



# ROMEO & JULIET

DID MY HEART LOVE TILL NOW?  
FORSWEAR IT, SIGHT! FOR I NE'ER  
SAW TRUE BEAUTY TILL THIS NIGHT.





At Classical Theatre Project,

We believe that young people should experience Shakespeare live.

We believe that students of all backgrounds can recognize themselves and their world in Shakespeare's plays.

We believe that by using theatre to stimulate, educate and inspire students, we can increase their confidence and cultural literacy.

For over a decade, we've worked with teachers like you to educate and entertain over half a million Ontario students with the classics.

Together, we are building a movement to prove to teens that Shakespeare doesn't have to be boring.

This study guide, and all our productions, have been built from the ground up to entertain and engage students with Shakespeare.

We hope you have as much fun in the classroom bringing the discussions and activities contained inside to life as we did creating them.

Break a leg!

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# WORDS FROM THE WISE

## IN CONVERSATION WITH DIRECTOR CHARLES ROY

So many centuries after Shakespeare wrote the play, why are we still interested in taking that journey to Verona?

For this production I wanted to get at something very pure. I'd done political versions of Romeo and Juliet, productions that accessed contemporary politics, gang violence and what it all meant in a modern way. What I wanted to get at with this one was what the play was like in its pure experience.

I tried to do as unadorned a version as I could. It begins with a chalk circle and our actors step in and out of this chalk circle to create the world of the play. I wanted to create a world of pure imagination, of pure fantasy.

Romeo and Juliet endures because there is no other play quite like it. You feel that rush, that thrill, that exhilaration of young and reckless love. It all happens very fast. A matter of seconds after meeting, Romeo and Juliet are kissing. A matter of hours after kissing, they're proposing; and a matter of hours after proposing they're actually married. I love how fast that is. And figuring out how fast that is, and committing to the speed of it all is an awful lot of fun. It's the rush of first love that is actually accessed in its purest form in this play. I don't know any other play that comes close.

The play is brilliant because it gives you that extraordinary thrill, that recklessness of love without consequence in its first half, and then in its second half it gives you nothing but consequence. And the reason I love the play is that Shakespeare has the courage to say that despite the consequences, despite the fact that these two are destroying so many things in the wake of their love, it's actually worth it.

Everybody only gets one first love, and the moment it's gone, it's gone, and the moment it's gone we immediately become cynical about love because we know how much it can hurt. Romeo and Juliet gives us access to those feelings again, and it's kind of a lovely reminder of what it meant to love with your entire being. And that's worth something.



# SHAKESPEARE

was a playwright. Obviously. But many other aspects of his life are reflected in his plays. Let's look at specific examples in *Romeo & Juliet*.

## Shakespeare was a young lover.

He was just 18 when he married Anne Hathaway in 1582 – she was 26 years old and 3 months pregnant at the time.

### Watch:

Does Shakespeare's depiction of young love seem realistic to you? What elements of Romeo's behavior, or Juliet's, seems particularly true to life, or not quite right?

## Shakespeare was a husband and father.

The couple had 3 children together, but lived most of their married life apart; she stayed in Stratford, while he lived in London. Was this evidence of a strained relationship, or simply a convenient arrangement?

### Watch:

Consider the depiction of married life the play presents. Do the relationships seem true to life, and true to Shakespeare's text? What details in the text, or in the actor's performances, are particularly suggestive?

## Shakespeare was a survivor.

The bubonic plague, or Black Death, swept through London in 1593 killing 5% or more of the population – perhaps as many as 10,000 people. The theatres were ordered closed, to help slow the spread of disease, and Shakespeare was thrown out of work.

### Watch:

Mercutio's dying curse, "A plague on both your houses!" would have had a personal resonance to Shakespeare, and an immediate resonance for his audience.

*Romeo and Juliet* was probably written in 1595-1596, about 5 years into Shakespeare's career as a playwright. The first known published version appeared in 1597, and its title-page boasts that the play had "been often (with great applause) played publicly". Shakespeare's chief source for *Romeo and Juliet* was a poem by Arthur Brooke, *The Tragicall Historye of Romeus and Juliet*, but the story had been retold several times in the previous centuries - all the way back to a Latin version in the 3rd century.

# CHARACTERS *TWO HOUSEHOLDS*

## Montague

Head of one of Verona's two feuding families. Romeo's father.

## Romeo

Only child of the Montague family.

## Benvolio

Nephew to Lord Montague – Romeo's cousin and good friend.

## Balthasar

Servant to Romeo

## Capulet

Head of the other of Verona's two feuding families. Juliet's father.

## Lady Capulet

Wife to Lord Capulet. Juliet's mother.

## Juliet

Only child of the Capulet family.

## Nurse

Juliet's nanny, a servant, advisor and good friend.

## Tybalt

Lady Capulet's nephew – Juliet's cousin.

## Prince

Ruler of Verona.

## Mercutio

Relative of the Prince, and one of Romeo's good friends.

## Count Paris

Relative of the Prince, potential boyfriend for Juliet.

