic organizers the ideas and details that they see in the film.

**Speaking:** The students are going to be talking about different forms of love based on the film that they see. The students at level three are able to compare and contrast features, traits, and characteristics using general and specific language. They are going to be looking at the visuals and remembering love stories they have read and discuss it. The students can talk about features, traits, and characteristics so they should not need much support during this lesson.

**Reading:** The students are going to be reading the events that happen in *Romeo and Juliet* that are supported with pictures. They are able to pull out the main ideas from reading and shouldn't need much more support at this level.

### **Level 4: Expanding**

**Listening:** Students at this level are able to distinguish between multiple meanings of words, so when listening to the events that happen in *Romeo and Juliet*, they will be able to pick out different meanings of what is going on.

**Writing:** The level four students are able to defend their ideas in writing which is good because they will be able to elaborate further about what they see in the movie. This will be helpful for me so that I can see where they are coming from and why they think the way they do. They should also be able to talk about a theme or message the film is sending and defend why they think that.

**Speaking:** Students at level four are able to talk about concepts that relate to theatre. These students won't need much support when we learn about tragedy because they will be able to explain this concept and how it relates to the content.

**Reading:** The students at this level are able to read the events that happen in *Romeo and Juliet* and infer meaning from it to get the bigger picture so they will not need much support in this lesson.

#### **Level 5 Bridging:**

**Listening:** Students at this level are not going to need much support. They are able to talk about satire, sarcasm, or humor so they are going to have an easy time of following along with the film.

**Writing:** Students won't need much support for this lesson because they are able to write research reports from multiple sources and everything we are writing is not as complex as a research report.

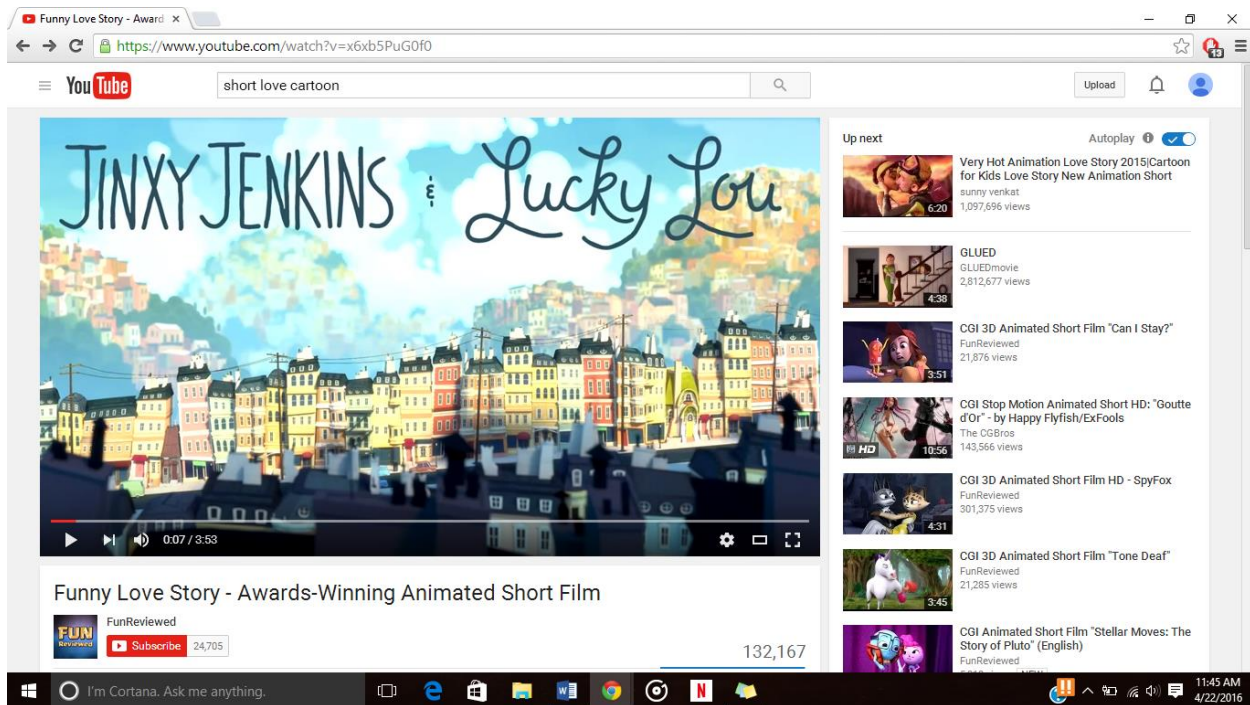
**Speaking:** When talking in the group discussion about love and tragedy, students are not going to need much more support because they are able to figure out meanings of what people are saying and develop their own thoughts to talk about as well.

**Reading:** The students at this level are going to be well equipped for the reading in this lesson because they are able to draw conclusions from different texts so they should be able to talk about what love and tragedy is from reading the event cards and reading the script from the short film we are reading and watching.

#### **IV. Preparation for the Procedures:**

##### **Materials**

I will prepare a definition of "tragedy" in advance so that students can understand it and are able to put it in their own words or drawing. Attached to this lesson is a timeline of events that happen in *Romeo and Juliet*, as well as a timeline that the students will be able to cut out and put together, so they can see the events happening on their own. The video I will be using called Jinx Jenkins and Lucky Lou, can be found at <https://www.youtube.com/watch?v=x6xb5PuG0f0>.



## V. Sequence of Teaching-Procedures

### A. Beginning of the Lesson

To immediately engage the students in the content, I will ask if anyone knows any love stories. We will first talk about their favorite love stories; talk about what happens in them and most importantly what the ending is. Once we have discussed three different love stories and how they end, I will segue into talking about tragedy. I will give them a definition of tragedy and have them tell me what tragedy means to them. We will discuss if any of these love stories we talked about end in tragedies. Sometimes they do and sometimes they don't. This is going to take twenty five minutes.

### B. Middle of Lesson

During the middle of the lesson, students will watch a short love story called Jinx Jenkins and Lucky Lou. This is a short silent film that is also a love story. Now that students know about tragedy and what it is, I want to be able to see if they can identify it in a story because we are going to be doing that in *Romeo and Juliet* later. I will show the clip once and just have students watch what happens and watch how the clip makes them feel. On the second time that we watch the clip I want students to write down some ideas, words, pictures, etc., that come into their head when watching this. On the final time that we watch the clip, I want them to try and write down if parts of the short film are tragic and why, and if it ends in a tragedy or not. We will have some time to discuss the short film and what goes on in it. After we have done this, we will go into talking about *Romeo and Juliet*. To start I will tell the students that this play is a tragedy and we are going to figure out why this is so. We will talk about the events in the play by creating a timeline together of the events that happen in *Romeo and Juliet* and how they relate to making this play a tragic love story. Students will be given a worksheet to cut out pieces that have events in the play on them. When they have all been cut out, the students will work in groups to discuss the events. They should talk about what they think happens at the beginning and what happens at

the end. Together, as a class, we will fully complete the timeline and they will each put together their own timeline on a piece of construction paper. At the bottom of their timeline, they must write or draw why this is a tragic love story. This will take the remaining forty-five minutes of class time.

### **C. Extension and Enrichment Activities during Class Time**

Students should not be finishing the tasks early because we will be working on everything as a class. If we are finished early, we will watch other short clips of love stories and discuss whether they end in tragedy or not.

### **D. End of Lesson**

To help students process the experience, they will pass in their timeline with the sentence or drawing of how *Romeo and Juliet* is a tragic love story at the bottom of their completed timeline. This is going to help me know that students have understood what they have learned because they will have put the definition and story into their own words. They also will be reading the events of the story so they can understand the whole story before reading part of the story.

## **VI. Reflection after Teaching**

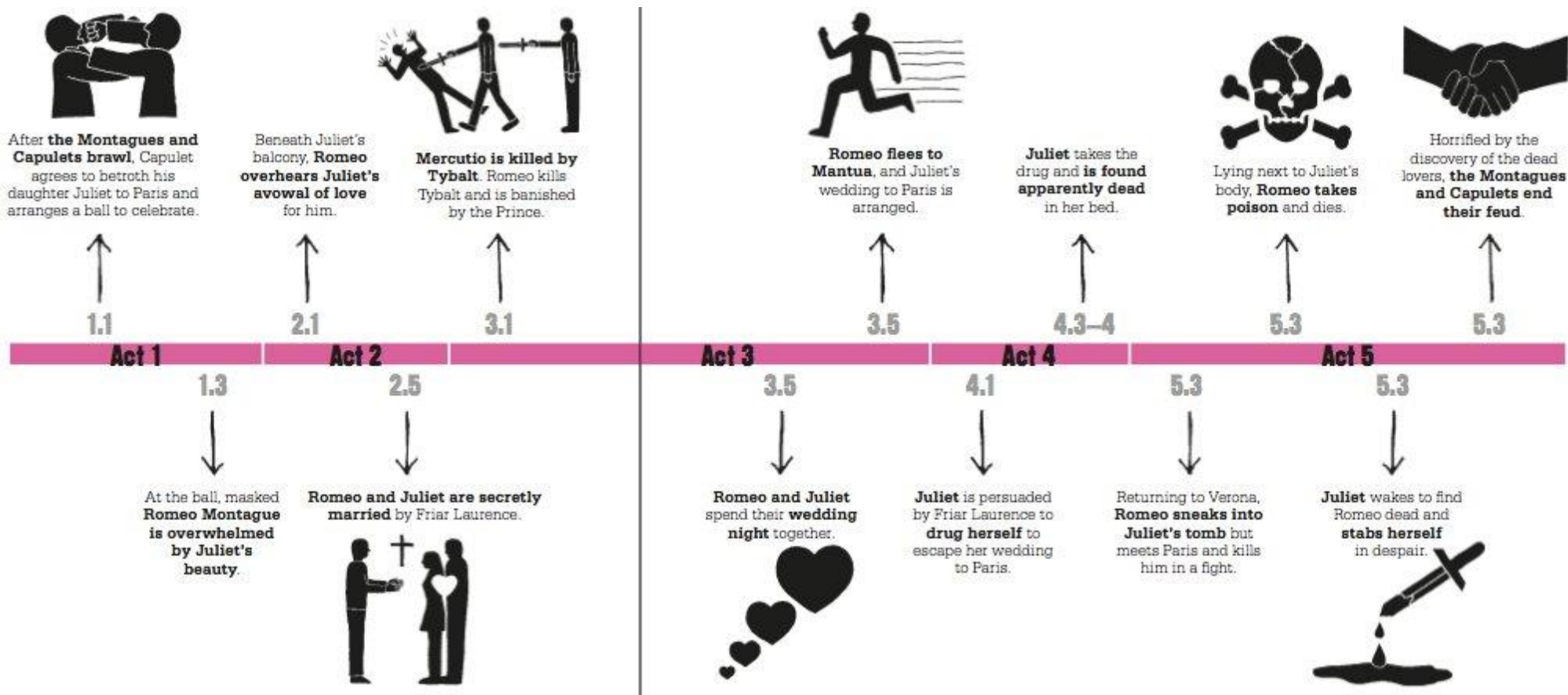
### **A. Looking at Student Performance**

Since getting the number of students necessary for this lesson plan doesn't work out, I will take this section to reflect on the lesson plan. Students will be able to meet the measurable objectives because they are building upon the skills that they learned in the last lesson. In the last lesson they worked in groups, now they are just talking within a group discussion. They probably have to do this in other classes, and all that I want for participation is one word, or sentence, or even a drawing on the board if they wish to do that. Another objective is that students will be able to understand tragedy. First we will talk about the definition, then we will discuss examples of tragedy, and we will watch a short film and identify tragic parts of the film and how there is tragedy in love stories. Finally, we will identify it within *Romeo and Juliet*. The students are being exposed to tragedy and what it is in so many different ways that one should be able to grasp their attention. This leads into the next measurable objective because we are identifying tragedy in love stories so they will be able to identify their connection.

### **B. Looking at Teaching**

Something that went well in this lesson is connecting all of the parts together. We are going to be watching a short film, but they need to understand the purpose that it has connecting to *Romeo and Juliet*. The other thing that went well is how each of these activities build upon each other. We start talking about love and the types of love stories the students know, then we move on to talking about tragedy and if they know what tragedy is, then we connect the two together and identify it in a simple story with no words. Finally, we talk about the events in *Romeo and Juliet* (putting it together in a timeline that they have already done), and how they relate to love and tragedy. Some challenges that could arise in this lesson are the students not understanding the meaning of tragedy and its relation to love stories, or even to *Romeo and Juliet*. For that I want them to at least understand that a tragedy is something that is sad, and if that is all they grasp from the definition I will accept it.

## My *Romeo and Juliet* Completed Timeline





# My *Romeo and Juliet* Timeline

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

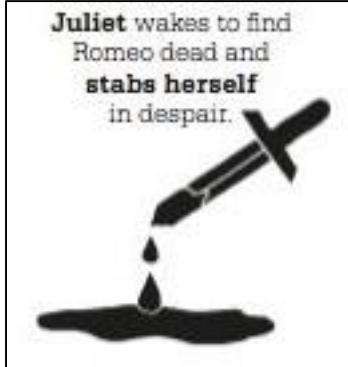
Date: \_\_\_\_\_

**Directions:** Cut out each picture and glue them on a piece of construction paper in order of events in the play.

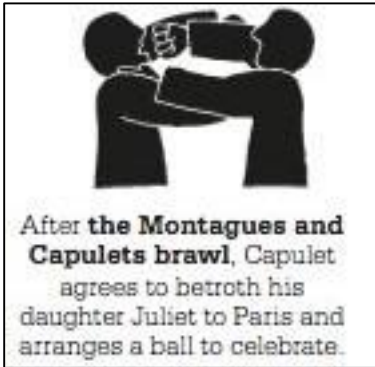
At the ball, masked **Romeo Montague** is overwhelmed by **Juliet's** beauty.



**Mercutio** is killed by **Tybalt**. **Romeo** kills **Tybalt** and is banished by the Prince.



Beneath **Juliet's** balcony, **Romeo** overhears **Juliet's** avowal of love for him.



**Juliet** is persuaded by **Friar Laurence** to **drug herself** to escape her wedding to **Paris**.

Returning to **Verona**, **Romeo** sneaks into **Juliet's** tomb but meets **Paris** and kills him in a fight.



**Juliet** takes the drug and is found **apparently dead** in her bed.

**The Romeo and Juliet Project: Teaching Shakespeare to English Language Learners**  
**Lesson Plan 3: Beginning Reading Act 1**  
**Unit: Romeo and Juliet for ELLs**  
**Salem State University**  
**School of Education**

**I. Setting the Stage**

**A. Curriculum Framework Standards**

Standard (PreK-4) 2.2: Read plays and stories and identify characters, setting, and action

ELA Standard (1) 4: Read with sufficient accuracy and fluency to support comprehension.

- a.) Read grade-level text with purpose and understanding.
- b.) Read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.
- c.) Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

**B. Generative Topic**

The focus of this lesson is for students to begin reading Act 1 of *Romeo and Juliet*. The focus of this lesson is not for students to understand everything that's happening, but for students to gain the necessary knowledge to understand the words they are saying. They already know the plot of the story and they know the events that happen in the first act so all they need now is to understand the words to help build their vocabulary. By saying the words aloud and then performing the words for an audience, the students should eventually build up their vocabulary. This lesson is the beginning of building up vocabulary as well as gaining the knowledge to further understand the story.

**C. Measurable Objectives**

- Students should be able to be comfortable enough to ask for help and the definition of words.
- Students should push themselves to use a version of the script that is challenging enough for them to read.
- Students will be able to have a class discussion on more complex questions from their text.

**D. End of Lesson Assessment**

To assess student's understanding they will begin reading the script with each other. Groups will be assigned and then I will assign each group a version of the script that is going to challenge them and push them to expand their vocabulary. Each group will have the same script and begin to read from them together. The students will circle words they do not know and look them up or use context clues to figure out what each line is saying. I will assess them with the notes they make in their script or the notes they make in their journal about the script. I will also assess their knowledge by checking in with them and asking if they can tell me in their own words what is going on. This is important to me because it is about expanding their vocabularies as well as having them find the bigger picture and main ideas in a story.

**II. Content of the Lesson**

### **A. Content and Skills**

Shakespeare can be very difficult to read but students will be given different versions of the script. There is a traditional Shakespeare version, there is an easier version of Shakespeare, there is a present day translation and a present day translation with pictures. Shakespeare should be accessible to all students and all students will be given the chance to read Shakespeare's original text, but it is important that they can feel like they can choose a different version if they wish. There are no key terms in this lesson because they are going to be reading through the script together. They should get through and understand the first half of the first act in whatever version they have. After the students have finished reading, together we will discuss more specific questions than just the plot points. Some questions will be: Does Romeo really love Rosaline? Why is there a duel at the beginning of the act?

### **B. Rationale**

This lesson is important because the students, especially the English Language Learners need help when deciphering the script. Shakespeare's language is hard enough for some native English speakers, so it is only going to be that much more difficult for those who don't have English as their first language. They need to understand that they can have the access to these scripts and push themselves but not feel bad if they have a different script than someone else.

### **III. Knowledge of Students**

Knowing the students matters a lot for this lesson because it is important to create different versions of the script for different levels of students. There are ELLs that aren't as advanced as some, so they will benefit from having a comic book version of the script so they can see and read the action. It is also important to group them together because they are going to be helping each other get through the script. If students feel comfortable with each other and on the same level as each other, they will feel more compelled to learn and work together within their group.

Knowing the students is going to matter because knowing the level of ELL they are, will determine how much extra support they are going to need.

#### **Level 1 Entering:**

**Listening:** Since most of this lesson plan involves reading, the level one students are going to get a comic book version of Act 1 of *Romeo and Juliet*. The students in the group will read along and the level one students will listen and match the information orally to the pictures so they can also follow along. This will be things like, "Romeo walked into the room" and they will see a few comic strips of Romeo walking into the room.

**Writing:** No writing is going to take place in this lesson because students are going to be reading for the entirety of this lesson.

**Speaking:** When students are speaking, they are going to have words in front of them and a student will sit along with them. The "buddy student" will have the ELL repeat words and short phrases because at level one they are able to do that. These students should be given a chance to speak and they will need this extra support to help them.

**Reading:** While reading, students will be reading along with others speaking the parts. This is going to help them because they will be seeing the words and hearing them at the same time. It will also help them that this version of the first act is visual because they are able to

match words and phrases to the visual representations so that they can follow along with everyone else.

### **Level 2 Beginning:**

**Listening:** For most of this lesson, students will either be listening or speaking. At the second level, students are able to match oral descriptions to visually represented examples and since these students are going to be given a comic book version of *Romeo and Juliet*, they are going to be matching oral descriptions to the pictures that they are given.

**Writing:** There isn't going to be any writing in this lesson because students are going to take the whole time to read the first act of *Romeo and Juliet*.

**Speaking:** When students start to talk about *Romeo and Juliet*, students might need support to understand what is going on but they are able to ask WH- questions to understand meaning, so the students in the class are going to help these students if the ELLs have any clarifying questions. This is where support from me will come in as well. They can ask WH- questions but they can also answer them, so if I ask them who a specific character is, they will be able to answer me and following along with concrete questions.

**Reading:** Students at this level are able to locate the main ideas in sentences. These students are also going to get the comic book version of *Romeo and Juliet*, so they should have enough support to figure out what the main ideas are as well as the characters and who they are.

### **Level 3 Developing**

**Listening:** The students at this level will be given a modern English translation of *Romeo and Juliet*. Since they won't need as much extra support when listening to the story, they will be given a modern English translation without any pictures of the first act. The students at this level are able to distinguish main ideas from sentences spoken so they will not need as much support with visuals as level one or level two students.

**Writing:** Since there is no writing that is going to be taking place in this lesson, students aren't going to need extra support in this lesson.

**Speaking:** Students won't need much support because they are able to compare and contrast features using general and specific language. This means they will be able to compare and contrast features in the story and traits of the character. The questions I will pose for the students to talk about will include talking about the characters and comparing and contrasting them.

**Reading:** The students at this level are going to have enough support because they are able to answer information based in the text. The discussions students will have after reading will be about the text, what is happening in the text and who the characters are and what happens to them.

### **Level 4 Expanding:**

**Listening:** Students at this level are going to be given a slightly less modern version of *Romeo and Juliet* because they are able to distinguish the multiple meanings of a word that is spoken orally so they will not need as much support in their version of *Romeo and Juliet* as the other level of students.

**Writing:** There isn't any writing that's going to be happening in this lesson so they won't need any extra support.

**Speaking:** The students at this level are able to take a stance and use evidence to defend it. When the students are discussing the characters, the students will be able to back up their opinion with the evidence they have listened to and read.

**Reading:** The students at this level are also going to have enough support with what is happening in this lesson because they are able to compare and contrast characters, information and events that happen in the story.

#### **Level 5 Bridging:**

**Listening:** Students at this level aren't going to need much support because they are able to distinguish between differences in speech and register, as well as sarcasm and humor. They are going to need a lot of support when translating Shakespeare's version but I think with definitions and the help from the other students in the groups, the students will be able to figure out what is happening in the act.

**Writing:** There isn't any writing for this lesson so students will not need any extra support when writing.

**Speaking:** Students at this level won't need any support when speaking because they are able to give presentations on grade level material, as well as negotiate meaning in groups.

**Reading:** Students at this level are also going to have enough support in this lesson because they are able to draw conclusions from different sources of informational text.

#### **IV. Preparation for the Procedures:**

##### **Materials**

The materials for this lesson will include different versions of the script. There is a traditional Shakespeare version of the script, a simpler traditional version of the Shakespeare script, a present day English translated version, and a present day English version with pictures. These will be prepared in advance. The groups and which script is assigned to which group will also be decided in advance.

#### **V. Sequence of Teaching-Procedures**

##### **A. Beginning of the Lesson**

To immediately engage the students in the content, we will begin by reviewing our timelines from the last class that talks about the plot because the plot is important to remember when reading the script. This is important to the students because they know what happens so that then the details of the story will make more sense to them. This will help them to understand the story better when they are reading the script. This is only going to take the first 15 minutes of class.

##### **B. Middle of Lesson**

During the middle of the lesson, students will be reading their scripts. There are four different versions of the script for students in the class. There is a traditional Shakespeare version, a simpler traditional Shakespeare version, a present day English version and a present day English version with pictures. The groups of students will be assigned previously to this class. They will be broken into their groups and the groups will be given a version of the script that is going to challenge them, but a version they are able to read to understand. During this, students must read half of the first act and be able to understand what is happening. They already know the plot of the play so they need the details of the script to fill in the holes. This will take 50 minutes.

Students should finish the first half of the first act and have talked about what is happening and what the characters are saying.

### **C. Extension and Enrichment Activities during Class Time**

If students finish reading early, they can begin to discuss what is happening in the first half and what each character is saying. If they finish very early, I will give them the questions we are going to be discussing in the last ten minutes of class so that they can form answers to the question.