## Friar Laurence

A Franciscan Friar, friend and confessor to Romeo and (later), Juliet.

## An Apothecary

A pharmacist of sorts, who sells Romeo a vial of poison.

*Also assorted servants to both of the feuding families.*

# MAJOR EVENTS

## WHAT YOU WILL SEE ON STAGE

### 1. Feuding families

An "ancient grudge" between the Montague and Capulet families flares up in the streets of Verona and there is a brawl. The Prince gives both families a warning: death to anyone he catches fighting again.

### 2. Romeo Meets Juliet

Romeo sees Juliet after crashing a party her father throws, and it's love at first sight. He sneaks into the Capulet's garden and finds Juliet on her balcony. They profess their love for each other and make plans to be married as soon as possible.

### 3. The Lovers Elope

With help from Juliet's Nurse and Romeo's friend Friar Laurence, Romeo and Juliet are secretly married the next day.

### 4. Death in the Streets

Their happiness doesn't last long. Romeo soon meets Juliet's angry cousin Tybalt in the street and is challenged to a fight. Romeo refuses, but his friend Mercutio takes Tybalt up on the challenge. Tybalt kills Mercutio and Romeo then kills Tybalt.

### 5. Banishment

As punishment, the Prince orders that Romeo be banished from Verona. Romeo spends one last night with Juliet before escaping to Mantua.

### 6. Juliet Fakes Her Death

Soon afterward (and unaware that she is already married), Juliet's father tells her she must marry his friend Paris in two days time. She is less than thrilled with this plan, and goes back to Friar Laurence for help. He gives her a sleeping potion she can use to fake her own death.

### 7. Double Suicide

Hearing the news and mistakenly thinking Juliet is really dead, Romeo sneaks back to Verona to see her one last time in the Capulet tomb. He drinks poison and dies at her side. When the sleeping drug wears off, Juliet wakes to find her husband dead and she too kills herself.

### 8. Reconciliation

The warring families arrive at the tomb and find their children dead in each other's arms. In their mutual mourning, the families finally make peace.

# LANGUAGE OF THE PLAY

***Alas, that love, whose view is muffled still,  
Should, without eyes, see pathways to his will!***

- I, i, 169-170.

A reference to Cupid, the blindfolded Roman god of desire. "Will" in this case means "inclination", as you'd expect; it also carries the additional meaning of "sexual desire", as it often does in Shakespeare.

***Cousin (and the abbreviation "coz")***

- I, i, 181.

Cousin might refer to the same familial relationship as it does today. But it could also refer to any relative outside of the immediate family, or be a term of affection between social equals of any relationship.

***Soft! I will go along...***

- I, i, 193.

The word "soft", in this case is a "false friend" – a word whose meaning we think we know, but it's changed since Shakespeare's time. In this case, "soft" is a command with a meaning like the modern "wait a second!"

***She'll not be hit***

***With Cupid's arrow; she hath Dian's wit...***

- I, i, 206-207.

"Dian" is an abbreviation referring to Diana, the Roman goddess of the hunt and the moon, who swore never to marry and therefore was impervious to the arrows of love. A reference to Queen Elizabeth, famous as the Virgin Queen, also associated with the moon.

***Now, by my maidenhead, at twelve year old...***

- I, iii, 2.

The Nurse refers here to being a maid, or virgin, at the age of twelve – the joke being that by the time she was thirteen all bets were off. This is another reminder that Juliet herself is very young. Although it was legal in Elizabethan England for girls to marry at age 12, boys at age 14, evidence of marriage records suggests that most married in their 20s.

# LANGUAGE OF THE PLAY (CONT'D)

***Come Lammas Eve at night shall she be fourteen.***

- I, iii, 17.

Lammas, August 1, was the date of a harvest festival, celebrated by the making of bread from the first new grain. Given her name, it's appropriate that Juliet's birthday is apparently the last day of July.

***Why, he's a man of wax...***

- I, iii, 76.

The implication being that Paris is perfect, as though he'd been carved from wax, a statue.

***O, then, I see Queen Mab hath been with you.***

- I, iv, 53.

The Queen of the fairies, borrowed by Shakespeare from Irish or Welsh tradition – the idea that she helps sleepers give birth to their dreams seems to be Shakespeare's invention. Mercutio's rampant imagination takes care of the rest.

***Holy Saint Francis!***

- II, iii, 61.

Founder of the Franciscan Order, patron saint of animals. Francis was the son of a wealthy cloth merchant before taking his vow of poverty. In this he is similar to Romeo, son of a wealthy man who comes to describe gold as "poison to men's souls".

***If our wits run the wild-geese chase, I am done...***

- II, iv, 71.

An archaic reference to a kind of cross-country horse race, the phrase "wild goose chase" has gained common currency in English through its use in Romeo and Juliet. The meaning of the phrase has evolved over time; where it once meant a reckless chase, it now usually means a fruitless one.

***Good king of cats!***

- III, i, 76.

Tybalt's name is similar to the name of the character Tibert, a talking cat found in a series of fables and stories (Reynard the Fox) from the Middle Ages starring a tricky, fast-talking fox.