### **D. End of Lesson**

To process the experience, students will take the last 10 minutes to discuss, as a class, the first half. We will discuss what happens and what they liked and disliked about it. We will also tie this to last lesson and discuss more about how this love story is a tragedy and where they think the story is going to go from here.

## **VI. Reflection after Teaching**

### **A. Looking at Student Performance**

Since getting a specific population is necessary for completing this lesson plan, I will use this section to review on the lesson plan and how I think it would go. The first measurable objective that I want students to meet is that students will feel comfortable enough to ask for help when they don't know the definition of the word. Self confidence in ELLs is usually low, and they don't want to ask for help because they don't want to be seen as helpless. If the student feels comfortable enough to ask me, or even just one of their peers what a word means or what is going on during a certain part of the play, they will have met this objective for me. I just want them to feel comfortable within the class. The next measurable objective is going to be a little difficult because it will be hard to monitor if a certain script is hard or easy for them, but if they are struggling with the script they are given, I want them to go back to that first objective and feel comfortable asking for the help that they need. For them to feel comfortable, I will demonstrate this myself. I will come across a word that might look a little difficult and ask the class if someone can help me define it and understand what the sentence is saying. This will make the ELLs more comfortable in the class because they know it's okay to ask these questions. The final measurable objective is for the students to be able to have a class discussion based on complex questions. When I say complex questions, I mean ones that they need to think about. For example, I will ask them what they think is going to happen next in the story; do you think Romeo and Juliet are a good match for each other, is there any tragic moments you can already see in the story? If a student is able to articulate this in a way that makes sense to them then they will have met this measurable objective.

### **B. Looking at Teaching**

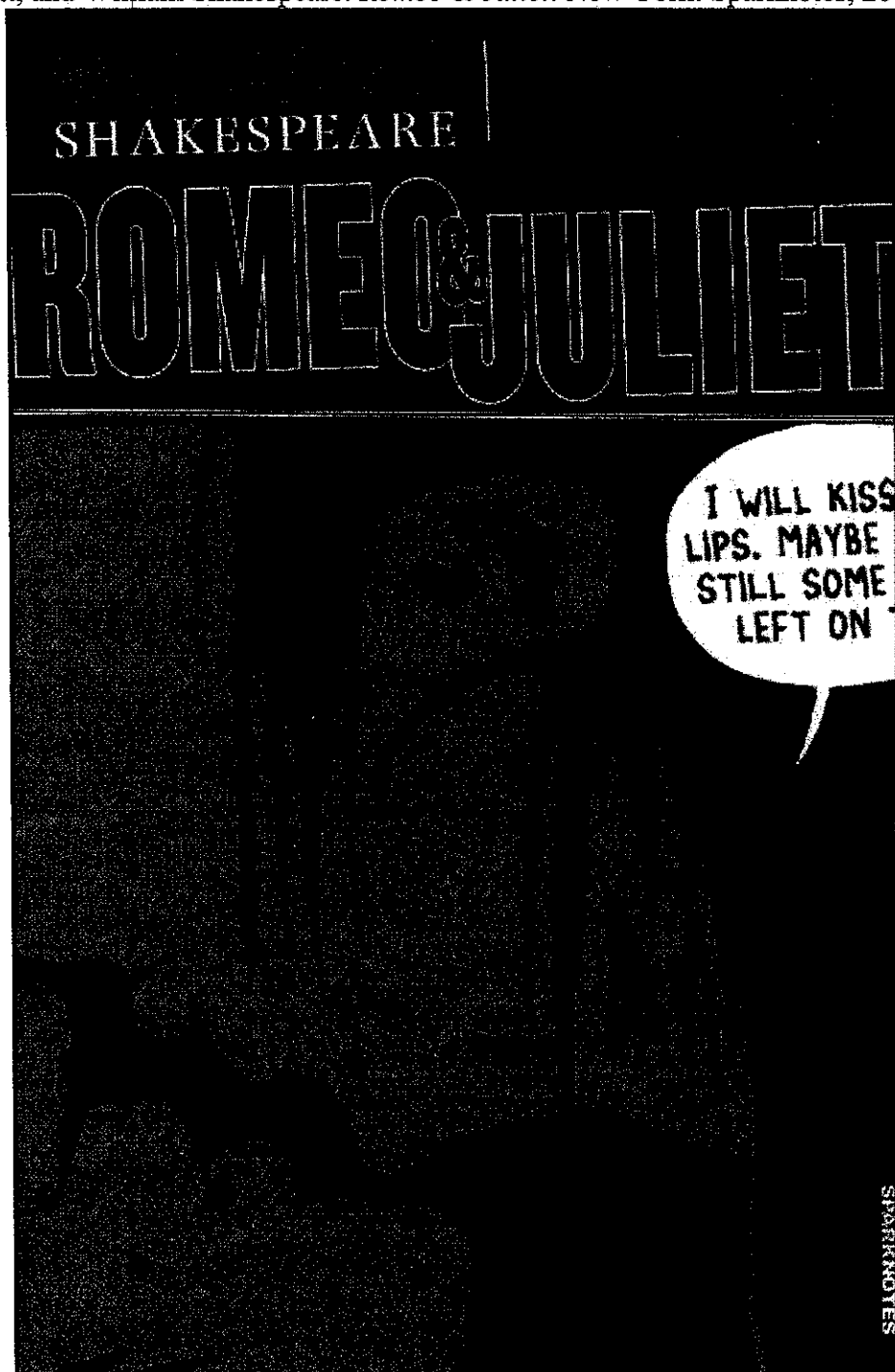
One thing that went well in this lesson is the different versions of scripts that I have found for the students. There is a comic book version which has a modern English translation of the script with pictures, a modern English translation without pictures, a simpler Shakespearian version and a traditional Shakespearian version. This allows all of the students to be exposed to the same content and the same story, just in a way that will be challenging for them.

A potential challenge that I can see happening in this lesson is when they begin reading their scripts. The groups will be broken up so that all the students will be at the same level so they can

get the same version of the script. This could be a potential challenge because although there is one version with pictures, there are still words with that version. If a student cannot read at all, how are they going to be able to speak the words aloud? For this, I could assign them a buddy to read along with them and have them repeat the words after their buddy reads. This might make them a bit more comfortable because they will hear how the word should be said. Another thing I could do to help them is read the script with them myself, and possibly struggle with some of the words I'm reading so it doesn't feel so scary to them, and they will know that it is okay to make mistakes.

To be given to levels one and two:

Wiegler, Matt, and William Shakespeare. *Romeo & Juliet*. New York: Sparknotes, 2008. Print.





ACTI



IN BEAUTIFUL VERONA, WHERE  
OUR STORY TAKES PLACE...

...A LONGSTANDING HATRED BETWEEN TWO  
FAMILIES ERUPTS INTO NEW VIOLENCE.

TWO UNLUCKY CHILDREN OF THESE  
ENEMY FAMILIES BECOME LOVERS...

...AND TAKE THEIR OWN LIVES.

THEIR UN-  
FORTUNATE  
DEATHS PUT  
AN END  
TO THEIR  
PARENTS'  
FEUD.

FOR THE NEXT  
TWO HOURS,  
WE WILL WATCH  
THE STORY OF  
THEIR DOOMED  
LOVE AND  
THEIR PARENTS'  
ANGER...

...WHICH  
NOTHING  
BUT THE  
CHILDRENS'  
DEATHS  
COULD  
STOP.

IF YOU LISTEN  
PATIENTLY,  
EVERYTHING  
ELSE WILL  
SOON BECOME  
CLEAR.

PROLOGUE

IN TWO  
VOICE.

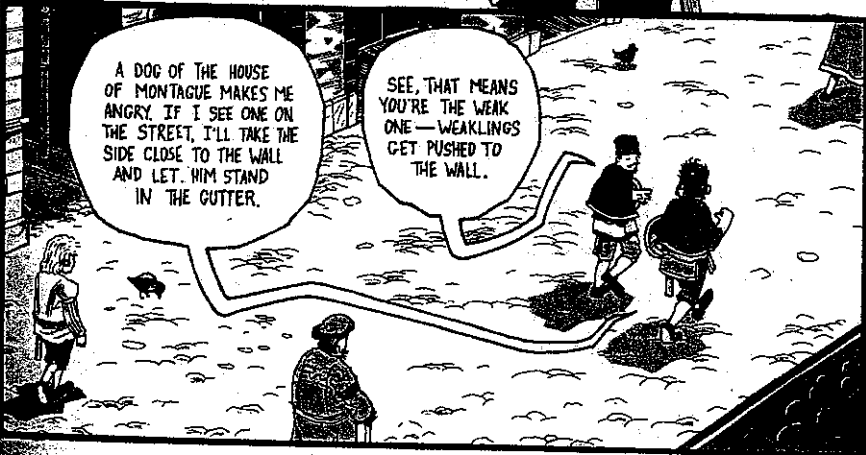
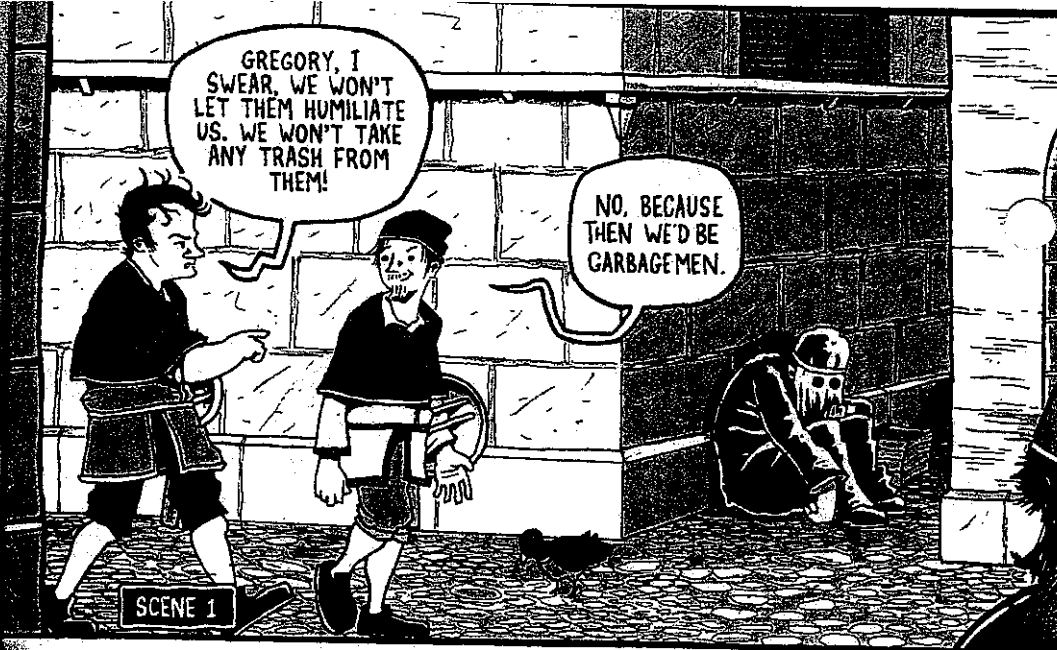
TWO UNLUCKY CHILDREN OF THESE  
ENEMY FAMILIES BECOME LOVERS...

...AND TAKE THEIR OWN LIVES.

FOR THE NEXT  
TWO HOURS,  
WE WILL WATCH  
THE STORY OF  
THEIR DOOMED  
LOVE AND  
THEIR PARENTS'  
ANGER...

IF YOU LISTEN  
PATIENTLY,  
EVERYTHING  
ELSE WILL  
SOON BECOME  
CLEAR.

CUE





YOU'RE RIGHT—THAT'S WHY WOMEN GET PUSHED TO THE WALL: WEAKNESS.



— SO WHAT I'LL DO IS PUSH THE MONTAGUE MEN INTO THE STREET AND THE WOMEN TO THE WALL.

?.. THE QUARREL'S BETWEEN OUR MASTERS AND US, THE MEN WHO WORK FOR THEM.



IT'S ALL THE SAME. I'LL BE A HARSH MASTER. AFTER I FIGHT THE MEN, I'LL BE NICE TO THE WOMEN— I'LL CUT OFF THEIR HEADS.



"THEIR HEADS?" YOU MEAN THEIR MAIDENHEADS?\*

HEADS, MAIDENHEADS, WHATEVER. TAKE IT IN ANY SENSE YOU'D LIKE.

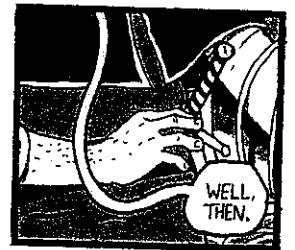
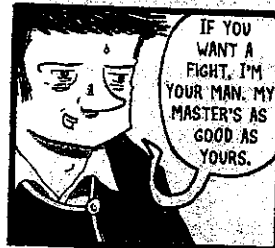
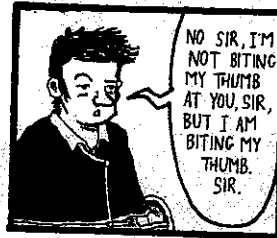


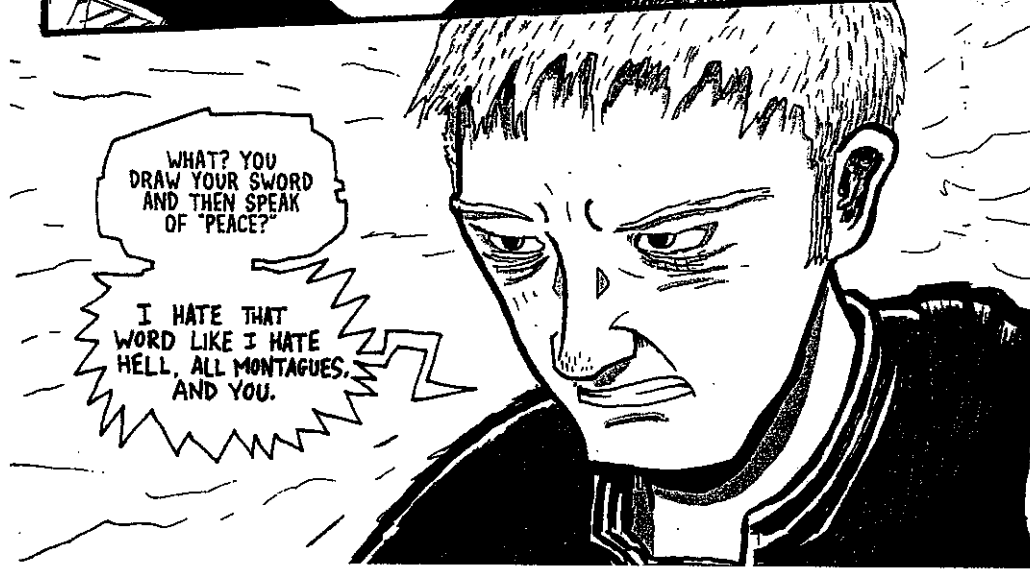
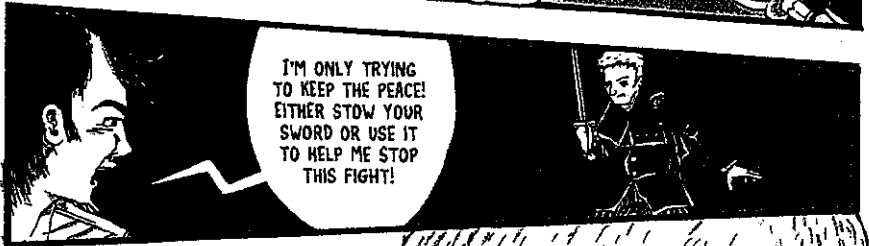
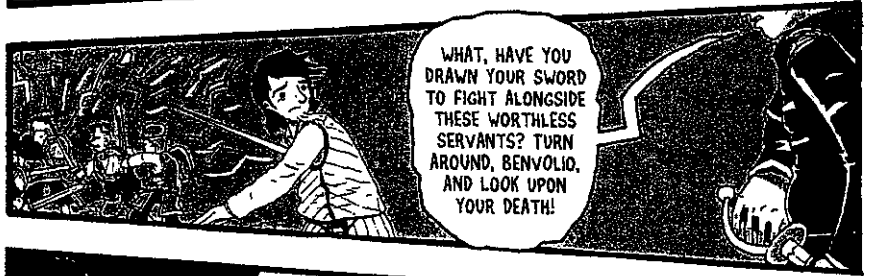
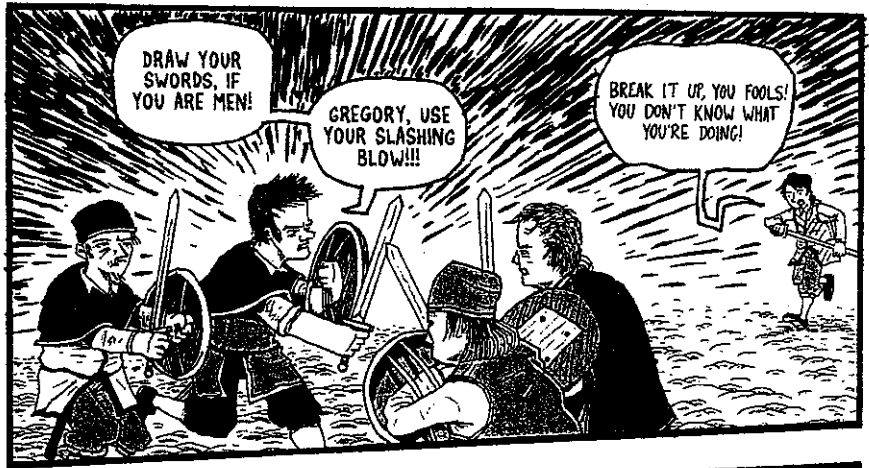
IT'S THE WOMEN YOU FORCE YOURSELF ON WHO'D HAVE TO "TAKE IT."

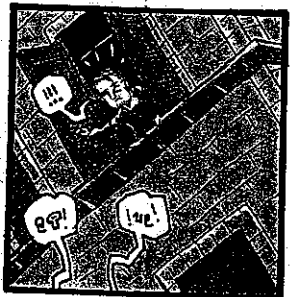
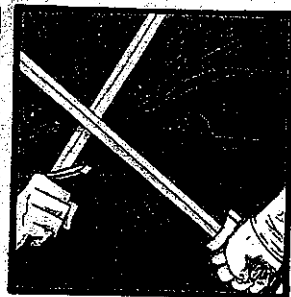
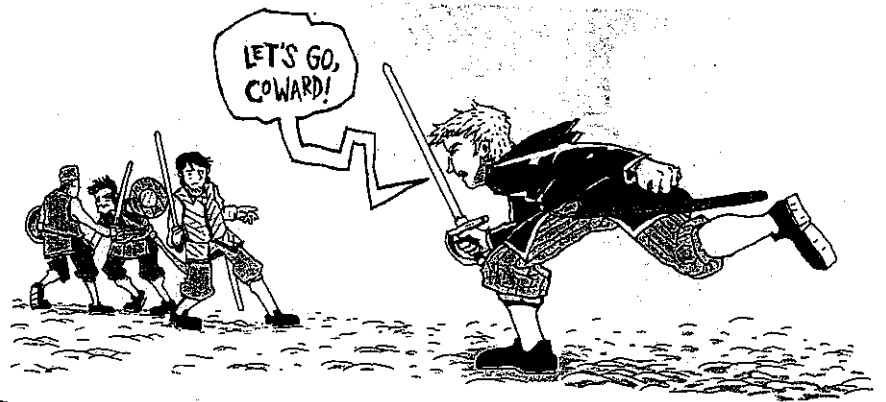
...OH, THEY'LL TAKE IT ALL RIGHT, SO LONG AS I CAN KEEP IT UP. EVERYONE KNOWS I'M A PRETTY PIECE OF FLESH.

\*MAIDENHEADS = VIRGINITY

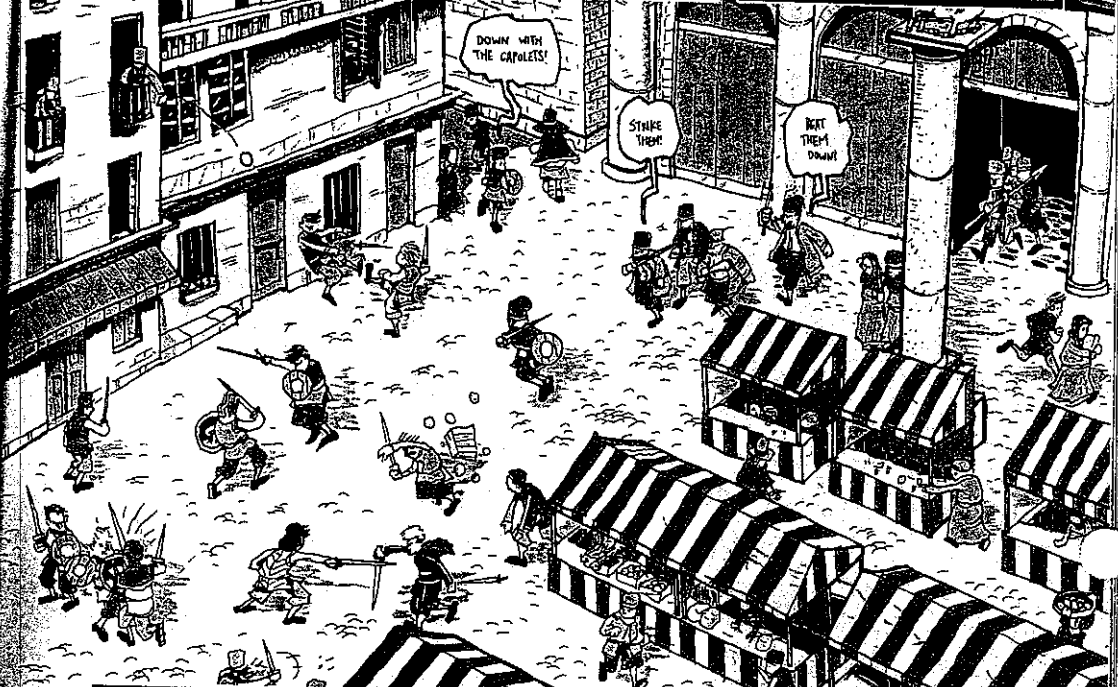


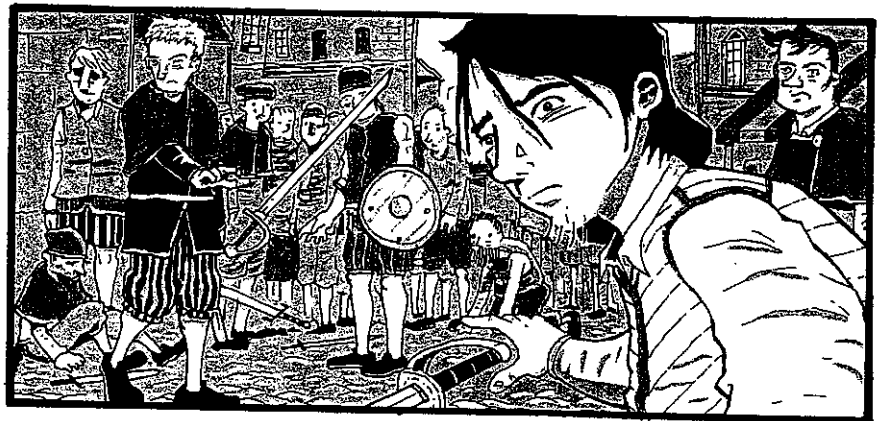
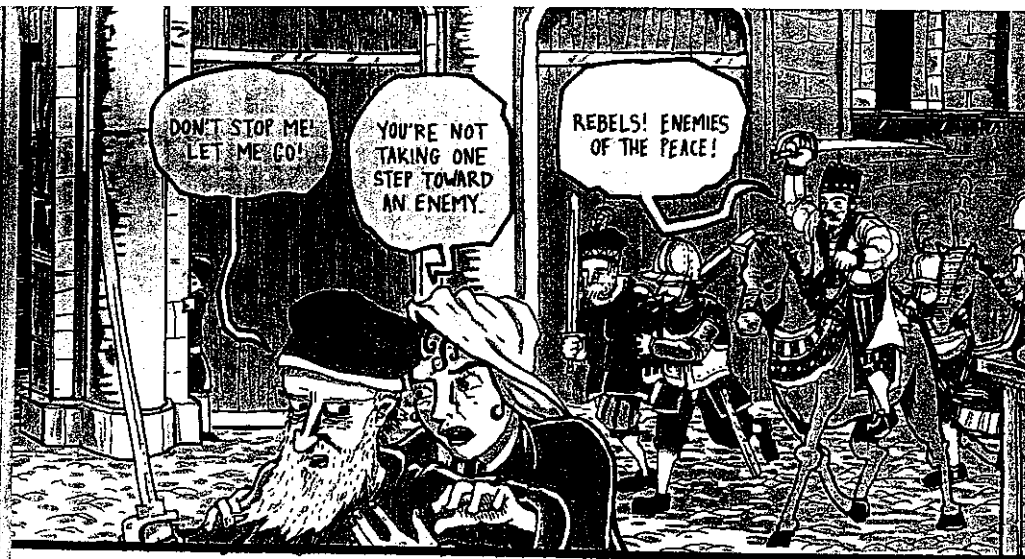


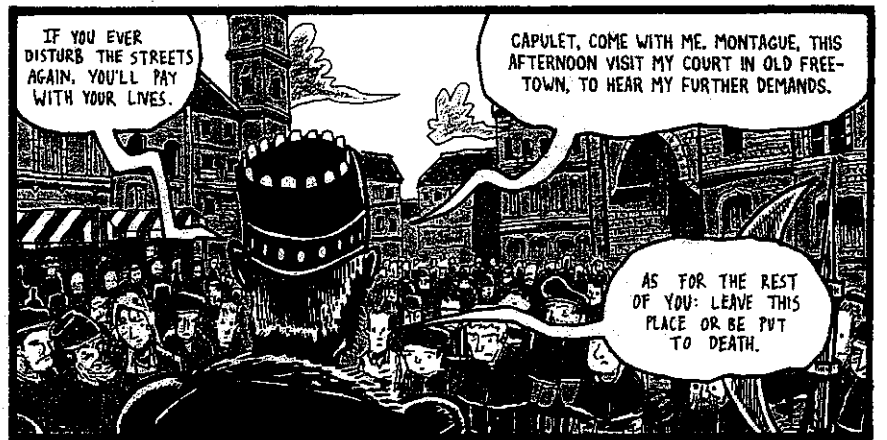


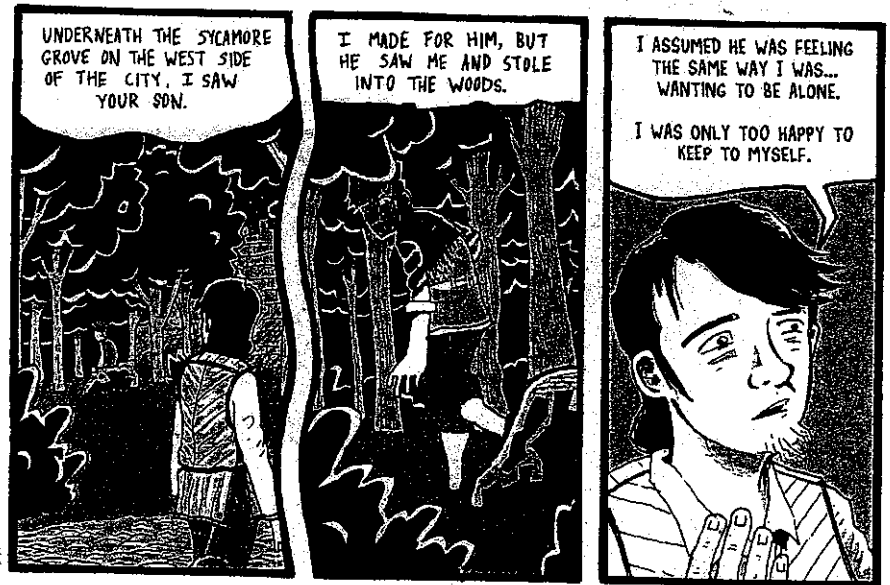


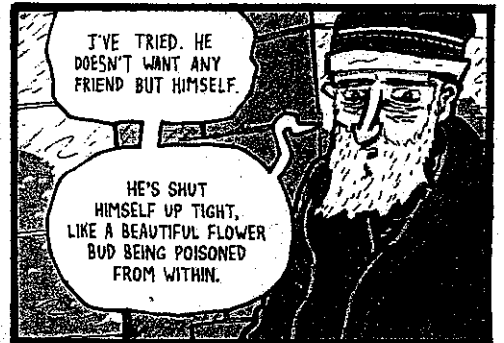
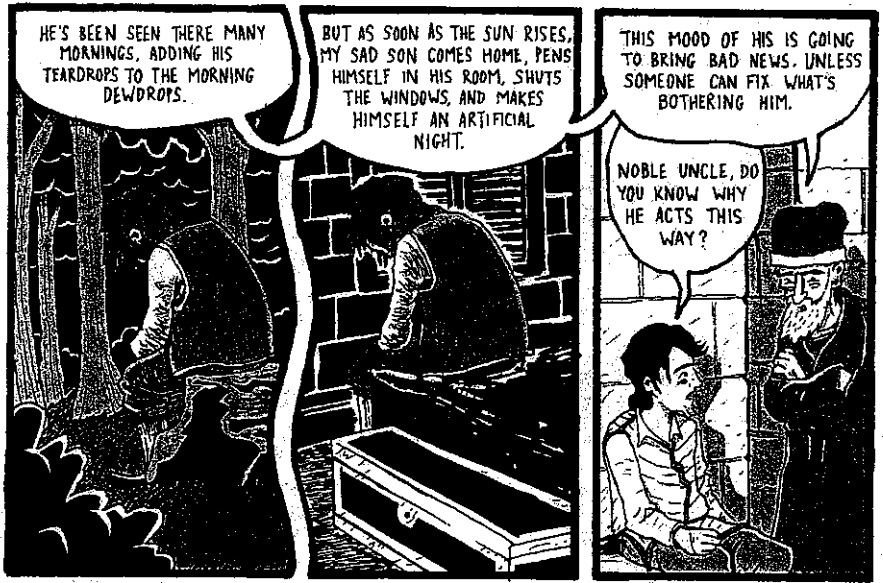














GOOD MORNING, COUSIN.

IS IT THAT EARLY?

IT'S JUST NOW NINE O'CLOCK.



OH MY, TIME GOES SLOWLY WHEN YOU'RE SAD. WAS THAT MY FATHER WHO LEFT IN SUCH A HURRY?

IT WAS...



WHAT'S MAKING YOU SAD AND YOUR HOURS SO LONG?

NOT HAVING THE THING THAT MAKES THEM SHORT.



YOU'RE IN LOVE?

OUT.

OUT OF LOVE?

I LOVE SOMEONE. SHE DOESN'T LOVE ME.



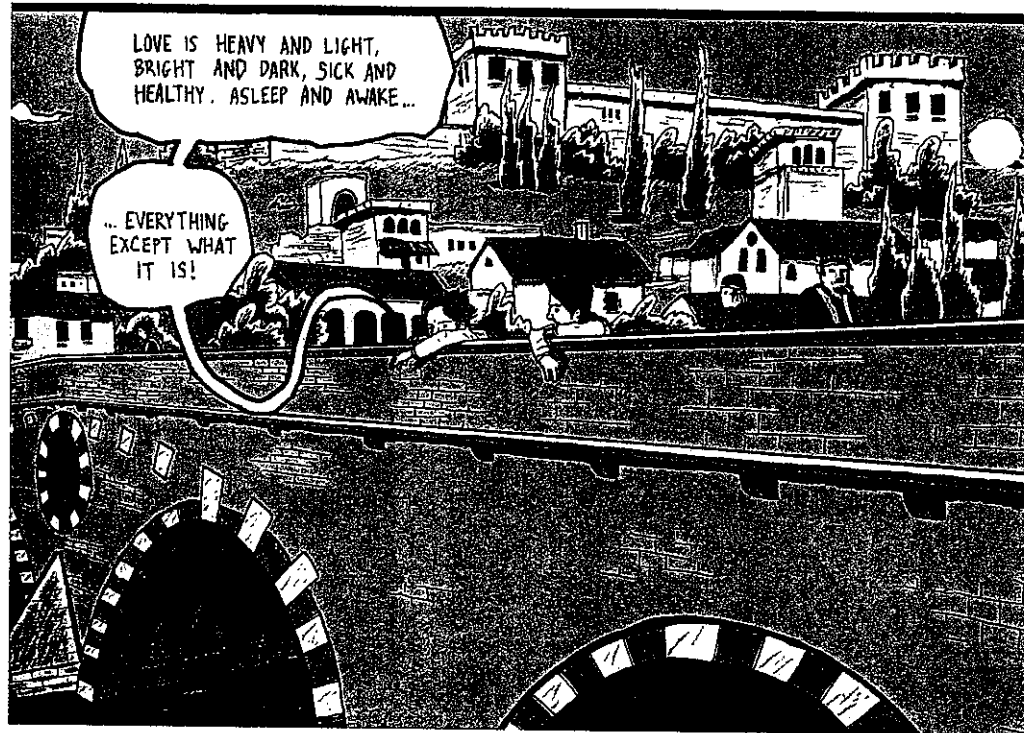
ALAS! LOVE LOOKS SWEET, BUT IT'S ROUGH IN ACTUAL EXPERIENCE.

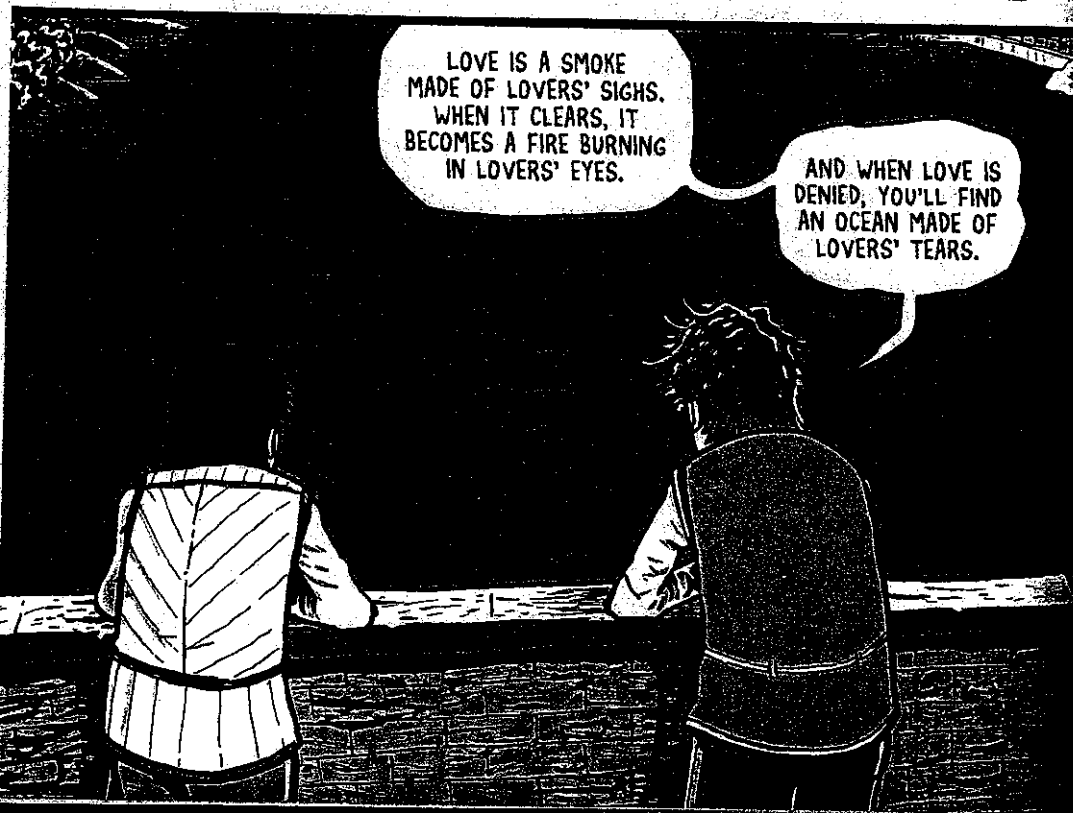
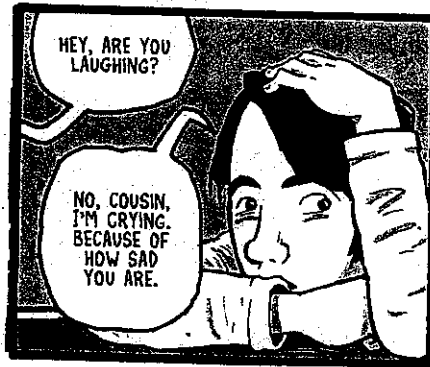
WHAT'S SAD IS, LOVE IS SUPPOSED TO BE BLIND, BUT IT CAN STILL SEE A WAY TO MAKE YOU DO WHAT IT WANTS.



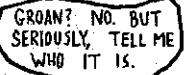
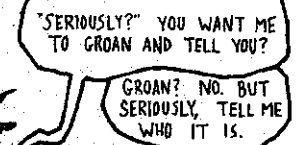
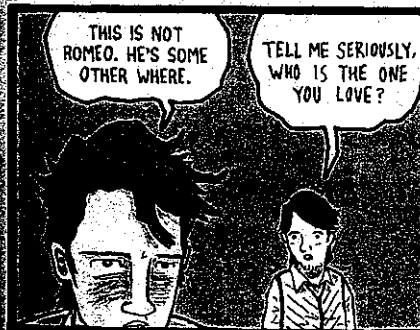
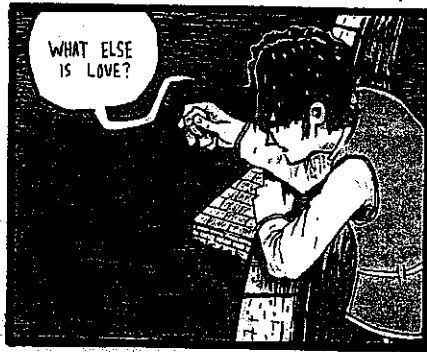
SO, WHERE SHOULD WE EAT?

OH!









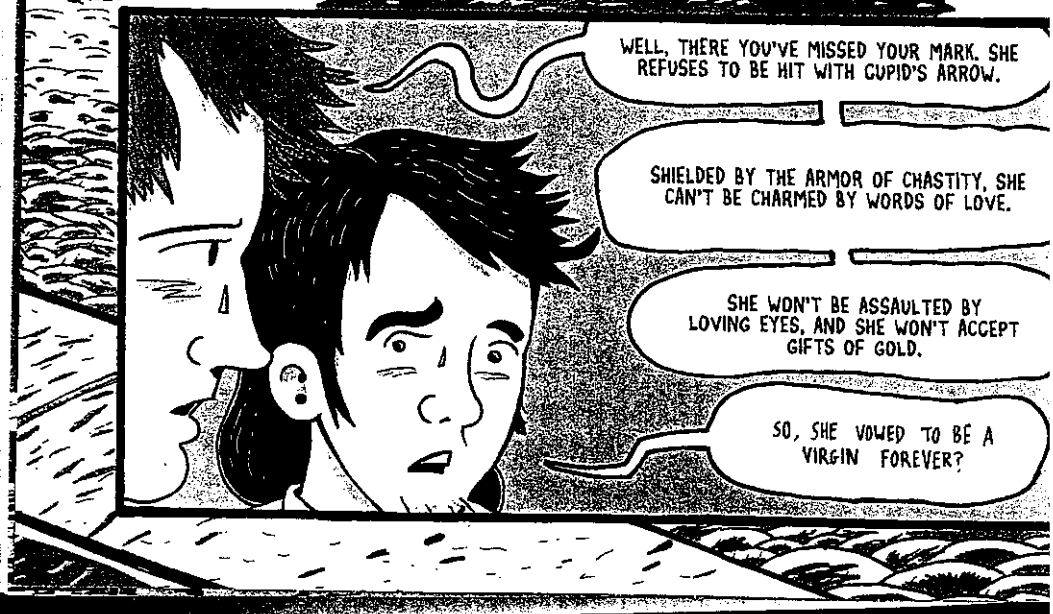


YOU WOULDN'T TELL A SICK MAN HE SHOULD "SERIOUSLY" MAKE OUT A WILL — IT'D JUST MAKE HIM WORSE. "SERIOUSLY," COUSIN, I LOVE A WOMAN.

THAT'S WHERE I AIMED WHEN I GUESSED YOU WERE IN LOVE.

THEN YOU WERE RIGHT ON TARGET. THE WOMAN I LOVE IS BEAUTIFUL.

BEAUTIFUL TARGETS GET HIT THE FASTEST

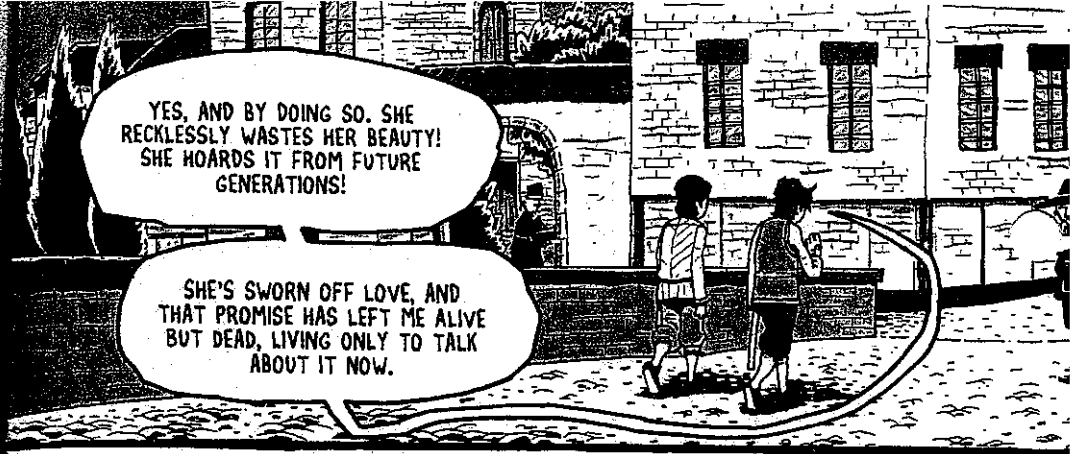


WELL, THERE YOU'VE MISSED YOUR MARK. SHE REFUSES TO BE HIT WITH CUPID'S ARROW.

SHIELDED BY THE ARMOR OF CHASTITY, SHE CAN'T BE CHARMED BY WORDS OF LOVE.

SHE WON'T BE ASSAULTED BY LOVING EYES, AND SHE WON'T ACCEPT GIFTS OF GOLD.

SO, SHE VOWED TO BE A VIRGIN FOREVER?



YES, AND BY DOING SO. SHE RECKLESSLY WASTES HER BEAUTY! SHE HOARDS IT FROM FUTURE GENERATIONS!

SHE'S SWORN OFF LOVE, AND THAT PROMISE HAS LEFT ME ALIVE BUT DEAD, LIVING ONLY TO TALK ABOUT IT NOW.



TAKE MY ADVICE - DON'T THINK ABOUT HER.

OH, TEACH ME HOW TO FORGET TO THINK!

LET YOUR EYES WANDER FREELY. EXAMINE OTHER BEAUTIES.

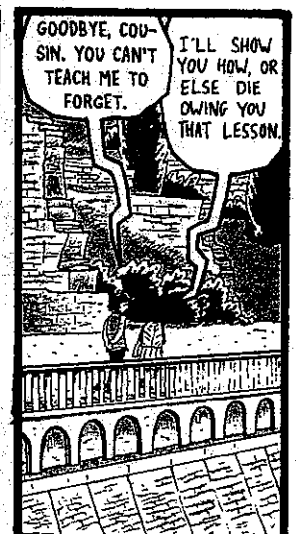
THAT WILL ONLY MAKE ME REALIZE HOW MUCH MORE BEAUTIFUL SHE IS.



A BLIND MAN CAN'T FORGET THE EYESIGHT HE LOST.



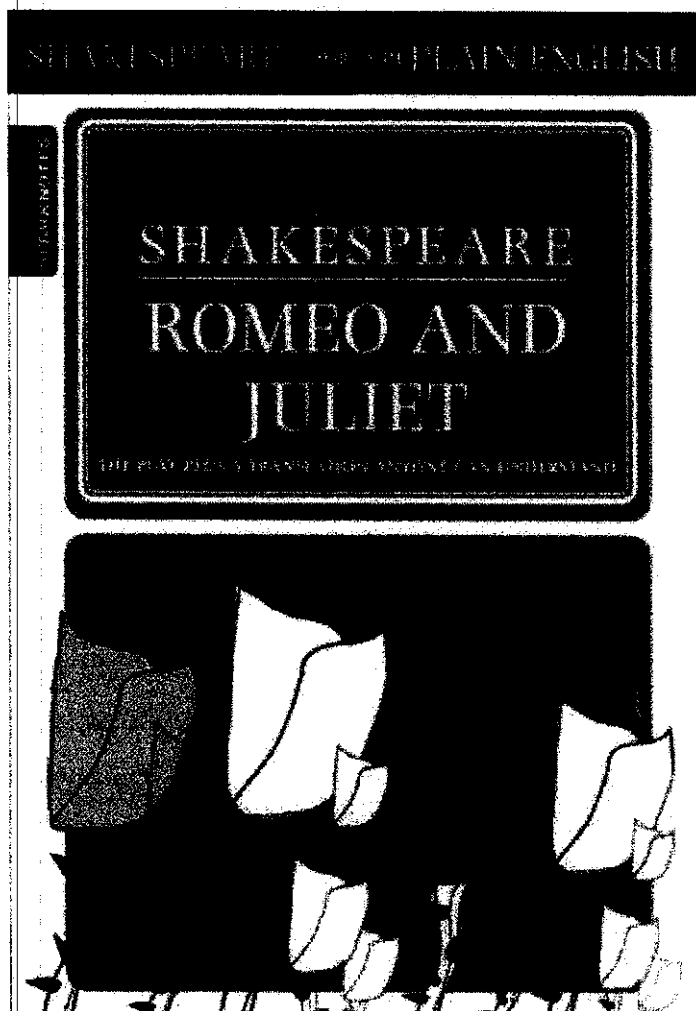
...SHOW ME ANY BEAUTIFUL GIRL. HOW CAN HER BEAUTY NOT REMIND ME OF THE ONE WHOSE BEAUTY SURPASSES HERS?



GOODBYE, COUSIN. YOU CAN'T TEACH ME TO FORGET. I'LL SHOW YOU HOW, OR ELSE DIE OWING YOU THAT LESSON.

To be given to level two:

Wiegler, Matt, and William Shakespeare. *No Fear Shakespeare: Romeo & Juliet*. New York: Sparknotes, 2003. Print.



Franciscan friar charged by Friar Lawrence with Juliet's false death to Romeo in Mantua. He is held up in a quarantined house, and the message is sent to Romeo.

Romeo's dedicated servant, who brings Romeo the news of Juliet's death, unaware that her death is a ruse.

**Gregory**—Two servants of the house of Capulet, under their master's direction, hate the Montagues. At the outset of the play, they successfully provoke some Montague men into a fight.

**Tybalt**—Montague's servant, who fights with Sampson and Paris in the first scene of the play.

**Apothecary**—An apothecary in Mantua. Had he been more honest, he might have been able to afford to value his moral principles over money, and refused to sell poison to Romeo.

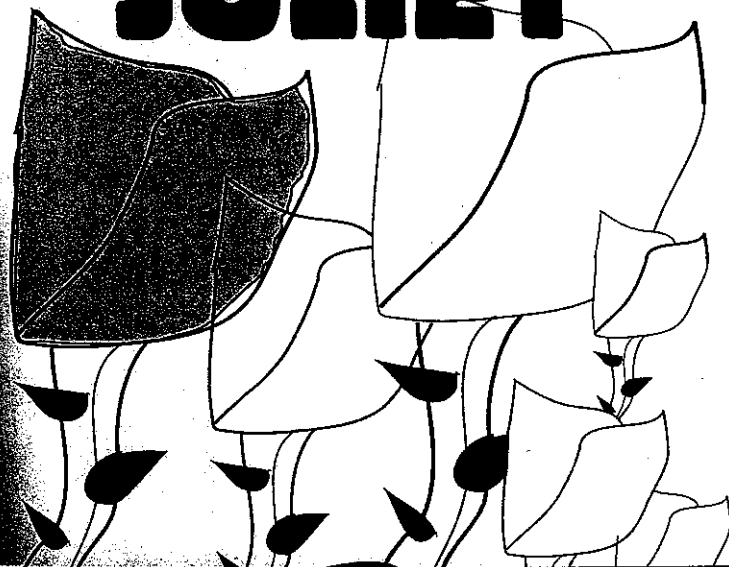
**Paris**—Capulet's servant who invites guests to Capulet's feast. He is the Nurse to meet with Romeo. He is illiterate, a poet, and a singer.

**Rosaline**—The woman with whom Romeo is infatuated at the beginning of the play. Rosaline never appears onstage, but it is mentioned by other characters that she is very beautiful and has lived a life of chastity.

**Chorus**—The Chorus is a single character who functions as a narrator, offering commentary on the play's plot and themes.

**NO FEAR SHAKESPEARE**

# ROMEO AND JULIET



# THE PROLOGUE

CHORUS

households, both alike in dignity  
(In Verona, where we lay our scene),  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
To flourish the fatal loins of these two foes  
From star-crossed lovers take their life;  
Whose misadventured piteous overthrows  
With their death bury their parents' strife.  
The fearful passage of their death-marked love,  
And the continuance of their parents' rage,  
Which, but their children's end, naught could remove,  
Is the two hours' traffic of our stage—  
Which, if you with patient ears attend,  
At here shall miss, our toil shall strive to mend.

*Exit*

# THE PROLOGUE

*The CHORUS enters.*

CHORUS

In the beautiful city of Verona, where our story takes place, a long-standing hatred between two families erupts into new violence, and citizens stain their hands with the blood of their fellow citizens. Two unlucky children of these enemy families become lovers and commit suicide. Their unfortunate deaths put an end to their parents' feud. For the next two hours, we will watch the story of their doomed love and their parents' anger, which nothing but the children's deaths could stop. If you listen to us patiently, we'll make up for everything we've left out in this prologue onstage.

*The CHORUS exits.*

shows thee a weak slave, for the weakest goes to the

we, and therefore women, being the weaker vessel, ever thrust to the wall. Therefore I will push Montague's men from the wall, and thrust his maids to the wall.

Quarrel is between our masters and us their men.

I will show myself a tyrant. When I have fought with the men, I will be civil with the maids. I will cut off their heads.

Heads of the maids?

Heads of the maids, or their maidenheads. Take it in whichever sense thou wilt.

Thou must take it in sense that feel it.

They shall feel while I am able to stand, and 'tis known that I am a pretty piece of flesh.

Have you art not fish. If thou hadst, thou hadst been a goodly piece of fish.

ABRAM and another SERVINGMAN

My tool! Here comes of the house of Montagues.

My naked weapon is out. Quarrel! I will back thee.

ORIGINAL TEXT

GREGORY

That means you're the weak one, because weaklings get pushed up against the wall.

SAMPSON

You're right. That's why girls get pushed up against walls—they're weak. So what I'll do is push the Montague men into the street and the Montague women up against the wall.

GREGORY

The fight is between our masters, and we men who work for them.

SAMPSON

It's all the same. I'll be a harsh master to them. After I fight the men, I'll be nice to the women—I'll cut off their heads.

GREGORY

Cut off their heads? You mean their maidenheads?

SAMPSON

Cut off their heads, take their maidenheads—whatever. Take my remark in whichever sense you like.

GREGORY

The women you rape are the ones who'll have to "sense" it.

SAMPSON

They'll feel me as long as I can keep an erection. Everybody knows I'm a nice piece of flesh.

GREGORY

It's a good thing you're not a piece of fish. You're dried and shriveled like salted fish.

ABRAM and another servant of the Montagues enter.

Pull out your tool now. These guys are from the house of Montague.

SAMPSON

I have my naked sword out. Fight, I'll back you up.

MODERN TEXT

7

# ACT ONE

## SCENE 1

SAMPSON and GREGORY of the house of Capulet, with  
d bucklers

on my word, we'll not carry coals.

hen we should be colliers.

an we be in choler, we'll draw.

ile you live, draw your neck out of collar.

quickly, being moved.

ou art not quickly moved to strike.

of the house of Montague moves me.

ove is to stir, and to be valiant is to stand. Therefore if  
art moved thou runn'st away.

g of that house shall move me to stand. I will take the  
of any man or maid of Montague's.

ORIGINAL TEXT

# ACT ONE

## SCENE 1

SAMPSON and GREGORY, servants of the Capulet family,  
enter carrying swords and small shields.

SAMPSON

Gregory, I swear, we can't let them humiliate us. We  
won't take their garbage.

GREGORY

(teasing SAMPSON) No, because then we'd be garbage-  
men.

SAMPSON

What I mean is, if they make us angry we'll pull out  
our swords.

GREGORY

Maybe you should focus on pulling yourself out of  
trouble, Sampson.

SAMPSON

I hit hard when I'm angry.

GREGORY

But it's hard to make you angry.

Gregory contin-  
ually implies  
that Sampson  
isn't as tough as  
he's acting.

SAMPSON

One of those dogs from the Montague house can make  
me angry.

GREGORY

Angry enough to run away. You won't stand and fight.

SAMPSON

A dog from that house will make me angry enough to  
take a stand. If I pass one of them on the street, I'll take  
the side closer to the wall and let him walk in the gutter.

MODERN TEXT



ACT 1, SCENE 1

## NO FEAR SHAKESPEARE

GREGORY

How will you back me up—by turning your back and running away?

SAMPSON

Don't worry about me.

GREGORY

No, really. I *am* worried about you!

SAMPSON

Let's not break the law by starting a fight. Let them start something.

GREGORY

I'll frown at them as they pass by, and they can react however they want.

SAMPSON

*Biting the thumb is a gesture of disrespect.*

You mean however they dare. I'll bite my thumb at them. That's an insult, and if they let me get away with it they'll be dishonored. (SAMPSON bites his thumb)

ABRAM

Hey, are you biting your thumb at us?

SAMPSON

I'm biting my thumb.

ABRAM

Are you biting your thumb at us?

SAMPSON

(aside to GREGORY) Is the law on our side if I say yes?

GREGORY

(aside to SAMPSON) No.

SAMPSON

(to ABRAM) No, sir, I'm not biting my thumb at you, but I am biting my thumb.

GREGORY

Are you trying to start a fight?

ABRAM

Start a fight? No, sir.

ACT 1, SCENE 1

## NO FEAR SHAKESPEARE

SAMPSON

If you want to fight, I'm your man. My employer is as good as yours.

ABRAM

But he's not better than mine.

SAMPSON

Well then.

BENVOLIO enters.

GREGORY

*(speaking so that only SAMPSON can hear)* Say "better."  
Here comes one of my employer's relatives.

SAMPSON

*(to ABRAM)* Yes, "better," sir.

ABRAM

You lie.

SAMPSON

Pull out your swords, if you're men. Gregory, remember how to slash.

*They fight.*

BENVOLIO

*(pulling out his sword)* Break it up, you fools. Put your swords away. You don't know what you're doing.

TYBALT enters.

TYBALT

What? You've pulled out your sword to fight with these worthless servants? Turn around, Benvolio, and look at the man who's going to kill you.

ACT 1, SCENE 1

## NO FEAR SHAKESPEARE

BENVOLIO

I'm only trying to keep the peace. Either put away your sword or use it to help me stop this fight.

TYBALT

What? You take out your sword and then talk about peace? I hate the word peace like I hate hell, all Montagues, and you. Let's go at it, coward!

*BENVOLIO and TYBALT fight. Three or four CITIZENS of the watch enter with clubs and spears.*

CITIZENS

Use your clubs and spears! Hit them! Beat them down! Down with the Capulets! Down with the Montagues!

*CAPULET enters in his gown, together with his wife, LADY CAPULET.*

CAPULET

What's this noise? Give me my long sword! Come on!

LADY CAPULET

A crutch, you need a crutch—why are you asking for a sword?

*MONTAGUE enters with his sword drawn, together with his wife, LADY MONTAGUE.*

CAPULET

I want my sword. Old Montague is here, and he's waving his sword around just to make me mad.

MONTAGUE

Capulet, you villain! *(his wife holds him back)* Don't stop me. Let me go.

LADY MONTAGUE

You're not taking one step toward an enemy.

ACT 1, SCENE 1

## NO FEAR SHAKESPEARE

PRINCE ESCALUS enters with his escort.

PRINCE

*(shouting at the rioters)* You rebels! Enemies of the peace! Men who turn their weapons against their own neighbors—They won't listen to me?—You there! You men, you beasts, who satisfy your anger with fountains of each others' blood! I'll have you tortured if you don't put down your swords and listen to your angry prince. *(MONTAGUE, CAPULET, and their followers throw down their weapons)* Three times now riots have broken out in this city, all because of a casual word from you, old Capulet and Montague. Three times the peace has been disturbed in our streets, and Verona's old citizens have had to take off their dress clothes and pick up rusty old spears to part you. If you ever cause a disturbance on our streets again, you'll pay for it with your lives. Everyone else, go away for now. *(to CAPULET)* You, Capulet, come with me. *(to MONTAGUE)* Montague, this afternoon come to old Free-town, the court where I deliver judgments, and I'll tell you what else I want from you. As for the rest of you, I'll say this once more: go away or be put to death.

*Everyone exits except MONTAGUE,  
LADY MONTAGUE, and BENVOLIO.*

MONTAGUE

Who started this old fight up again? Speak, nephew.  
Were you here when it started?

ACT 1, SCENE 1

**NO FEAR SHAKESPEARE**

**BENVOLIO**

Your servants were fighting your enemy's servants before I got here. I drew my sword to part them. Right then, that hothead Tybalt showed up with his sword ready. He taunted me and waved his sword around, making the air hiss. As we were trading blows, more and more people showed up to join the fight, until the Prince came and broke everyone up.

**LADY MONTAGUE**

Oh, where's Romeo? Have you seen him today? I'm glad he wasn't here for this fight.

**BENVOLIO**

Madam, I had a lot on my mind an hour before dawn this morning, so I went for a walk. Underneath the Sycamore grove that grows on the west side of the city, I saw your son taking an early-morning walk. I headed toward him, but he saw me coming and hid in the woods. I thought he must be feeling the same way I was—wanting to be alone and tired of his own company. I figured he was avoiding me, and I was perfectly happy to leave him alone and keep to myself.

**MONTAGUE**

He's been seen there many mornings, crying tears that add drops to the morning dew and making a cloudy day cloudier with his sighs. But as soon as the sun rises in the east, my sad son comes home to escape the light.

ACT 1, SCENE 1

## NO FEAR SHAKESPEARE

He locks himself up alone in his bedroom, shuts his windows to keep out the beautiful daylight, and makes himself an artificial night. This mood of his is going to bring bad news, unless someone smart can fix what's bothering him.

BENVOLIO

My noble uncle, do you know why he acts this way?

MONTAGUE

I don't know, and he won't tell me.

BENVOLIO

Have you done everything you could to make him tell you the reason?

MONTAGUE

I've tried, and many of our friends have tried to make him talk, but he keeps his thoughts to himself. He doesn't want any friend but himself, and though I don't know whether he's a *good* friend to himself, he certainly keeps his own secrets. He's like a flower bud that won't open itself up to the world because it's been poisoned from within by parasites. If we could only find out why he's sad, we'd be as eager to help him as we were to learn the reason for his sadness.

ROMEO enters.

BENVOLIO

Look—here he comes. If you don't mind, please step aside. He'll either have to tell me what's wrong or else tell me no over and over.

MONTAGUE

I hope you're lucky enough to hear the true story by sticking around. (*to his wife*) Come, madam, let's go.

MONTAGUE and LADY MONTAGUE exit.

ACT I, SCENE I

## NO FEAR SHAKESPEARE

BENVOLIO

Good morning, cousin.

ROMEO

Is it that early in the day?

BENVOLIO

It's only just now nine o'clock.

ROMEO

Oh my, time goes by slowly when you're sad. Was that my father who left here in such a hurry?

BENVOLIO

It was. What's making you so sad and your hours so long?

ROMEO

I don't have the thing that makes time fly.

BENVOLIO

You're in love?

ROMEO

Out.

BENVOLIO

Out of love?

ROMEO

I love someone. She doesn't love me.

BENVOLIO

It's sad. Love looks like a nice thing, but it's actually very rough when you experience it.

ROMEO

What's sad is that love is supposed to be blind, but it can still make you do whatever it wants. So, where should we eat? (*seeing blood*) Oh my! What fight happened here? No, don't tell me—I know all about it. This fight has a lot to do with hatred, but it has more to do with love. O brawling love! O loving hate! Love that comes from nothing! Sad happiness! Serious foolishness! Beautiful things muddled together into an ugly mess! Love is heavy and light, bright and dark, hot and cold, sick and healthy, asleep and awake—it's

ACT 1, SCENE 1

## NO FEAR SHAKESPEARE

everything except what it is! This is the love I feel, though no one loves me back. Are you laughing?

BENVOLIO

No, cousin, I'm crying.

ROMEO

Good man, why are you crying?

BENVOLIO

I'm crying because of how sad you are.

ROMEO

Yes, this is what love does. My sadness sits heavy in my chest, and you want to add your own sadness to mine so there's even more. I have too much sadness already, and now you're going to make me sadder by feeling sorry for you. Here's what love is: a smoke made out of lovers' sighs. When the smoke clears, love is a fire burning in your lover's eyes. If you frustrate love, you get an ocean made out of lovers' tears. What else is love? It's a wise form of madness. It's a sweet lozenge that you choke on. Goodbye, cousin.

BENVOLIO

Wait. I'll come with you. If you leave me like this, you're doing me wrong.

ROMEO

I'm not myself. I'm not here. This isn't Romeo—he's somewhere else.

BENVOLIO

Tell me seriously, who is the one you love?

ROMEO

Seriously? You mean I should groan and tell you?

BENVOLIO

Groan? No. But tell me seriously who it is.



To be given to level four:

Shakespeare, William, and Mario DiGangi. *Romeo and Juliet*. New York: Sterling Signature, 2012. Print.

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# ROMEO AND JULIET

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William  
SHAKESPEARE

---

MARIO DIGANGI  
EDITOR

---

*Barnes & Noble Shakespeare*

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# Romeo and Juliet

---

William Shakespeare

## Key to the Play Text

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### Symbols

- o Indicates an explanation or definition in the left-hand margin.
- z Indicates a gloss on the page facing the play text.
- ||| Indicates something added or changed by the editors (i.e., not in the early printed text that this edition of the play is based on).

### Terms

- 1597 An edition of the play printed in 1597.
- 1599 An edition of the play printed in 1599, and the basis for this edition (see *Editing Romeo and Juliet*, page 333).
- 1623 The first collected edition of Shakespeare's plays, published in 1623.

## List of Roles

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Chorus	
Montague	<i>a nobleman of Verona</i>
Lady Montague	<i>his wife</i>
Romeo	<i>their son</i>
Benvolio	<i>a nephew of Montague</i>
Abram	<i>Montague's servant</i>
Balthasar	<i>Romeo's servingman</i>
Capulet	<i>a nobleman of Verona</i>
Lady Capulet	<i>his wife</i>
Juliet	<i>their daughter</i>
Nurse	
Tybalt	<i>a nephew of Capulet</i>
Tybalt's Page	
Petruccio	
Capulet's cousin	
Peter, Sampson, Gregory	<i>Capulet servingmen</i>
Prince	
Mercutio	<i>the Prince's kinsman</i>
Mercutio's Page	
Paris	<i>Juliet's suitor and the Prince's kinsman</i>
Paris's Page	
Friar Laurence	
Friar John	
Apothecary	
Sawingmen	
Three Musicians	
First Watchman	
Second and Third Watchmen	
Other	
<i>Other: gentlewomen, maskers, torchbearers, citizens, attendants, servants</i>	

1 **Chorus**

An actor, usually dressed in black, who delivers the prologue, explaining or commenting on forthcoming events. He reappears between the first and second acts, and both of the speeches are sonnets.

2 *fair Verona*

Verona is the setting of the Romeo and Juliet story in Shakespeare's sources. Although the play is a tragedy set in a city stained with civil blood, the Prologue's description of Verona as *fair* introduces the generally comic mood of the first half of the play. Italian cities were often the setting for English Renaissance comedies, including Shakespeare's *The Two Gentlemen of Verona* and *The Merchant of Venice*. The first half of *Romeo and Juliet* follows the conventional pattern of comedy (exemplified in Shakespeare's *A Midsummer Night's Dream*), in which young lovers attempt to evade parental opposition to their marriage. For many Elizabethan Protestants, however, Italy also carried negative associations as the seat of Roman Catholicism. The Act of Uniformity (1559) of the Church of England forbade Catholics from practicing their faith. In *Romeo and Juliet*, the Catholicism of Verona is manifested both in the centrality

of the Friar as an authority figure, and in the references to saints and pilgrims in the young lovers' first conversation.

3 *Where civil blood makes civil hands unclean*  
*Civil* has the meaning "of or belonging to citizens," as distinct from military personnel, and also means "domestic" or "intestine," as in the phrase "civil war." In the sense that it also means "orderly, well-governed, and decent," the word carries a tragic irony.

4 *star-crossed*

Thwarted by the destiny shaped by the stars (See LONGER NOTE on page 329.)

5 *take their life*

(1) derive their being; (2) commit suicide

6 *the two hours' traffic of our stage*

i.e., the two-hour-long performance that will take place on our stage. Elizabethan performances generally lasted between two and three hours. *Traffic* suggests the conveyance of merchandise, just as the word *passage* in line 9 carries the sense of a commercial sea voyage.

7 *What here shall miss, our toil shall strive to mend*

i.e., whatever seems inadequate in our performance, we will do our best to improve in the future.

**The Prologue**

[Enter] Chorus.<sup>1</sup>

**Chorus**

*social rank* Two households, both alike in dignity<sup>o</sup>  
 In fair Verona,<sup>2</sup> where we lay our scene,  
*violence* From ancient grudge break to new mutiny,<sup>o</sup>  
 Where civil blood makes civil hands unclean.<sup>3</sup>  
*fateful; ruinous* From forth the fatal<sup>o</sup> loins of these two foes  
 A pair of star-crossed<sup>4</sup> lovers take their life,<sup>5</sup>  
*unfortunate* Whose misadventured<sup>o</sup> piteous overthrows  
 Doth with their death bury their parents' strife.  
 The fearful passage of their death-marked love  
 And the continuance of their parents' rage,  
*except for / nothing* Which, but<sup>o</sup> their children's end, naught<sup>o</sup> could  
 remove,  
 Is now the two hours' traffic of our stage<sup>6</sup>—  
 The which, if you with patient ears attend,  
 What here shall miss, our toil shall strive to mend.<sup>7</sup>

[He exits.]

- 1 bucklers  
Small round shields
- 2 carry coals  
I.e., endure insults (but also "perform menial work")
- 3 colliers  
Men who carry coals for sale, and therefore dirty and/or shady individuals (as colliers were often thought to be)
- 4 an we be in choler  
If we're angry (punning on colliers)
- 5 draw  
Pull out (our swords)
- 6 while you live, draw your neck out of collar  
(1) as long as you live, avoid the hangman's noose; (2) as long as you live, avoid tedious, menial work (with collar referring to the yoke of a draft animal, like an ox or a horse).
- 7 moved  
Multiple senses, variously exploited by Gregory and Sampson. Moved can mean "angered" or "provoked," but it can also mean "sexually aroused," as well as, in line 9, "forced to retreat."
- 8 to stand  
(1) to take up an offensive or defensive position against an enemy; (2) to present a brave front; (3) with a sexual connotation, "to have an erection"
- 9 take the wall of  
I.e., take a superior position to. The wall referred to the wall side of a thoroughfare in an early modern city or town. The wall side would have been a great deal less dirty than the street side, and therefore a more desirable place to walk. To take the wall of somebody indicated that you were either their social superior or had intimidated them into ceding that place to you.
- 10 the weakest goes to the wall  
The proverbial phrase the weakest goes to the wall describes someone who is defeated and pushed aside by a stronger adversary.
- 11 weaker vessels  
In the Bible, the apostle Peter calls women "the weaker vessels" (1 Peter 3:7).

Act 1, Scene 1

Enter Sampson and Gregory, with swords and bucklers, <sup>1</sup> of the house of Capulet.

Sampson

Gregory, on my word, we'll not carry coals. <sup>2</sup>

Gregory

No, for then we should be colliers. <sup>3</sup>

Sampson

if I mean, an<sup>o</sup> we be in choler, <sup>4</sup> we'll draw. <sup>5</sup>

Gregory

Ay, while you live, draw your neck out of collar. <sup>6</sup>

Sampson

I strike quickly, being moved. <sup>7</sup>

Gregory

But thou art not quickly moved to strike.

Sampson

A dog of the house of Montague moves me.

Gregory

To move is to stir, and to be valiant is to stand; <sup>8</sup> therefore if thou art moved thou runn'st away.

Sampson

A dog of that house shall move me to stand. I will take the wall of <sup>9</sup> any man or maid of Montague's. <sup>10</sup>

Gregory

That shows thee a <sup>o</sup> weak slave, for the weakest goes to the wall. <sup>10</sup>

Sampson

'Tis true, and therefore women, being the weaker vessels, <sup>11</sup> are ever thrust to the wall; therefore I will push Montague's men from the wall and thrust his maids to the wall. <sup>15</sup>

- 1 'Tis all one.  
It's all the same thing.
- 2 Take it in what sense thou wilt.  
I.e., interpret my words however you wish. Gregory's reply in the following line takes sense to mean "physical sensation."
- 3 stand  
Continues the bawdy punning, with *stand* meaning "keep an erection"; similar jokes exist with *tool* (line 29) and *naked weapon* (line 31).
- 4 a pretty piece of flesh  
I.e., a desirable young man
- 5 poor-john  
Dried and salted hake fish (implying that Sampson is shriveled, unable to stand)
- 6 Fear me not.  
I.e., do not doubt me. Gregory takes the word *fear* to mean "be frightened of."
- 7 marry  
A mild oath derived from the name of Mary, the mother of Jesus
- 8 Let us take the law of our sides.  
Let us be sure we are legally in the right.

**Gregory**

The quarrel is between our masters and us their men.

**Sampson**

'Tis all one.<sup>1</sup> I will show myself a tyrant: when I have fought with the men, I will be civil with the maids.

20

I will cut off their heads.

**Gregory**

The heads of the maids?

**Sampson**

*hymns*

Ay, the heads of the maids or their maidenheads.<sup>2</sup>

Take it in what sense thou wilt.<sup>3</sup>

**Gregory**

They must take it in sense that feel it.

25

**Sampson**

Me they shall feel while I am able to stand,<sup>4</sup> and 'tis known I am a pretty piece of flesh.<sup>4</sup>

**Gregory**

'Tis well thou art not fish. If thou hadst, thou hadst been poor-john.<sup>5</sup> Draw thy tool!<sup>6</sup> Here comes of<sup>6</sup> the house of Montagues.

30

Enter [**Abram** and another servingman].

**Sampson**

My naked weapon is out. Quarrel!<sup>6</sup> I will back thee.

**Gregory**

How? Turn thy back and run?

**Sampson**

Fear me not.<sup>6</sup>

**Gregory**

No; marry,<sup>7</sup> I fear thee.

**Sampson**

Let us take the law of our sides.<sup>8</sup> Let them begin.

35

- 1 *I will bite my thumb at them*  
Through the insulting gesture of biting his thumb (roughly equivalent to giving the finger), Sampson provokes Abram without fully committing to a fight. This gesture, as well as the faux-courteous exchange between Sampson and Abram that follows, parodies established codes of conduct for gentlemen engaging in a duel.
- 2 *if you do, sir, I am for you*  
If you do want to fight, I'm ready.
- 3 **Benvolio**  
The name in Italian means "good will."

**Gregory**

*sneer / like* I will frown<sup>o</sup> as I pass by, and let them take it as they list.<sup>o</sup>

**Sampson**

Nay, as they dare. I will bite my thumb at them,<sup>1</sup> which is disgrace to them if they bear it. [*bites his thumb*]

**Abram**

Do you bite your thumb at us, sir?

**Sampson**

I do bite my thumb, sir.

**Abram**

Do you bite your thumb at us, sir?

**Sampson**

*on* [*aside to Gregory*] Is the law of<sup>o</sup> our side if I say "ay"?

**Gregory**

[*aside to Sampson*] No.

**Sampson**

No, sir. I do not bite my thumb at you, sir, but I bite my thumb, sir.

**Gregory**

Do you quarrel, sir?

**Abram**

Quarrel, sir? No, sir.

**Sampson**

But if you do, sir, I am for you.<sup>2</sup> I serve as good a man as you.

**Abram**

No better.

**Sampson**

Well, sir.

*Enter Benvolio.*<sup>3</sup>



1 Here comes one of my master's kinsmen.

I.e., Tybalt, not yet seen by Abram and his companion.

2 Art thou drawn among these heartless hinds?

I.e., have you drawn your sword in the presence of cowardly servants? *Hind* means both "servant" and "female deer;" *heartless* means "cowardly," but also is heard as "hartless," a female deer without a male (hart) for protection.

3 Have at thee

I.e., here I come.

4 clubs

To summon their peers to a street brawl, London apprentices would cry "Clubs!" or "Prentices and clubs!" (Apprentices were young men in training for various trades, but the term was often used more broadly to designate low-status youths.) On June 29, 1595, an "Apprentice's Insurrection" took place in London in which one thousand people armed with pikes, bills, clubs, swords, and daggers gathered to protest the government's unsympathetic response to a rapid escalation in food prices. In *Romeo and Juliet*, however, street violence is generated not from the political and economic struggles of the

poor but from the clannish pride of idle gentlemen. Moreover, those who cry "Clubs!" are not unruly apprentices attempting to subvert social order but established citizens attempting to quell social disorder.

5 bills, and partisans

Long-handled weapons; *bills* with an axe-like concave blade and *partisans* with a spear head and an additional blade projecting laterally.

**Gregory**

[*aside to Sampson*] Say "better." Here comes one of my master's kinsmen. <sup>1</sup>

**Sampson**

Yes, better, sir.

**Abram**

You lie.

55

**Sampson**

Draw, if you be men.—Gregory, remember thy washing<sup>o</sup> blow. *They fight.*

*slashing*

**Benvolio**

*away*

Part, fools! Put up<sup>o</sup> your swords. You know not what you do. [*draws sword*]

Enter **Tybalt**.

**Tybalt**

What? Art thou drawn among these heartless hinds?<sup>2</sup> <sup>60</sup>  
Turn thee, Benvolio; look upon thy death. [*draws sword*]

**Benvolio**

I do but keep the peace. Put up thy sword  
Or manage<sup>o</sup> it to part these men with me.

*use*

**Tybalt**

What? Drawn and talk of peace? I hate the word  
As I hate Hell, all Montagues, and thee. <sup>65</sup>

Have at thee,<sup>3</sup> coward!

[*They fight.*]

Enter three or four **Citizens**, with clubs<sup>4</sup> or partisans.

**Citizens**

Clubs, bills, and partisans!<sup>5</sup> Strike! Beat them down!

1 gown

Dressing gown, a sign of the feud's disruption of civic and domestic harmony

2 my long sword

An old-fashioned weapon in Shakespeare's day. Capulet's choice of the long sword indicates how outdated he is (and his wife reminds him of how old he is, no longer capable of wielding the heavy weapon).

3 in spite of me

In order to vex or insult me

4 train

Entourage; attendants

5 Profaners of this neighbor-stained steel

Those who dirty their swords sacrilegiously with the blood of fellow citizens

6 Will they not hear?

Indicating that the fight hasn't stopped, despite the arrival of the Prince

7 mistempered

Both "poorly made" and "used in ill-temper"

## Act 1, Scene 1

Down with the Capulets! Down with the Montagues!

Enter old **Capulet** in his gown, <sup>1</sup> and his wife [, **Lady Capulet**].

**Capulet**

What noise is this? Give me my long sword, <sup>2</sup> ho!

**Lady Capulet**

A crutch, a crutch. Why call you for a sword?

70

Enter old **Montague** and his wife [, **Lady Montague**].

**Capulet**

My sword, I say! Old Montague is come  
And flourishes his blade in spite of me. <sup>3</sup>

**Montague**

Thou villain Capulet! [to his wife] Hold me not. Let me go.

**Lady Montague**

Thou shalt not stir one foot to seek a foe.

Enter **Prince Escalus** with his train. <sup>4</sup>

**Prince**

Rebellious subjects, enemies to peace,  
Profaners of this neighbor-stained steel! <sup>5</sup>  
—Will they not hear? <sup>6</sup>—What ho! You men, you beasts,

75

That quench the fire of your pernicious rage  
With purple <sup>8</sup> fountains issuing from your veins,  
On pain of torture, from those bloody hands  
Throw your mistempered <sup>7</sup> weapons to the ground

80

And hear the sentence of your moved <sup>9</sup> prince.

Three civil brawls bred of an airy <sup>10</sup> word

By thee, Old Capulet and Montague,

1 *ancient citizens*

(1) aged citizens of Verona; (2) the inhabitants of Verona, who for many years have possessed the rights associated with citizenship. The second sense of the phrase conveys the affront to a venerable tradition of civility that is threatened by the feud between the Montagues and the Capulets.

2 *grave-beseeming ornaments*

(1) appropriately solemn attire; (2) garments appropriate for the grave (i.e., for burial)

3 *If ever you disturb our streets again, ... forfeit of the peace.*

In his *Discourses* (1531), the Italian political theorist Niccolò Machiavelli advises the prince to deal harshly with feuding factions. Machiavelli considers three options for imposing unity on a "divided city": killing the faction leaders, banishing them, or forcing them to reconcile. He recommends execution and banishment as the most effective policies. At the end of the play, the Prince acknowledges that his policy of leniency toward the feuding households has failed to prevent further bloodshed. At various times during her reign, Queen Elizabeth had attempted to limit urban violence by issuing proclamations against carrying

long rapiers and handguns; nonetheless, she largely ignored the kind of violence regularly committed by courtiers and noblemen. Queen Elizabeth did, however, authorize harsh punishments for commoners who took part in the "unlawful great assemblies" that erupted in the streets of London.

4 *new abroad*

Newly into action

5 *close fighting*

Fighting at close quarters; brawling

6 *cut the winds, / Who, nothing hurt*

*withal*, hissed him in scorn  
i.e., slashed the air (with his sword) and, failing to be hurt, the air hissed back at him in scorn (the hiss being the whistle made by the rapier blade as it passed through the air). Tybalt is depicted here as a blowhard, a braggart who waves his sword about impressively but fails to do any actual harm.

7 *Came more and more and fought on part and part*

More and more people came and fought on one side or the other.

8 *either part*

Both sides

Have thrice disturbed the quiet of our streets,  
And made Verona's ancient citizens<sup>1</sup>

*aside* Cast by<sup>o</sup> their grave-beseeming ornaments<sup>2</sup>

To wield old partisans in hands as old,

*Rusted / venomous* Cankered<sup>o</sup> with peace, to part your cankered<sup>o</sup> hate.

If ever you disturb our streets again,

Your lives shall pay the forfeit of the peace.<sup>3</sup>

For this time, all the rest depart away.

You, Capulet, shall go along with me,

And, Montague, come you this afternoon

To know our farther pleasure in this case,

*public* To old Freetown, our common<sup>o</sup> judgment-place.

Once more, on pain of death, all men depart.

*They exit [except for Montague, Lady Montague, and Benvolio.]*

**Montague**

Who set this ancient quarrel new abroad?<sup>4</sup>

*nearly* Speak, nephew. Were you by<sup>o</sup> when it began?

**Benvolio**

Here were the servants of your adversary,

*before* And yours, close fighting<sup>5</sup> ere<sup>o</sup> I did approach.

I drew to part them. In the instant came

The fiery Tybalt, with his sword prepared,

Which, as he breathed defiance to my ears,

He swung about his head and cut the winds,

*before* Who,<sup>o</sup> nothing hurt *withal*, hissed him in scorn.<sup>6</sup>

While we were interchanging thrusts and blows,

Came more and more and fought on part and part,<sup>7</sup>

Till the Prince came, who parted either part.<sup>8</sup>

**Lady Montague**

O h, where is Romeo? Saw you him today?

Right glad I am he was not at this fray.<sup>9</sup>

1 before the worshipped sun / Peered forth  
the golden window of the east  
In Benvolio's metaphor, the sun  
appears at the eastern horizon as a  
lady might appear at and peer from  
her window, peering (or appearing)  
in order to see and to be seen.

2 drive  
i.e., drove, but an older form of the  
past tense, pronounced "driv"

3 sycamore  
A tree frequently associated with  
the unfortunate in love (perhaps  
punning on sick-amour)

4 I, measuring his affections by my own, /  
Which then most sought where most  
might not be found  
i.e., I estimated that his mood, like  
mine, led him to avoid the  
company of others at that time.

5 all so  
Just as

6 Aurora's  
The Roman goddess of the dawn

7 heavy  
Dejected; gloomy

8 Black and portentous must this humor prove  
i.e., something bad will inevitably  
come from his present mood.  
Romeo's black or melancholy humor  
suggests that he might be suffering  
from a condition referred to in the  
period as *erotomania*, or love  
madness. A typical account of this

malady appears in Jacques  
Ferrand's treatise *Erotomania* (1623;  
tr. English 1640), which describes  
how love enters through the eyes  
and assails the heart, deranging its  
victim's reason and causing him to  
cry, weep, gasp, speak

incoherently, and seek solitude.  
Although Romeo's idolization of  
Rosaline might seem to be "cured"  
by his more genuine romantic love  
for Juliet, a contemporary  
audience might have regarded the  
young lovers' antisocial and  
ultimately self-destructive passion  
as evidence of mental instability.  
In *The Anatomy of Melancholy* (1621),  
an encyclopedic analysis of the  
different causes and effects of  
melancholy, Robert Burton cites  
Romeo and Juliet as examples of  
love melancholics driven to suicide  
by this psychological malady.

9 importuned him  
Urged him (to reveal the cause of  
his sadness)

**Benvolio**

Madam, an hour before the worshipped sun  
Peered forth the golden window of the east,<sup>1</sup>  
A troubled mind drive<sup>2</sup> me to walk abroad,<sup>o</sup>  
Where, underneath the grove of sycamore<sup>3</sup>  
That westward rooteth<sup>o</sup> from this city side,  
So early walking did I see your son.

outdoors

grows

aware

hiding place

mood

him who

Towards him I made, but he was ware<sup>o</sup> of me

And stole into the covert<sup>o</sup> of the wood.

I, measuring his affections by my own,<sup>o</sup>  
Which then most sought where most might not be found,<sup>4</sup>  
Being one too many by my weary self,  
Pursued my humor,<sup>o</sup> not pursuing his,  
And gladly shunned who<sup>o</sup> gladly fled from me.

**Montague**

Many a morning hath he there been seen,  
With tears augmenting the fresh morning's dew,  
Adding to clouds more clouds with his deep sighs.  
But all so<sup>5</sup> soon as the all-cheering sun  
Should in the farthest east begin to draw  
The shady curtains from Aurora's<sup>6</sup> bed,  
Away from light steals home my heavy<sup>7</sup> son  
And private in his chamber pens himself,  
Shuts up his windows, locks fair daylight out,  
And makes himself an artificial night.  
Black and portentous must this humor prove,<sup>8</sup>  
Unless good counsel may the cause remove.

**Benvolio**

My noble uncle, do you know the cause?

**Montague**

I neither know it nor can learn of him.

**Benvolio**

Have you importuned him<sup>9</sup> by any means?

69

- 1 bit with an envious worm  
Destroyed from within by a  
malicious grub or bug
- 2 same  
Many editors amend this to "sun,"  
but Renaissance gardening texts  
regularly note the importance of  
good air for successful growing.
- 3 I'll know his grievance or be much  
denied.  
I'll find out what's troubling him or  
force him to refuse directly to tell  
me.
- 4 But new  
Just now

**Montague**

Both by myself and many other friends, 140

But he, his own affections' counselor,

*i. e., wisely* Is to himself—I will not say how true,<sup>o</sup>

*hidden* But to himself so secret and so close,<sup>o</sup>

*investigation / disclosure* So far from sounding<sup>o</sup> and discovery,<sup>o</sup>

As is the bud bit with an envious worm<sup>1</sup> 145

*it / petals* Ere he<sup>o</sup> can spread his sweet leaves<sup>o</sup> to the air

Or dedicate his beauty to the same.<sup>2</sup>

Could we but learn from whence his sorrows grow,

We would as willingly give cure as know.

Enter **Romeo**.

**Benvolio**

See where he comes. So please you, step aside. 150

I'll know his grievance or be much denied.<sup>3</sup>

**Montague**

*fortunate* I would<sup>o</sup> thou wert so happy<sup>o</sup> by thy stay

*confession* To hear true shrift.<sup>o</sup>—Come, madam, let's away.

[**Montague and Lady Montague**] exit.

**Benvolio**

*morning* Good morrow,<sup>o</sup> cousin.

**Romeo**

Is the day so young?

**Benvolio**

But new<sup>4</sup> struck nine.

**Romeo**

Ay me! Sad hours seem long. 155

Was that my father that went hence so fast?

**Benvolio**

It was. What sadness lengthens Romeo's hours?

- 1 love, so gentle in his view, / Should be so tyrannous and rough in proof  
Love, which is so calm and sweet tempered in appearance, turns out to be domineering and harsh when it is experienced.
- 2 love, whose view is muffled still  
i.e., Cupid, whose eyes are always blindfolded. Cupid, the classical god of love, was traditionally depicted as a young, winged boy who was blind or blindfolded. His inability to see was often interpreted as an emblem of the irrational passion.
- 3 see pathways to his will  
See ways to realize his (Cupid's) desires (by making human beings fall in love).
- 4 Here's much to do with hate but more with love.  
i.e., the two families are responsible for this recent street brawl but, more importantly, also for my love (since Rosaline is a Capulet; see 1.2.70 and 84).
- 5 O brawling love, O loving hate, / O anything of nothing first created  
Romeo's oxymora (conjoined opposites such as loving hate) were a staple of 16th-century love poetry and identify him as a conventional lover in the Petrarchan

tradition. The 14th-century Italian poet Francesco Petrarca ("Petrarch" in English) was widely known in England primarily for his sonnets, which were addressed to the idealized Laura. The conventions of Petrarchan poetry, many of which are manifested by Romeo, include the male lover's distant adoration of a chaste woman who embodies all the beauties of the universe (hence, the endless comparisons of her features to flowers, stars, perfumes, angels, gold, precious stones, and so on); the definition of genuine love as a divinely inspired passion for the beloved's perfection, not as a desire for sexual consummation; and the lover's experience of his intense passion in terms of illness, religious worship, or war. (See LONGER NOTE on page 329.)

- 6 Misshapen chaos of well-seeming forms  
A chaos (a disordered mass) made up of well-seeming forms (i.e., beautiful objects) is a powerful symbol of sensory confusion, expressive of Romeo's difficulty in understanding what he feels and perceives.
- 7 This love feel I, that feel no love in this.  
i.e., I feel this love for Rosaline, but not for this brawling.

**Romeo**

Not having that, which, having, makes them short.

**Benvolio**

In love?

**Romeo**

Out.

160

**Benvolio**

Of love?

**Romeo**

with whom

Out of her favor where<sup>o</sup> I am in love.

**Benvolio**

Alas, that love, so gentle in his view,  
Should be so tyrannous and rough in proof.<sup>1</sup>

**Romeo**

Alas, that love, whose view is muffled still,<sup>2</sup>  
Should, without eyes, see pathways to his will.<sup>3</sup>  
Where shall we dine? O me! What fray was here?  
Yet tell me not, for I have heard it all.

165

Here's much to do with hate but more with love.<sup>4</sup>  
Why then, O brawling love, O loving hate,

170

O anything of nothing first created!<sup>5</sup>  
O heavy lightness, serious vanity,  
Misshapen chaos of well-seeming forms!<sup>6</sup>  
Feather of lead, bright smoke, cold fire, sick health,  
Still-waking<sup>o</sup> sleep that is not what it is!

175

This love feel I, that feel no love in this.<sup>7</sup>  
Dost thou not laugh?

**Benvolio**

No, coz,<sup>o</sup> I rather weep.

**Romeo**

Good heart, at what?

**Benvolio**

At thy good heart's oppression.<sup>o</sup>

61

- 1 Which thou wilt propagate to have it pressed / With more of thine  
i.e., the burden of your concern for me only makes my own troubles multiply.
- 2 A choking gall, and a preserving sweet  
i.e., a bitter thing that proves fatal, and a sweet thing that sustains
- 3 An if  
if
- 4 in sadness  
Romeo plays on Benvolio's use of the phrase in line 193, but here it means also: (1) in earnest; and (2) unhappily.
- 5 A word ill urged to one that is so ill  
Romeo charges Benvolio with insensitively using the word *sadness* (in line 193) to Romeo, who is seriously lovesick.
- 6 aimed so near  
Figured as much (said sarcastically)

**Romeo**

Why, such is love's transgression.  
Griefs of mine own lie heavy in my breast, 180  
Which thou wilt propagate to have it pressed  
With more of thine. <sup>1</sup> This love that thou hast shown  
Doth add more grief to too much of mine own.  
*vapor* Love is a smoke made with the fume<sup>o</sup> of sighs:  
*purified* Being purged, <sup>o</sup> a fire sparkling in lovers' eyes; 185  
*agitated* Being vexed, <sup>o</sup> a sea nourished with loving tears.  
*judicious* What is it else? A madness most discreet, <sup>o</sup>  
A choking gall, and a preserving sweet. <sup>2</sup>  
Farewell, my coz.

**Benvolio**

*Wait* Soft! <sup>o</sup> I will go along.  
An if<sup>3</sup> you leave me so, you do me wrong. 190

**Romeo**

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

**Benvolio**

*all seriousness* Tell me, in sadness, <sup>o</sup> who is that you love.

**Romeo**

What? Shall I groan and tell thee?

**Benvolio**

Groan? Why, no. But sadly tell me who. 195

**Romeo**

A sick man in sadness<sup>4</sup> makes his will,  
A word ill urged to one that is so ill.<sup>5</sup>  
In sadness, cousin, I do love a woman.

**Benvolio**

I aimed so near<sup>6</sup> when I supposed you loved.

**Romeo**

A right good markman! And she's fair I love. 200

1 fair mark

A worthy target, although *fair* also means "beautiful," while *mark* can refer to the female genitals.

2 Dian's wit

i.e., she possesses the wisdom and skill associated with the goddess Diana. Diana was the Roman deity of the hunt and of chastity and would therefore not be easily tricked by a pursuing suitor.

3 th' encounter of assailing eyes

Romeo uses military language here. An *encounter* is an armed clash, and the lover's eyes *assail* the lady just as troops would attempt to overthrow a guarded fortress.

4 Nor ope her lap to saint-seducing gold

Romeo alludes to the classical myth of Danaë, a mortal woman impregnated when Jove, king of the gods, came to her as a shower of gold poured in her lap.

5 her store

i.e., everything that she possesses

6 in that sparing makes huge waste

A paradox: by being *sparing* (thrifty) with her sexuality, Rosaline wastes her own beauty by preventing it from being passed on to succeeding generations.

7 'Tis the way / To call hers, exquisite, in question more.

It (i.e., looking at other women) would serve only to bring her extraordinary beauty more into his thoughts.

8 fortunate masks

i.e., lucky masks. Aristocratic women often wore masks at public events (as at the party in 1.5) to hide their features; Romeo considers those masks *happy* because of their physical intimacy with the women they conceal.

**Benvolio**

A right fair mark, <sup>1</sup> fair coz, is soonest hit.

**Romeo**

Well, in that hit you miss. She'll not be hit  
With Cupid's arrow. She hath Dian's wit, <sup>2</sup>

*armor*

And, in strong proof<sup>o</sup> of chastity well armed,

*Cupid's / unaffected*

From love's<sup>o</sup> weak, childish bow she lives uncharmed. <sup>o</sup> 205

*undergo*

She will not stay<sup>o</sup> the siege of loving terms,

*endure*

Nor bide<sup>o</sup> th' encounter of assailing eyes, <sup>3</sup>

Nor ope her lap to saint-seducing gold. <sup>4</sup>

Oh, she is rich in beauty, only poor

That when she dies, with beauty dies her store. <sup>5</sup> 210

**Benvolio**

*always*

Then she hath sworn that she will still<sup>o</sup> live chaste?

**Romeo**

She hath, and in that sparing makes huge waste, <sup>6</sup>

For beauty, starved with her severity,

*more generations*

Cuts beauty off from all posterity. <sup>o</sup>

She is too fair, too wise, wisely too fair, 215

*Heaven*

To merit bliss<sup>o</sup> by making me despair.

*sworn not*

She hath forsworn<sup>o</sup> to love, and in that vow

Do I live dead that live to tell it now.

**Benvolio**

Be ruled by me: forget to think of her.

**Romeo**

Oh, teach me how I should forget to think. 220

**Benvolio**

By giving liberty unto thine eyes;

Examine other beauties.

**Romeo**

'Tis the way

To call hers, exquisite, in question more. <sup>7</sup>

These fortunate masks<sup>o</sup> that kiss fair ladies' brows,

5  
2



- 1 *puts us in mind*  
Suggest to us
- 2 *a note / Where I may read who passed*  
*that passing fair*  
i.e., a reminder of the beauty  
(Rosaline) who surpasses all other  
beautiful women:
- 3 *I'll pay that doctrine or else die in debt.*  
i.e., I'll teach you that (how to  
forget) or else I will die still trying.  
Benvolio puns on *pay* and *debt*,  
which was pronounced the same as  
"death."

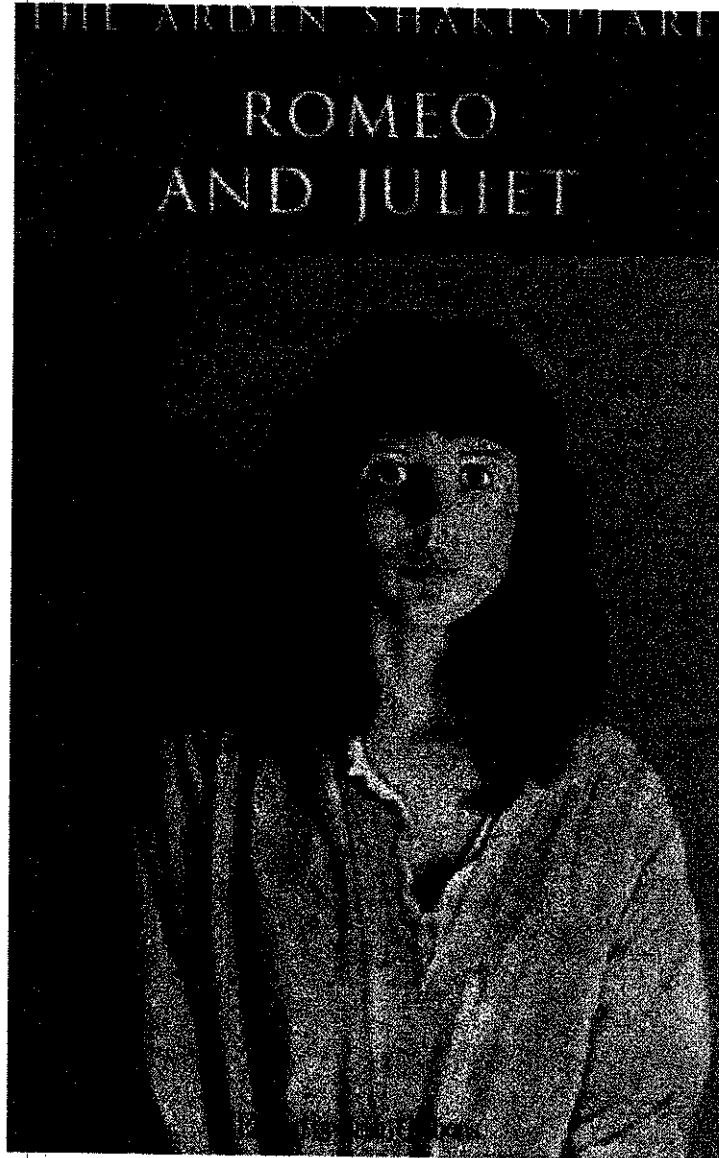
Being black, puts us in mind<sup>1</sup> they hide the fair. 225  
*struck* He that is stricken<sup>o</sup> blind cannot forget  
 The precious treasure of his eyesight lost.  
*woman/surpassingly* Show me a mistress<sup>o</sup> that is passing<sup>o</sup> fair;  
 What doth her beauty serve but as a note  
 Where I may read who passed that passing fair?<sup>2</sup> 230  
 Farewell. Thou canst not teach me to forget.

**Benvolio**

I'll pay that doctrine or else die in debt.<sup>3</sup> *They exit.*

To be given to level five:

Shakespeare, William. *Romeo and Juliet*. Ed. Brian Gibbons. London: Methuen, 1980. Print.



Shakespeare, William. *Romeo and Juliet*. Ed. Brian Gibbons. London: Methuen, 1980. Print.

**Text Only:**

**ACT I**

**PROLOGUE**

Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
Whose misadventured piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.

**SCENE I. Verona. A public place.**

*Enter SAMPSON and GREGORY, of the house of Capulet, armed with swords and bucklers*

**SAMPSON**

Gregory, o' my word, we'll not carry coals.

**GREGORY**

No, for then we should be colliers.

**SAMPSON**

I mean, an we be in choler, we'll draw.

**GREGORY**

Ay, while you live, draw your neck out o' the collar.

**SAMPSON**

I strike quickly, being moved.

**GREGORY**

But thou art not quickly moved to strike.

**SAMPSON**

A dog of the house of Montague moves me.

**GREGORY**

To move is to stir; and to be valiant is to stand:  
therefore, if thou art moved, thou runn'st away.

**SAMPSON**

A dog of that house shall move me to stand: I will  
take the wall of any man or maid of Montague's.

**GREGORY**

That shows thee a weak slave; for the weakest goes  
to the wall.

**SAMPSON**

True; and therefore women, being the weaker vessels,  
are ever thrust to the wall: therefore I will push  
Montague's men from the wall, and thrust his maids  
to the wall.

**GREGORY**

The quarrel is between our masters and us their men.

**SAMPSON**

'Tis all one, I will show myself a tyrant: when I  
have fought with the men, I will be cruel with the  
maids, and cut off their heads.

**GREGORY**

The heads of the maids?

**SAMPSON**

Ay, the heads of the maids, or their maidenheads;  
take it in what sense thou wilt.

**GREGORY**

They must take it in sense that feel it.

**SAMPSON**

Me they shall feel while I am able to stand: and  
'tis known I am a pretty piece of flesh.

**GREGORY**

'Tis well thou art not fish; if thou hadst, thou  
hadst been poor John. Draw thy tool! here comes  
two of the house of the Montagues.

**SAMPSON**

My naked weapon is out: quarrel, I will back thee.

**GREGORY**

How! turn thy back and run?

**SAMPSON**

Fear me not.

**GREGORY**

No, marry; I fear thee!

**SAMPSON**

Let us take the law of our sides; let them begin.

**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.

*Enter ABRAHAM and BALTHASAR*

**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**

[Aside to GREGORY] 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**

Well, sir.

**GREGORY**

Say 'better:' here comes one of my master's kinsmen.

**SAMPSON**

Yes, better, sir.

**ABRAHAM**

You lie.

**SAMPSON**

Draw, if you be men. Gregory, remember thy swashing blow.

*They fight*

*Enter BENVOLIO*

**BENVOLIO**

Part, fools!

Put up your swords; you know not what you do.

*Beats down their swords*

*Enter TYBALT*

**TYBALT**

What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

**BENVOLIO**

I do but keep the peace: put up thy sword,

Or manage it to part these men with me.

**TYBALT**

What, drawn, and talk of peace! I hate the word,

As I hate hell, all Montagues, and thee:

Have at thee, coward!

*They fight*

*Enter, several of both houses, who join the fray; then enter Citizens, with clubs*

**First Citizen**

Clubs, bills, and partisans! strike! beat them down!  
Down with the Capulets! down with the Montagues!

*Enter CAPULET in his gown, and LADY CAPULET*

**CAPULET**

What noise is this? Give me my long sword, ho!

**LADY CAPULET**

A crutch, a crutch! why call you for a sword?

**CAPULET**

My sword, I say! Old Montague is come,  
And flourishes his blade in spite of me.

*Enter MONTAGUE and LADY MONTAGUE*

**MONTAGUE**

Thou villain Capulet,--Hold me not, let me go.

**LADY MONTAGUE**

Thou shalt not stir a foot to seek a foe.

*Enter PRINCE, with Attendants*

**PRINCE**

Rebellious subjects, enemies to peace,  
Profaners of this neighbour-stained steel,--  
Will they not hear? What, ho! you men, you beasts,  
That quench the fire of your pernicious rage  
With purple fountains issuing from your veins,  
On pain of torture, from those bloody hands  
Throw your mistemper'd weapons to the ground,  
And hear the sentence of your moved prince.  
Three civil brawls, bred of an airy word,  
By thee, old Capulet, and Montague,  
Have thrice disturb'd the quiet of our streets,  
And made Verona's ancient citizens  
Cast by their grave beseeming ornaments,  
To wield old partisans, in hands as old,  
Canker'd with peace, to part your canker'd hate:  
If ever you disturb our streets again,  
Your lives shall pay the forfeit of the peace.

For this time, all the rest depart away:  
You Capulet; shall go along with me:  
And, Montague, come you this afternoon,  
To know our further pleasure in this case,  
To old Free-town, our common judgment-place.  
Once more, on pain of death, all men depart.

*Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO*

**MONTAGUE**

Who set this ancient quarrel new abroad?  
Speak, nephew, were you by when it began?

**BENVOLIO**

Here were the servants of your adversary,  
And yours, close fighting ere I did approach:  
I drew to part them: in the instant came  
The fiery Tybalt, with his sword prepared,  
Which, as he breathed defiance to my ears,  
He swung about his head and cut the winds,  
Who nothing hurt withal hiss'd him in scorn:  
While we were interchanging thrusts and blows,  
Came more and more and fought on part and part,  
Till the prince came, who parted either part.

**LADY MONTAGUE**

O, where is Romeo? saw you him to-day?  
Right glad I am he was not at this fray.

**BENVOLIO**

Madam, an hour before the worshipp'd sun  
Peer'd forth the golden window of the east,  
A troubled mind drave me to walk abroad;  
Where, underneath the grove of sycamore  
That westward rooteth from the city's side,  
So early walking did I see your son:  
Towards him I made, but he was ware of me  
And stole into the covert of the wood:  
I, measuring his affections by my own,  
That most are busied when they're most alone,  
Pursued my humour not pursuing his,  
And gladly shunn'd who gladly fled from me.

**MONTAGUE**



Many a morning hath he there been seen,  
With tears augmenting the fresh morning dew.  
Adding to clouds more clouds with his deep sighs;  
But all so soon as the all-cheering sun  
Should in the furthest east begin to draw  
The shady curtains from Aurora's bed,  
Away from the light steals home my heavy son,  
And private in his chamber pens himself,  
Shuts up his windows, locks far daylight out  
And makes himself an artificial night:  
Black and portentous must this humour prove,  
Unless good counsel may the cause remove.

**BENVOLIO**

My noble uncle, do you know the cause?

**MONTAGUE**

I neither know it nor can learn of him.

**BENVOLIO**

Have you importuned him by any means?

**MONTAGUE**

Both by myself and many other friends:  
But he, his own affections' counsellor,  
Is to himself--I will not say how true--  
But to himself so secret and so close,  
So far from sounding and discovery,  
As is the bud bit with an envious worm,  
Ere he can spread his sweet leaves to the air,  
Or dedicate his beauty to the sun.  
Could we but learn from whence his sorrows grow.  
We would as willingly give cure as know.

*Enter ROMEO*

**BENVOLIO**

See, where he comes: so please you, step aside;  
I'll know his grievance, or be much denied.

**MONTAGUE**

I would thou wert so happy by thy stay,  
To hear true shrift. Come, madam, let's away.

*Exeunt MONTAGUE and LADY MONTAGUE*

**BENVOLIO**

Good-morrow, cousin.

**ROMEO**

Is the day so young?

**BENVOLIO**

But new struck nine.

**ROMEO**

Ay me! sad hours seem long.

Was that my father that went hence so fast?

**BENVOLIO**

It was. What sadness lengthens Romeo's hours?

**ROMEO**

Not having that, which, having, makes them short.

**BENVOLIO**

In love?

**ROMEO**

Out--

**BENVOLIO**

Of love?

**ROMEO**

Out of her favour, where I am in love.

**BENVOLIO**

Alas, that love, so gentle in his view,  
Should be so tyrannous and rough in proof!

**ROMEO**

Alas, that love, whose view is muffled still,  
Should, without eyes, see pathways to his will!  
Where shall we dine? O me! What fray was here?  
Yet tell me not, for I have heard it all.  
Here's much to do with hate, but more with love.  
Why, then, O brawling love! O loving hate!  
O any thing, of nothing first create!  
O heavy lightness! serious vanity!  
Mis-shapen chaos of well-seeming forms!  
Feather of lead, bright smoke, cold fire,  
sick health!  
Still-waking sleep, that is not what it is!

This love feel I, that feel no love in this.  
Dost thou not laugh?

**BENVOLIO**

No, coz, I rather weep.

**ROMEO**

Good heart, at what?

**BENVOLIO**

At thy good heart's oppression.

**ROMEO**

Why, such is love's transgression.  
Griefs of mine own lie heavy in my breast,  
Which thou wilt propagate, to have it prest  
With more of thine: this love that thou hast shown  
Doth add more grief to too much of mine own.  
Love is a smoke raised with the fume of sighs;  
Being purged, a fire sparkling in lovers' eyes;  
Being vex'd a sea nourish'd with lovers' tears:  
What is it else? a madness most discreet,  
A choking gall and a preserving sweet.  
Farewell, my coz.

**BENVOLIO**

Soft! I will go along;  
An if you leave me so, you do me wrong.

**ROMEO**

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

**BENVOLIO**

Tell me in sadness, who is that you love.

**ROMEO**

What, shall I groan and tell thee?

**BENVOLIO**

Groan! why, no.  
But sadly tell me who.

**ROMEO**

Bid a sick man in sadness make his will:  
Ah, word ill urged to one that is so ill!  
In sadness, cousin, I do love a woman.

**BENVOLIO**

I aim'd so near, when I supposed you loved.

**ROMEO**

A right good mark-man! And she's fair I love.

**BENVOLIO**

A right fair mark, fair coz, is soonest hit.

**ROMEO**

Well, in that hit you miss: she'll not be hit  
With Cupid's arrow; she hath Dian's wit;  
And, in strong proof of chastity well arm'd,  
From love's weak childish bow she lives unharm'd.  
She will not stay the siege of loving terms,  
Nor bide the encounter of assailing eyes,  
Nor ope her lap to saint-seducing gold:  
O, she is rich in beauty, only poor,  
That when she dies with beauty dies her store.

**BENVOLIO**

Then she hath sworn that she will still live chaste?

**ROMEO**

She hath, and in that sparing makes huge waste,  
For beauty starved with her severity  
Cuts beauty off from all posterity.  
She is too fair, too wise, wisely too fair,  
To merit bliss by making me despair:  
She hath forsworn to love, and in that vow  
Do I live dead that live to tell it now.

**BENVOLIO**

Be ruled by me, forget to think of her.

**ROMEO**

O, teach me how I should forget to think.

**BENVOLIO**

By giving liberty unto thine eyes;  
Examine other beauties.

**ROMEO**

'Tis the way  
To call hers exquisite, in question more:  
These happy masks that kiss fair ladies' brows  
Being black put us in mind they hide the fair;  
He that is stricken blind cannot forget

The precious treasure of his eyesight lost:  
Show me a mistress that is passing fair,  
What doth her beauty serve, but as a note  
Where I may read who pass'd that passing fair?  
Farewell: thou canst not teach me to forget.

**BENVOLIO**

I'll pay that doctrine, or else die in debt.

*Exeunt*

**The Romeo and Juliet Project: Teaching Shakespeare to English Language Learners**  
**Lesson Plan 4: Finish Reading**  
**Unit: Romeo and Juliet for ELLs**  
**Salem State University**  
**School of Education**

## **I. Setting the Stage**

### **A. Curriculum Framework Standards**

Standard (PreK-4) 2.2: Read plays and stories and identify characters, setting, and action  
ELA Standard (1) 4: Read with sufficient accuracy and fluency to support comprehension.

- a.) Read grade-level text with purpose and understanding.
- b.) Read grade-level text orally with accuracy, appropriate rate, and expression on successive readings.
- c.) Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

### **B. Generative Topic**

The focus of this lesson is for the students to continue reading. They should continue reading their script and making sense of the script. We will go over common words that the students don't understand. For homework, each student in the class is going to take one word and create a word wall of common words that the class is having trouble with.

### **C. Measurable Objectives**

- Students will attempt to understand difficult words used in the script.
- Students will be able to work together to decipher the script they have to make sure the entire group knows what is going on.
- Students will be able to finish reading the first act in their version of the script.

### **D. End of Lesson Assessment**

To assess student's understanding, each student is going to have to create a word wall. This will be a piece of construction paper that has the word on it, where the word was found, a picture to describe the word, a definition in their own words and a sentence where the word is used in it. This is going to help me to know that students are trying to understand words they don't know and have the necessary resources to do so. To assess their understanding of the script, I will be going around and checking in with each group and ask them what is going on in this act. They will also be assessed in their final performance.

## **II. Content of the Lesson**

### **A. Content and Skills**

The students have already read the first half of the script, so they will be continuing the second half. Students should pay attention to words they don't know because they are going to have to choose a word to research and create a word wall with their words.

### **B. Rationale**

This lesson is important because each group is going to perform one scene of this first act so that the entire class gets to see the whole act. This lesson is important to finish the first act of the

play. It is also important because they should be able to pick out vocabulary words they don't know and investigate their meaning.

### **III. Knowledge of Students**

Knowing the students is going to matter for this scene because they are finishing the script and looking up vocabulary words. A script that doesn't include difficult vocabulary words is not going to help the students to create a word bank because they are going to know all the words. Since the students are so varied in their knowledge of English, this lesson is important because it is helping them to learn vocabulary words they don't know. It is helpful to know who the students are because then I can fill in other vocabulary words on the word wall.

Knowing the students also matters because it is going to depend on how to change the lesson for each of the students. Since this lesson is the same as the previous lesson, students will continue to need the same support they needed in the last lesson but now they will be writing about a word so they need more support when writing.

#### **Level 1 Entering:**

**Listening:** Since most of this lesson plan involved reading, the level one students are going to get a comic book version of Act 1 of *Romeo and Juliet*. The students in the group will read along and the level one students will listen and match the information orally to the pictures so they can also follow along. This will be things like, "Romeo walked into the room" and they will see a few comic strips of Romeo walking into the room.

**Writing:** Students are going to be writing about a definition of a word they look up that they don't understand. The students at this level are able to produce short answer responses to oral questions with visual support. The students will pick a word and be given a picture for that word by me. They will then write short responses to the picture and the word about what they think the word means.

**Speaking:** When students are speaking, they are going to have words in front of them and a student will sit along with them and have them repeat words and short phrases because at level one they are able to do that. These students should be given a chance to speak and they will need this extra support to help them.

**Reading:** While reading, students will be reading along with others speaking the parts, which is going to help them. It will also help them that this version of the first act is visual because they are able to match words and phrases to the visual representations so that they can follow along with everyone else.

#### **Level 2 Beginning:**

**Listening:** For most of this lesson, students will either be listening or speaking. At the second level, students are able to match oral descriptions to visually represented examples and since these students are going to be given a comic book version of *Romeo and Juliet*, they are going to be matching oral descriptions to the pictures that they are given.

**Writing:** At this level, the students are going to need support when writing by being given a graphic organizer for their word. For each student, they will be given a graphic organizer and a model from me about what the word means and a picture for the word. The students will take notes on their graphic organizer on research they look up about their word.

**Speaking:** When students start to talk about *Romeo and Juliet*, students might need support to understand what is going on but they are able to ask WH- questions to understand meaning, so the students in the class are going to help these students.

**Reading:** Students at this level are able to locate the main ideas in sentences. These students are also going to get the comic book version of *Romeo and Juliet*, so they should have enough support to figure out what the main ideas are as well as the characters and who they are.

### **Level 3 Developing**

**Listening:** The students at this level will be given a modern English translation of *Romeo and Juliet*. Since they won't need as much extra support when listening to the story, they will be given a modern English translation without any pictures of the first act. The students at this level are able to distinguish main ideas from sentences spoken so they will not need as much support with visuals as level one or two students.

**Writing:** At this level, students are not going to need much more support because they are able to complete reports from templates, as well as outline ideas and details using their graphic organizers. If the students are given a graphic organizer, just as everyone else they should be able to complete this lesson and their word on the word wall.

**Speaking:** Students won't need much support because they are able to compare and contrast features using general and specific language. This means they will be able to compare and contrast features in the story and traits of the character. The questions I will pose for the students to talk about will include talking about the characters, comparing and contrasting them.

**Reading:** The students at this level are going to have enough support because they are able to answer information based in the text. The discussions students will have after reading will be about the text, what is happening in the text and who the characters are and what happens to them.

### **Level 4 Expanding:**

**Listening:** Students at this level are going to be given a slightly less modern version of *Romeo and Juliet* because they are able to distinguish the multiple meanings of a word that is spoken orally so they will not need as much support in their version of *Romeo and Juliet* as the other level of students.

**Writing:** The students at this level will not need much more support either because they are able to summarize content from texts so when they research the words, they will be able to summarize the definition in order to write it in their graphic organizer.

**Speaking:** The students at this level are able to take a stance and use evidence to defend it. When the students are discussing the characters, the students will be able to back up their opinion with the evidence they have listened to and read.

**Reading:** The students at this level are also going to have enough support with what is happening in this lesson because they are able to compare and contrast characters, information and events that happen in the story.

### **Level 5 Bridging:**

**Listening:** Students at this level aren't going to need much support because they are able to distinguish between differences in speech and register, as well as sarcasm and humor. They are going to need a lot of support when translating Shakespeare's version but I think with



definitions and the help from the other students in the groups, the students will be able to figure out what is happening in the act.

**Writing:** The students at this level are also going to have enough support with their graphic organizers because they are able to write original pieces, so they should be able to develop a sentence for their words based on the information they are given.

**Speaking:** Students at this level won't need any support when speaking because they are able to give presentations on grade level material, as well as negotiate meaning in groups so they should be able to do everything that is asked of them in this lesson.

**Reading:** Students at this level are also going to have enough support in this lesson because they are able to draw conclusions from different sources of informational text.

#### **IV. Preparation for the Procedures:**

##### **Materials**

This lesson needs construction paper, glue, and scissors because if the students finish early, they can begin to work on their vocabulary word. Students also need the copy of their scripts and I will have extras so that if someone forgets their script, they will have something to do.

#### **V. Sequence of Teaching-Procedures**

##### **A. Beginning of the Lesson**

To immediately engage students in the lesson, we will review what happened in the first half of the first act yesterday. I will put up the timeline of events and we will go over the rest of the events in the first act. This will help the students to better understand today's lesson because we just talked about what happened in the first half of the act that now they will be reading and discussing the second half of the act. The review will take the first ten minutes of class time. This can be longer if students are confused about something that happens or are totally lost in the plot. They should not be, but if they are we will stop and discuss what they are having difficulty with and as a class we will problem solve together to make sure everyone is on the same page.

##### **B. Middle of Lesson**

For the middle of the lessons, students will continue reading. They should have already seen words they did not know in the first half of the act and tried to decipher them. After they have read the second half of the first act of *Romeo and Juliet*, they will pick a word to discover more about that word for a word wall that will hang up in the class. This will take the remaining 65 minutes of class time because I want to make sure that the students understand what is happening. If the students don't have time to finish their vocabulary word, or even start it, they will be able to take home some supplies if they need it to finish up their vocabulary word for homework.

##### **C. Extension and Enrichment Activities during Class Time**

If students happen to finish early, they will begin on their word for the word wall. If students also finish their word for the word wall, they will create another word because there is definitely more than one word that the students do not know.

##### **D. End of Lesson**

During the next class, we will begin to discuss the second half of the first act because the students will pick and begin staging their scenes to perform for the class. I will know students

have understood and followed along with what is happening during that class period. This will be the first ten minutes of the next lesson. I will also help students process the experience by having them create their word wall word because hopefully they will learn something new and the dialogue will make more sense to them.

## **VI. Reflection after Teaching**

### **A. Looking at Student Performance**

Since it is very difficult to get the necessary population for this unit plan, I will take this time to reflect on the lesson. The first measurable objective that the students should meet in this lesson is understanding difficult words in the script. If there aren't any difficult words for them, the script they are using is not challenging enough for them. They should leave this day knowing at least one new word. The next measurable objective is that students are going to be able to work together to understand what's going on in the first act. I will also help them with this task because I will be going around and checking in with each of the groups to make sure they know the events of act one. Finally, students should be able to finish reading the first act of their version of the script. This is important because they can take art supplies and dictionaries home to do their vocabulary word, but they need to finish reading their script with their group members in class.

### **B. Looking at Teaching**

I think some things that are going to go well in this lesson plan is checking in with the students. I want to make sure that they know what's happening in the first act, and if necessary we can draw out another timeline so that they are able to see exactly what is happening. I think breaking the students up into different groups is also effective because then the ELLs will only have a few people to speak in front of before they show their scene to the entire class. Not only do I want them to learn vocabulary words but I also want them to gain a confidence of speaking in front of people and reading or repeating lines. Some challenges I can foresee are that some students may not understand anything that is happening in the first act. For this I will create another timeline with them on paper so that they can see what goes on. I will also use the timeline they created for all of *Romeo and Juliet* so they can see that their work is going to help them further.

# My Word Wall Word

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

**Directions:** Answer each part of the graphic organizer and then cut out or write out your word onto construction paper to be put up on the word wall.

MY WORD:

DEFINITION:

WHERE I FOUND THE DEFINITION:

PICTURE TO REPRESENT THE WORD:

# My Word Wall Word Example

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

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

**Directions:** Answer each part of the graphic organizer and then cut out or write out your word onto construction paper to be put up on the word wall.

MY WORD:

HOTHEAD

DEFINITION:

a person who gets angry easily

WHERE I FOUND THE DEFINITION:

Merriam-Webster Dictionary

PICTURE TO REPRESENT THE WORD:



**The Romeo and Juliet Project: Teaching Shakespeare to English Language Learners**  
**Lesson Plan 5: Beginning Staging**  
**Unit: Romeo and Juliet for ELLs**  
**Salem State University**  
**School of Education**

**I. Setting the Stage**

**A. Curriculum Framework Standards**

Standard (PreK-4) 1.4: Create characters through physical movement, gesture, sound and/or speech, and facial expression.

Standard (5-8) 1.10: Use vocal acting skills such as breath control, diction, projection, inflection, rhythm, and pace to develop characterizations that suggest artistic choices.

Standard (5-8) 3.4: Identify and use appropriate vocabulary to describe kinds of stage spaces (e.g., proscenium, thrust, arena), stage directions, areas of the stage (e.g., upstage, downstage, stage right, stage left) and basic blocking techniques)

**B. Generative Topic**

The focus of this lesson is for groups to choose the scenes they will be performing for the class and to begin reading and staging the scenes. Since they have never learned how to stage a scene before, a bit of this lesson will focus on how to face the audience and project. This will be helpful to the students because they have already read the script aloud and they are only going to further their understanding by reading it aloud in front of their classmates. The focus of this lesson is that the point of this unit is to understand *Romeo and Juliet*, be exposed to Shakespeare and find out ways to understand a story if they have no idea what is going on, not become professional actors.

**C. Measurable Objectives**

- Students will be able to understand the basics of theatre to create a performance that all students can hear and see.
- Students will be able to understand all that is happening in the first act to be able to create a believable and interesting performance.
- Students will be able to work as an ensemble to perform a scene with a group and the entire first act as a class.

**D. End of Lesson Assessment**

The assessment of student's understanding of the lesson is going to be when they begin staging because they will have been taught how to stage so when they actually do it is when they will put that knowledge to use. To assess their understanding of staging completely is going to come at their final performance. I can walk around and help people during this lesson while they are rehearsing, but the most accurate assessment is going to come at their final performance.

**II. Content of the Lesson**

**A. Content and Skills**

When doing theatre, you always want to make sure to face an audience. The most common stage is proscenium. That is when the audience sits directly in front of you. This is the type of theatre we have and we will be using when performing these pieces. Performers must stand so that the

audience can see them, which means they should never show the audience their back. They should also project and be loud enough for the back rows to hear them. Projecting means to move your voice through the audience which they will do so by using their diaphragm. This basically means they should speak through their chest and stomach and make their sound go all the way to the wall of the room that is opposite them. When two characters are talking with each other, they should slightly face each other while also facing the audience. This is called cheating out, which means that the audience and the characters in the scene can see you.

### **B. Rationale**

This lesson is important because it teaches them how to stage their scenes for their final performance. This is important to them because if they ever have to speak in front of an audience, they will know the basics of how to stand and project their voice. The rest of the lesson is important because rehearsal is essential to a performance. If students don't get a chance to rehearse they won't know what they're doing so they need this time to themselves to work everything else.

### **III. Knowledge of Students**

Knowledge of the students matter because it will help me to understand the best way to get information across. How much of the lesson do I have to actually show to them in order for them to understand it? I will explain to the students the basics of staging and then show them what that will look like so they can emulate it in their own scene. The students range in age from 13-18 and are at varying levels in their knowledge and processing skills. To help the students, I will always tell them a definition and then have them put the definition into their own words to make sure they understand it.

Knowing your students is important because it is important when tailoring the lesson towards students at different levels.

#### **Level 1 Entering:**

**Listening:** Students are going to have to listen to each other and myself describe how to stand on stage and project their voice. Students are going to listen to how to stand on the stage and then I will show the students how to do this with a few volunteers. This is going to help them because they will match what they hear to what they see so they can do it themselves in their scene. They will also learn how to project by having them speak in their loudest voice possible so that everyone can hear. They shouldn't need extra support in this lesson.

**Writing:** Since there won't be any writing in this lesson, students will not need any extra support in order to complete the writing of this lesson.

**Speaking:** The students are going to be speaking when they deliver their lines in rehearsal. The students at this level are able to repeat words, short phrases, and memorized chunks of language. The students will be able to have their scripts with them so they should be able to repeat words. If they need extra support, someone in the group will be assigned to read the words to the student so the student can repeat the words after them.

**Reading:** The students are going to be reading their script and saying their lines out loud. The students at this level will have a comic book version of the script that they will perform on stage. The students will only have one part of the first act to perform. Since they will have a

visual representation of the script, the students at this level shouldn't need much more support when reading their script.

### **Level 2 Beginning:**

**Listening:** When students listen to directions, and then see how to hold their bodies so they are able to copy this when they are blocking their own scenes. They will also be told how to project their voice, which will be explained as using the loudest voice they can. The students at this level shouldn't need any more support in this lesson.

**Writing:** There is no writing in this lesson so the students do not need any extra support.

**Speaking:** Since students are going to be speaking when saying the lines they have in their scripts, the students at this level should not need any extra support because they are able to speak the lines that they have read.

**Reading:** The students at this level will also have a comic book version of the script. This will help the students because they will have a visual representation of what is happening in the script. Students at this level shouldn't need much extra support when reading their scripts because they are able to read and come up with the main ideas in sentences, so they should be able to read their scripts and understand what's happening.

### **Level 3 Developing:**

**Listening:** Students at this level are not going to need much more support either because they are able to evaluate the information in social, as well as academic conversations. They are going to be listening to the directions and seeing how to stand on the stage when they're reading their scripts, as well as how to use their loudest voice on stage.

**Writing:** Since there is no writing in this lesson, the students are not going to need extra support.

**Speaking:** The students at this level shouldn't need any extra support because the students are going to be speaking their lines and they only have to read their scripts and say the lines they have. If they need support reading the script, a student will be assigned to read them the lines so the student can repeat after them.

**Reading:** The students at this level are going to have a modern English translation of *Romeo and Juliet*. They do not need as much support in visual representation of the script. For the students at this level, they are able to apply multiple meanings of words, so they should be able to read a modern translation of the text.

### **Level 4 Expanding:**

**Listening:** Students at this level aren't going to need much support when listening to directions in this lesson because they should be able to listen and understand all of the directions.

**Writing:** There isn't any writing in this lesson so the students aren't going to need any extra support for this.

**Speaking:** Students at level 4 shouldn't need any extra support when speaking because they are able to repeat the lines after people have spoken the lines for them or they should be able to read the script on their own and speak their lines.

**Reading:** The students at this level are also going to receive a watered down version of *Romeo and Juliet*. By this, I mean that the language won't be exactly the same as the traditional version but it will not be a modern English translation. It is somewhere in between. They do not need as much visual representation of the script, but they are not at the level of being able to

read Shakespeare's English version of *Romeo and Juliet*. They are able to infer meaning from the text so they can be given a slightly harder version than the students at level three.

#### **Level 5 Bridging:**

**Listening:** Students at this level won't need more support when listening to the directions of this lesson and watching how to stand on the stage and how to project their voices.

**Writing:** There is no writing in this lesson so the students are not going to need any extra support here.

**Speaking:** Students at this level should not need any extra support when speaking because they should be able to speak their lines that they have and understand they need to do it as loud as they can.

**Reading:** The students at this level should be able to challenge themselves and read the Shakespeare version of *Romeo and Juliet*. These students will be grouped with the English speaking students in the class, so they will be able to get through the script because of the support they have in the group with them. They are also able to interpret grade-level literature, and Shakespeare is appropriate for high school level students.

#### **IV. Preparation for the Procedures:**

##### **Materials**

There are no materials required from me for this lesson. The students need to bring their scripts with them to class.

#### **V. Sequence of Teaching-Procedures**

##### **A. Beginning of the Lesson**

During the beginning of the lesson, students will review the plot of the play, but mostly what happens in the first act so that they understand what is going on in all the scenes to understand what is going on in their own scene. After we have done the review, we will go over the basics of theatre and how to stand in performance and project their voices. This should take 20 minutes just to make sure that everyone understands and is on the same page.

##### **B. Middle of Lesson**

During the middle of the lesson, the first act will be split up between all the groups (with one group taking one scene) so that we will get to see the entire first act through different groups performances. It doesn't matter that the students all have different scripts, they will be performing with the script that they have. Each script has the same information, they are just presented in a different way. Once students have gotten what part of the script they are going to be performing, they will begin to stage their part of the act. Students should know that they don't have to have the script memorized, but they should be familiar enough with it. This will take the remainder of the class, about forty minutes.

##### **C. Extension and Enrichment Activities during Class Time**

Since students have an entire part of an act to rehearse which may be a scene or more, none of the students should be finished early. If they do, I will ask to see their piece and then give them some direction on how to make it better and cleaner for when we perform these for the class after the next two lessons.



#### **D. End of Lesson**

To help students understand and process the experience, they will leave the class knowing that they should come in prepared the next class with any costumes and props they think they will need so they can rehearse with those in the next class. This will be happening in the last minute of the class.

### **VI. Reflection after Teaching**

#### **A. Looking at Student Performance**

Since it is very difficult to get the necessary population of students for this unit, I will take this time to reflect on the lesson plan I created. The first measurable objective that students should meet is that they will be able to understand the basics of theatre to create a performance everyone can see and hear. This is important because everyone should be able to hear and understand what is going on in each performance. It is also important for this that they meet the next measurable objective because they need to understand what is going on in the script to be able to perform the events for an audience. If they don't understand what is going on the audience is not going to understand what is going on. Finally, one of the most important objectives for me is that the students in each group can work together. At some point in life, they are going to have to work with other people and so if they can learn it now and excel at it now, that is only going to help them when working with their groups for these scenes.

#### **B. Looking at Teaching**

Giving the students visuals of everything is something that will go well with this lesson. Even if some students can understand the concept without a visual, the visual is only going to reinforce the concepts for them. Something else that will go well in this lesson is the constant review that I will be doing so the students understand the plot of the first act so they will only better understand their scene. Some challenges that I can see is that there will be one person in the group that will completely take over the scene and other groups members will not have their voice heard. This is difficult because this could happen in any group and I will just have to tackle these problems as they arise.

**The Romeo and Juliet Project: Teaching Shakespeare to English Language Learners**  
**Lesson Plan 6: Dress Rehearsal/Audience Participation**  
**Unit: Romeo and Juliet for ELLs**  
**Salem State University**  
**School of Education**

## **I. Setting the Stage**

### **A. Curriculum Framework Standards**

Standard (PreK-4) 1.4: Create characters through physical movement, gesture, sound and/or speech, and facial expression.

Standard (5-8) 1.10: Use vocal acting skills such as breath control, diction, projection, inflection, rhythm, and pace to develop characterizations that suggest artistic choices.

Standard (5-8) 3.4: Identify and use appropriate vocabulary to describe kinds of stage spaces (e.g., proscenium, thrust, arena), stage directions, areas of the stage (e.g., upstage, downstage, stage right, stage left) and basic blocking techniques)

Standard (PreK-4) 5.1: Describe and demonstrate audience skills of observing attentively and responding appropriately in classroom presentations, rehearsals, and live performance settings.

### **B. Generative Topic**

There are two main focuses of this lesson. The first is a dress rehearsal. This is going to be a rehearsal for half of the class time and then they will get a chance to show the audience a dress rehearsal so that the audience can see it and they can get feedback from the audience. The other focus of this lesson is for students to understand how to be a good audience member and how to give constructive feedback.

### **C. Measurable Objectives**

- Students will be able to be a responsive and respectful audience member for their peers.
- Students will be able to produce a full dress rehearsal for the class to see and give feedback.

### **D. End of Lesson Assessment**

I will assess student's understanding when they do their actual dress rehearsal. They will be given a grade for how their scene is at this stage and how well they are as an audience member. I want every audience member to give the group some feedback. It can be something the group should work on, something in the story they didn't understand, something they couldn't hear, etc. It is important that everyone speak so I know they were a respectful audience member and paying attention during the performances.

## **II. Content of the Lesson**

### **A. Content and Skills**

**Critiquing:** When critiquing, it is important to give the people what they are doing well so that they know and can keep doing that. After you have told them what they are doing well, include something they could work on. For one piece of praise, there should be a constructive criticism. This is important because people will only listen to what they did wrong so they need to know

something was done right. It is also important that the criticism be constructive. This means that when giving a criticism, advice should be offered on how to fix or improve. For example, "I couldn't tell that you were a maid at first. Maybe you could have a duster sticking out of your purse when you first enter?" That offers a suggestion that the production team could use or they might think of their own way, but at least they have that advice to improve on something.

**Being an audience member:** It is important that you pay attention to the performance going on. The people on the stage have worked very hard on this so you should not be dosing off or paying attention to something else. Also, your phone should be away because the actors on stage are actually there and can see the light emanating from you. It is like a beacon that they gravitate towards. Then they know that you are not paying attention and that could alter their performance. It is respectful not to talk during the performance and clap when the performance has ended and the actors come out to take a bow.

**Dress Rehearsal:** Dress rehearsals are important because this is when the production team can see all the pieces put together and have a chance to fix something if it is needed. This is also important because the actors can get used to using their costumes and props that they will be using for the performance. The dress rehearsals for the students will be their last chance to get feedback from the audience and fix things for their final performances.

## **B. Rationale**

There are so many important skills learned in this lesson. First, students are learning how to critique things. This is important because students are going to analyze and comment on everything they come across in their lives. They need to know that positive feedback is just as important as negative feedback and that negative feedback needs to come with suggestions on how to make something better, or why you think that way. They are also learning about dress rehearsals and why those are important to the actors but mostly to the production team and designers. It is important to know that in theatre, unless it is improv, this is not the first time they are doing something. Hours and hours of rehearsals go into a show and the actors have rehearsed with their costumes way before they open the show and do actual performances.

## **III. Knowledge of Students**

Knowledge of the students is important in this lesson because the students will need help vocalizing their thoughts. Every student is going to have to critique all of the scenes except for their own. This means they are going to have to put their thoughts into words and I will need to help them to articulate what they are trying to say. This is how knowing who they are and their body language is going to help a great deal because they could be trying to say one thing but they don't know the words and something completely different could be understood by the actors in the scene. The students vary in age from 13-18 and levels of comprehension of the English language. Since Shakespeare is so difficult in the first place, the students might not understand what they are saying. This is why it's important that they all get their own script that is difficult enough for them and that they understand that script because then they will understand what's going on in the scene.

Knowing the students is important because knowing their levels of listening, writing, speaking and reading is going to help to tailor the lesson to each student.

**Level 1 Entering:**

**Listening:** When students are listening to this lesson, they are going to need visuals in order to support oral information. When learning about critiquing, the students are going to watch a clip of Simon Cowell critiquing a performance. It will be one where he yells at the performer and gets angry because the students should be able to recognize the behavior they shouldn't use, not the words they shouldn't say. Also, it won't help them if they can't understand what he's saying. When talking about how to be a good audience member, the students will be given an example of students being disruptive in a performance. Then, we will do another demonstration with a good audience to show the students how to be a good audience member.

**Writing:** The students won't be writing in this lesson so they won't need much support. If they do write, it will be about what they see in the scenes and they won't need any extra support because they are able to write things about visually represented material.

**Speaking:** The students are going to be speaking their lines during this lesson, and since they have repeatedly said these lines and memorized them the students at this level shouldn't need extra support because they are able to do that.

**Reading:** The students aren't going to do any reading in this lesson because it is all about critiquing, being a good audience member and performing the scenes they have memorized. The students should not need any extra support.

**Level 2 Beginning:**

**Listening:** The students at this level are not going to need much more support because they will also be given the visual that the students at level 1 are going to be getting. The students at level 2 will be able to listen and follow along with the visuals and what to do and what not to do when critiquing and being an audience member.

**Writing:** The students shouldn't need any extra support in this lesson because if they do write, it will be writing about their critique. Since they saw exactly what they would be writing about, it will be visually represented for them. They also will have spoken out loud what they said which will help them when they get to writing it down.

**Speaking:** The students at this level shouldn't need any extra support because they should be able to repeat the words and lines that they have memorized.

**Reading:** There isn't any reading in this lesson so the students aren't going to need any extra support for this lesson.

**Level 3 Developing:**

**Listening:** Students at this level are going to be given the same support as the students at level 1 and 2. These students should be able to listen and understand the visuals. They also should be able to understand a little bit of what the clip about Simon Cowell says so they know what not to say in these situations.

**Writing:** There isn't any writing in this lesson so students won't need any extra support. If they do decide to write down their critique, the students at this level won't need any extra support.

**Speaking:** Since the students are going to be reciting the lines they have memorized, the students shouldn't need any extra support for this lesson.

**Reading:** Since the students are only going to be learning about critiquing, how to be a good audience member and performing a dress rehearsal of their scenes, there isn't going to be any reading in this lesson and the students shouldn't need any extra support.

#### **Level 4 Expanding:**

**Listening:** The students at this level shouldn't need any extra support when listening because they will be able to follow along with the visuals that are going to be supporting the directions and explanations of how to critique a lesson and how to be a good audience member.

**Writing:** The students won't be writing in this lesson so they shouldn't need any extra support. If they do choose to write down their critique, the students at this level won't need any extra support when writing.

**Speaking:** The students in this lesson are going to be having a dress rehearsal of the scenes they have been rehearsing with the lines they have memorized. This means that they won't need any extra support in this lesson because they are able to memorize their lines and recite them.

**Reading:** The students in this lesson aren't going to be reading anything so there won't be any extra support needed in this lesson.

#### **Level 5 Bridging:**

**Listening:** The students at this level shouldn't need any extra support when listening because they should be able to listen and understand the directions and definitions that are going to be explained.

**Writing:** There isn't any writing in this lesson, so the students won't need any extra support. If the students do decide to write down their critiques, the students at this level shouldn't need any extra support.

**Speaking:** The only time students are going to be speaking in this lesson is when they are saying their lines that they memorized. The students are able to do this so they shouldn't need any extra support.

**Reading:** This lesson is all about critiquing, how to be a respectful audience member and then a dress rehearsal of the students' performances, there won't be any reading in this lesson and the students will not need any extra support.

### **IV. Preparation for the Procedures:**

#### **Materials**

There will be minimal costumes and props provided by me for this lesson. The students should be able to bring some in but if they can't, I will have some things for them to choose from, such as crowns and sashes and swords.

The clip we will use for the Simon Cowell video can be found at:

<https://www.youtube.com/watch?v=SWwYKwz7hxM>

### **V. Sequence of Teaching-Procedures**

#### **A. Beginning of the Lesson**

To immediately engage all of the students in the content, we will begin with talking about how to critique something. We will watch a clip of Simon Cowell critiquing people on American Idol and talking about why that is bad and he shouldn't have critiqued the students like that. For the ELLs in the class, I will take out bits of his speech and write them on the board so that we all can

look at the sentences he says and try to construct a better sentence for him in the way you are supposed to critique. This will take approximately 20 minutes.

### **B. Middle of Lesson**

The middle of the lesson is where students will have their dress rehearsals and we will be critiquing them. Before they begin, we will take a brief moment to review and talk about what makes a good audience member so that they all know what their behavior should be when watching these scenes. For this I will ask them if they know what it looks like to be a good audience member. I will then ask them what a bad audience member looks like. I will have them show me a bad audience member so they know what not to do when they are audience members. Then we will begin with dress rehearsals. Starting with the beginning of the act, each group will perform. Students should be familiar enough with the script that they know what they are saying but they don't have to have everything memorized. That is not the point of this unit. After the group has gone, the students will take turns in critiquing the group. Their critique has to include something that the group did well and then something the group needs to work on with a suggestion of what that could be. They can comment on the actors individually or the costumes and props they have decided to use. They cannot comment on the story or the actual text. This will take the remaining 55 minutes.

### **C. Extension and Enrichment Activities during Class Time**

If students are finished early with dress rehearsals and critiquing each scene then they will be given the remainder of the time to rehearse for their final performance.

### **D. End of Lesson**

The students will be processing the lesson two times. The first time will be when they critique each other's scenes. They will be processing how to critique something and actually using it in a controlled atmosphere. Second, they will be processing the dress rehearsal process and furthering the critiquing when they do their final performance. This is because they can see how their performance grows from dress rehearsal to the final performance and see if the comments from their classmates helped at all in getting them there.

## **VI. Reflection after Teaching**

### **A. Looking at Student Performance**

Since it is difficult to get the necessary population for this unit, I will take this time to reflect on my lesson and how I think it would go. The first measurable objective that I want the students to meet is that they will be respectful audience members. This is important because they will be an audience member at some time in their life and they need to learn how to be a good one. The next measurable objective is that students will produce a full dress rehearsal for the class to give feedback on. One thing the students need to remember is that they don't have to memorize their lines for this performance. I am focusing on the words and their speech so to take the words away from them wouldn't be helping their learning. They won't need to focus their rehearsal time on memorizing their lines, just on creating a performance that the audience members can see.

### **B. Looking at Teaching**

Something that I can see going well in this lesson is the demonstrations of what a good and bad audience member looks like. It is important for the students to know what I am expecting of

them, and by having them show me exactly what they should and shouldn't do, there is no mystery as to what I expect of them and what they can do for me. Some challenges I can see happening are stage fright. Getting up in front of an audience can be frightening, and so I almost expect that there will be at least one student that will be afraid of performing in front of the audience. When this happens, I will have the student stand up with their group and have someone else say their lines if I can't coach them into doing it themselves, then I will have them come after school to perform their lines for me only.

**The Romeo and Juliet Project: Teaching Shakespeare to English Language Learners**  
**Lesson Plan 7: Performances**  
**Unit: Romeo and Juliet for ELLs**  
**Salem State University**  
**School of Education**

**I. Setting the Stage**

**A. Curriculum Framework Standards**

Standard (PreK-4) 1.4: Create characters through physical movement, gesture, sound and/or speech, and facial expression.

Standard (5-8) 1.10: Use vocal acting skills such as breath control, diction, projection, inflection, rhythm, and pace to develop characterizations that suggest artistic choices.

Standard (9-12) 1.16: Perform in a variety of scenes and/or plays for invited audiences.

**B. Generative Topic**

The focus of this lesson is the final performance of Act 1 of *Romeo and Juliet*. The students need to focus on the words and what they're saying and understanding if they know the story. They should pay special attention to their vocabulary word and the words on the word wall because they should know what those words mean from their classmates. This performance and lesson is important because this is how students pick up on vocabulary and sentence structure. This is what Reader's Theatre is. The students are reading and speaking out vocabulary and full sentences so much that something is eventually going to stick in their heads. That is the focus of this lesson and unit, to have students learning while performing.

**C. Measurable Objectives**

- Students will be able to perform for their peers a complete scene.
- Students will be a respectful audience when not on the stage.
- Students will be able to understand the entire act no matter what version of the script they have and what version is being performed.

**D. End of Lesson Assessment**

Students are going to be assessed on their final performance. Students must have confidence in what they are saying and what they are doing. They will be assessed on their confidence in speaking the sentences and how well they understand what they're talking about. This will be done with a small quiz at the end where they need to outline Act 1. This can be done in an essay form or they can even draw a picture for the events. This will help me to know that they get what is going on in their own words from the performance they just saw and the work they have done over the whole unit.

**II. Content of the Lesson**

**A. Content and Skills**

Since this lesson plan is the performance of everything they have done so far, there is not much to teach. This is their final project in this unit and they already have all of the necessary tools to do it well.

**B. Rationale**



This lesson is important to teach because it lets me know how the students are doing. This lesson is also important because the students will be up in front of their peers performing. It is important to instill language skills as well as confidence skills in the students now so they will take that with them in the future. This lesson is also important because they get to see how a performance works for the future if they are ever involved in a performance or go to see one.

### **III. Knowledge of Students**

Knowing the students matter because it will help me when grading their quizzes and watching them speak. It is important to know who has a command over what they're talking about and who might be making things up right on the spot and is just going through the motions. That is why the students have to put the terms in their own words because it is one thing to regurgitate something but it is another thing to understand.

Knowing the students will help in this lesson because it will help to tailor every lesson to the students.

#### **Level 1 Entering:**

**Listening:** The students are going to be listening to different versions of *Romeo and Juliet*. In order to support the students listening to the story, we will discuss the plot of *Romeo and Juliet* before each scene goes up. I will help the students with their graphic novel version so that they will understand what they are about to see. Also, the students will have blocked the scene so that the level 1 students get a visual along with the words that they will be listening to in order to help them understand. In the warm-up exercise, level one students will need an example with the definitions of words before they begin the exercise for real.

**Writing:** There isn't any writing included in this lesson, so the students aren't going to need any extra support in this lesson.

**Speaking:** The students at this level are able to recite memorized lines, and since the students will have worked to memorize their lines, they will be able to recite their lines to the audience. If they need their scripts, they will be able to have them, but they are familiar enough with their lines that they will be able to recite the lines to their audience. After the performances, the students will be talking about their scenes and since the students will be talking about things they saw, they shouldn't need much support. I will have to word some questions in a "yes/no" answer format so that the students can participate in the discussion.

**Reading:** Students won't be reading in this lesson, they will just be performing their scenes, so they won't need any extra support for reading.

#### **Level 2 Beginning:**

**Listening:** The students are going to get an overview of each part of the scene and what happens in the scene before it begins so that they know what is happening in the scene. Other than that, the students at this level shouldn't need much more support.

**Writing:** There isn't any writing included in this lesson so the students won't need any extra support for writing.

**Speaking:** Students are going to be speaking their lines that they have memorized so they won't need much more support in this lesson. All students are able to have their scripts so if they choose to do so, that is acceptable but their lines must sound fluent in the speech. For the

discussion, the students are able to ask WH- questions to clarify meaning so they will need to know that if they need something clarified, they are able to ask those questions at the discussion.

**Reading:** There isn't any reading in this lesson so the students shouldn't need any extra support here.

### **Level 3 Developing:**

**Listening:** The students are going to be listening to each other scenes and they are able to distinguish the main ideas by listening so they shouldn't need much more support in listening during this lesson. They are also going to get the summary before each part of the act goes so if that support is necessary for them, it will be there already.

**Writing:** There isn't any writing during this lesson so the students shouldn't need any extra support here.

**Speaking:** The students are going to be reciting the lines that they have memorized, so they shouldn't need any extra support during this part because they are able to do this. During the discussion, students are able to compare and contrast features, traits and characteristics using specific and general language so they should be able to compare and contrast what they see and what they liked or didn't like in the performances.

**Reading:** Since there isn't any reading in this lesson, the students aren't going to need any extra support.

### **Level 4 Expanding:**

**Listening:** The students are going to be listening to each other scenes and the students at this level should be able to understand what is happening during each part of the first act. The students are able to distinguish between multiple meanings of words so they should also be able to understand the version the level five students are going to get.

**Writing:** There isn't any writing in this lesson so the students aren't going to need any extra support here.

**Speaking:** The students in this lesson are going to be saying the lines that they have memorized, or mostly memorized to their classmates. If they need it, they will be able to have their script. The students at this level shouldn't need any extra support because they are able to repeat memorized text.

**Reading:** Since the students have already memorized their lines and aren't reading from their scripts, the students shouldn't need any extra support in this lesson.

### **Level 5 Bridging:**

**Listening:** The students at this level are going to be able to listen and understand all of the first act of *Romeo and Juliet*, so these students are going to need any more support than what is given during the lesson.

**Writing:** Since there isn't any writing in this lesson, the students aren't going to need any extra support.

**Speaking:** The students are going to be saying their lines that they have memorized and the students at this level aren't going to need any further support than what they are already given in this lesson.

**Reading:** The students have already read and memorized their scripts so the students won't be reading anything in this lesson and shouldn't need any extra support.

#### **IV. Preparation for the Procedures:**

##### **Materials**

A quiz will be made up for this lesson as well as a rubric for how to grade their final performances.

#### **V. Sequence of Teaching-Procedures**

##### **A. Beginning of the Lesson**

To immediately engage all of the students, I will begin with a simple warm up. For the warm up, we will do a focus exercise. In this game, students will sit in a circle of chairs. One person will stand in the middle of the circle and one chair will be taken away so one student will always end up in the middle. The student in the middle will say, “Stand up if you’re wearing blue...” and then all the students wearing blue will have to switch seats. The students can’t switch seats with a person next to them, and one person will be left in the circle. The students can say things like, “stand up if you like pizza”, “stand up if you have a sister.” The students who relate to that saying will have to change positions in the circle. This exercise will get the energy of the students up and help them to focus before they do their performance. This will take ten minutes.

##### **B. Middle of Lesson**

During the middle of the lesson, the students will be performing their scenes so that we will see the entire first act of *Romeo and Juliet*. Since there are many different versions of this script, we will see different versions of parts of the first act but all the students will have already read the first act and understood what is happening.

##### **C. Extension and Enrichment Activities during Class Time**

Since the performances will take most of the class, the students will not finish early because the performance will take the 50 minutes of class time.

##### **D. End of Lesson**

In order to help the students process what is happening, we will take the last fifteen minutes of class to talk about what *Romeo and Juliet* is about. We will also tie the events back to tragedy and love. Did our opinion of their love story change? Does this first act set the play up to end in tragedy?

#### **VI. Reflection after Teaching**

##### **A. Looking at Student Performance**

Since it is very difficult to obtain the necessary population for this lesson plan, I will take this time to review my own lesson plan. The first measurable objective the students should be able to meet is that they perform a complete scene. They should meet this objective because they have already performed the scene for their peers and gotten feedback for it, they are just now getting graded for work they have already done. Another measurable objective is that they can be a respectful audience member. This is very important because every student on the stage deserves the same respect and I will take points off for students who aren’t respectful. They have already shown me what a respectful and disrespectful audience member is, so they already know what I expect. At the end of class we will discuss the events of Act 1, and students should be able to understand all that is happening because they have already read it, and now seen the act. Even

though some of the scenes were in a different version than the one they had, they know the events from their own version and should go back to that if necessary.

### **B. Looking at Teaching**

Something I foresee going well in this lesson is the review at the end of the events in the play. We have now reviewed this first act, they have read the first act and they have also now seen the entire first act. They should be able to understand what is happening in the first act of *Romeo and Juliet*. They should also have enough information to now tie it back to love and tragedy and talk about if this act sets up the play to end in tragedy. Something that could be a bit challenging is if a student doesn't want to participate in their scene. I talked about this in the last lesson, but I would try and make the student go up with their group. If they refused, I would ask a different student to read that student's lines and have the student who didn't want to participate come after school to perform their part of the scene for me.

# Final Scene Grading Rubric

Name of Performer: \_\_\_\_\_ Date: \_\_\_\_\_

## 1. Body Placement:

Did the actor face the audience throughout the entire performance?

5                      4                      3                      2                      1

## 2. Projection:

Was the actor loud enough that the audience could hear them?

5                      4                      3                      2                      1

## 3. Lines:

Was the audience able to understand all of the lines the actor said?

5                      4                      3                      2                      1

## 4. Confidence:

Did the actor show confidence even if they were a bit timid?

5                      4                      3                      2                      1

## 5. Audience:

Was the actor a good audience member when others were performing?

5                      4                      3                      2                      1

Final Score: \_\_\_\_\_/20

## Process and Reflections

According to the Massachusetts Educators of English Language Learners website, there are 57,000 English Language Learners (ELLs) in Massachusetts. Every year, 25% of those ELLs drop out of school. We have the No Child Left Behind Act that was signed into policy in 2002, that has guidelines on how to *test* ELLs, but what about teaching them on a daily basis? Daily instruction is what makes these students drop out because teachers don't spend enough effort on tailoring the lessons for them. Sometimes all it takes for these students is writing things on the board as well as saying them within the lesson; or providing visuals to go along with the text. The *Romeo and Juliet* Project: Teaching Shakespeare to English Language Learners is a half semester long unit plan, which tailors the lessons to be able to accommodate English Language Learners. As a future educator in theatre, my goal is always that theatre should be accessible to all. There are so many students that never get exposed to Shakespeare simply because they aren't given the resources they need. In creating this project, I went through a lengthy process, which resulted in a unit plan with seven lesson plans imbedded into it which I have reflected upon to find ways to use this unit plan in the future.

My interest in English Language Learners began very early in my career as a future educator. I'm currently a graduating senior majoring in Theatre and minoring in Secondary Education. When I was in high school, I was exposed to at least three different language a day, which was to be expected in a school with over 4,000 students. It was here I began to wonder how hard school must be for these students. Not only are they learning English but the languages of science, math, history, etc. Many of the students I would come into contact with were trying so hard, but the teachers wouldn't try as hard

to help them. I vowed that when I became a teacher, I would help those students to the best of my ability.

Flash forward two years to my sophomore year of college in a class about diversity in the school system. We had so many discussions during this class about how to help those that are different whether with a language barrier or a physical or mental disability. They are all important and all deserve to be given the same amount of help as the other students. That same year, I took a course called Reading and Writing Strategies. Here, my professor taught me about Reader's Theatre and how scripts are so important because they were meant to be heard and read aloud so students can hear new vocabulary and learn what it means. When faced with picking a topic for my honors thesis, all of these components just came together for me.

This began as a project to see how theatre would help English Language Learners in their other classes. I was interested to see if there would be a correlation with theatre and how well comfortable they became with other students and teachers, and if they began to excel better than they did before theatre was implemented into their curriculum. I wanted to do an experiment by teaching them theatre and keeping track of assignments in other classes they were taking during the same time. To me, this would be the ideal project, but I wasn't sure if this was going to be helpful to the students. Also, this was very hard to do because finding the specific group of students needed for this project proved to be impossible. I began to explore other options that I had for trying to make this type of project work and when I realized it wasn't going to, I had to go back to the drawing board and think of a new way to help these students.

Talking with other students and faculty members, I decided to create a unit plan based on the material that I would have been teaching to the ELLs during the experiment I wanted to create. Upon planning this lesson plan, I wanted to base it around Reader's Theatre. Reader's Theatre is reading scripts aloud to build up the student's vocabulary. My first lesson in the unit was talking about Reader's Theatre and what that means. Students didn't need to know what this theatre was actually called, and basing an entire lesson around this was actually detrimental to their learning. When I finally put that idea to rest, I began to think about Shakespeare and how Shakespeare is always being adapted for modern audiences. I thought since Shakespeare is a beautiful language all on its own, and one of my favorite plays is *Romeo and Juliet*, why not tackle a lesson plan on teaching *Romeo and Juliet* that tailors the lesson for every level of English Language Learner.

Using Salem State University's guidelines and template for their unit plans and lesson plans, because that is what I had been using to make lesson plans for my whole teaching career, I began to map out my unit. Since I was devising this unit plan, I had total control over everything. This is rarely the case in school systems, but this meant that I could design my class how I wanted to. Since I need to be ready for anything that happens in the classroom, I made this lesson plan be for Native English Speakers with accommodations for each level of ELL. This was exciting because I had to write a unit that would be challenging for native English speakers as well as adapting the lesson because this was mainly to expose ELLs to Shakespeare and *Romeo and Juliet*.

While learning about ELLs and researching them, it is important that there are no assumptions made about what they know and what they don't know. Learning this, I



decided to start with the playwright. I wanted to make *Shakespeare* accessible to students so I might as well start with him. This is where my first lesson began. When looking at each lesson, in the section about knowing the students, this is where I tailored the lesson for each of them. For example, in the first lesson the students are going to be creating a timeline about Shakespeare's life. In this lesson, as well as every lesson, I had to make sure that I left time to cover the basics. This means going over how to research data on his life, online and in books in the library, how to create a timeline, etc. I created a handout that has facts and visuals already on it for the students who will have trouble using the computer to research. While every student will be working in groups, they will be making their own timeline and for the timeline of the ELLs at a lower level, they will have to cut and paste the pictures into order. This way they will see the facts in order in front of them visually and represented through the text. For the ELLs at the higher levels, they are able to write research reports and read, interpret and synthesize grade-level material. The lessons build up from a timeline on the life of the writer and how his life could have influenced what he wrote, to an exploration of tragedy, different types of love and how you can have a tragic love story, to reading the first act of the script picking out one vocabulary word to define for the entire class and then performing a scene with a group so that the entire class can see the first act of *Romeo and Juliet*.

Each lesson in this unit was so important to me and so thought out. I knew that I needed to end the unit with the students performing. Reader's Theatre has had a huge impact on me and was a lot of my research leading up to this project. This will help the students to expand their vocabulary because they are saying the words aloud so they can hear the words. This is why I needed to have a lesson based around a vocabulary word

because there are so many difficult words in Shakespeare, and since I am asking them to learn vocabulary, I need to grade them on the measurable objectives I set out for them.

Every student in a classroom requires help specific to their needs. Each lesson plan has specific instructions on how to accommodate for English Language Learners, but I have found different versions of the script as well. For students at level one, they will receive a fully illustrated copy with text translated into modern English. Students at level two will receive a modern English translated text without the supporting illustrations. Students at levels three and four will receive a Shakespearian version of the script with supporting footnotes that include definitions and supporting plot points in the script, and students at level five will receive the full Shakespearian version of the script without footnotes because they are able to read and interpret grade level texts. Finding these versions was one of the most exciting parts of developing this unit because the students are all receiving the same information but in a fashion that is challenging for the level they are at.

The goal that I set out to achieve was achieved better than I ever could have imagined. I just set out to make Shakespeare accessible to ELLs, and I accomplished that. Not only did I accomplish that, but I made it engaging for native English speakers as well. Since I have several different versions of the play, students at any level are going to feel challenged because Shakespeare is challenging on its own, never mind if you don't know the English language.

Not only did I achieve the goals I set out for myself but I also learned so much in the process of this project. By creating something centered on teaching, I was able to have fun with it and push myself to explore activities and find resources that I never

might have considered in my classroom. I also learned that no student should ever be left behind or feel like they are being forgotten about. Every student has the right to learn, and the right to have access to the same things that native English speakers, or students without certain disabilities do. Students are going to be at different levels all the time and some need a little more help, but that doesn't mean as teachers we shouldn't give it to them.

The *Romeo and Juliet* Project has contributed to the educational world because it shows just how easy it is to adapt a lesson so that English Language Learners of any level can participate and feel like they have learned something while simultaneously pushing these students to their full potential. It can be scary to have an ELL in the classroom because you're not sure if you are going to understand them and if they are going to understand you. To overcome this, it is important to get to know the student and get to know what level they are at so you can help them as much as you can. It is not a hard task to ask that teachers adapt something or explain something in just a little more detail so that these students can feel important because they will understand everything you're saying. There is nothing like when the lightbulb goes off in a student's head that says they understand what you're talking about.

In hindsight, there are always going to be changes being made, questions being asked, thoughts being provoked. If I could go back and change anything about this project, I would add more. There is always room to grow and teachers should always be learning, changing and adapting to everyday. Shakespeare created a beautiful language in his plays, but it is important to remember that students work best when they can find themselves in the material. Looking back at this unit plan, I would love to change this to

adapt to the plays of Lope de Vega, Federico Garcia Lorca, August Wilson, and playwrights that include all of the students in the class in their plays. This unit plan could be used as a skeleton to adapt to any playwright. Sometimes an ELLs biggest problem might be that they don't understand or follow directions because the flow of the class is too fast for them. For this, it is important to remember how the instruction is administered. This may mean using hand gestures to help the ELLs follow along so they can connect what they see with what they hear; always having things written down so that they can look at it while hearing it spoken, having visuals that accompany text, anything that gives them as much support as you can.

Now, where to go from here? Thinking about the bigger picture and always thinking towards the future, this unit plan would be ideal in a theatre class, and even in an English class. This unit plan is important because teachers should be ready for anything that happens. By being able to create this factitious classroom that I speak of in my actual unit plan, I was able to adapt the lesson for every level. Teachers should always be doing this because they need to be ready for anything that comes their way. These are essential to include in a lesson plan because you never know what can happen in a classroom at a moment's notice. They could have an ELL in their class the next day and not know what to do. This can be scary. Teachers should get prepared, just by simply writing it into play. Keeping ELLs in mind in the creation of the unit, only shows that you are thinking about them that much more and they will know that you care.

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