# LANGUAGE OF THE PLAY (CONT'D)

***Romeo that spoke him fair, bade him bethink***

***How nice the quarrel was...***

- III, I, 155

"Nice" in this instance is another "false friend" – one of the meanings of the word that's fallen out of use since Shakespeare's time is "trivial". Romeo was insisting that the fight was completely pointless and unimportant.

***Gallop apace, you fiery-footed steeds,***

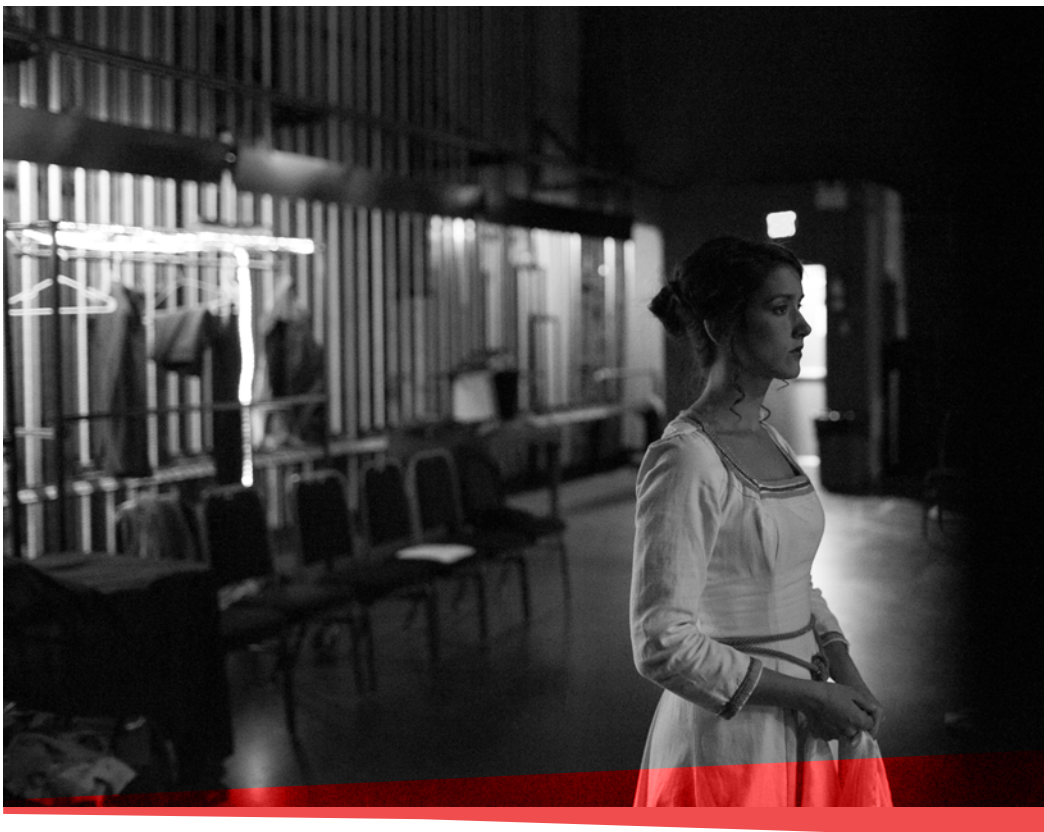
***Towards Phoebus' lodging: such a wagoner***

***As Phaëthon would whip you to the west,***

***And bring in cloudy night immediately.***

- III, ii, 1-4.

In Greek mythology, Phoebus was the sun god – the sun was the chariot of fire that he drove across the sky each day. His son Phaeton, when trying to drive the chariot, lost control of it completely – Zeus stuck him with lightning to restore control, and Phaeton fell to his death. Juliet is basically saying "hurry up, already!"



# LESSON:

**BRINGING LANGUAGE TO LIFE.**

**EXAMINING ACTION AND ESCALATING VIOLENCE THROUGH LANGUAGE.**

***(ACT 1, SCENE 1)***

Learning Strands: Literature Studies and Reading, Language

## Overall Expectations

### LIV.01D

Read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

### LIV.03B

Identify and explain the effect of specific elements of style in a variety of literary and informational texts.

### LGV.02B

Use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

### LIV.02D

Demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on-plays, short stories, and short essays;

### LGV.01D

Use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience;

## Specific Expectations

This lesson plan works as an introduction to Shakespearean language and sets the stage for discussion of literary devices and themes throughout the play. It has been designed with ENG1D1 (English 9 Academic) Ontario Curriculum Course Expectations in mind. To view all Course Profiles and Codes in detail, please visit [www.curriculum.org](http://www.curriculum.org).

# BRINGING LANGUAGE TO LIFE.

## **PART 1: EXAMINING ACTION AND ESCALATING VIOLENCE THROUGH LANGUAGE**

### SCENE SUMMARY (ACT 1, SCENE I)

A pair of Capulet's servants meets a pair of Montague's servants in the street. An insulting gesture from one to the other results in a brawl. Lord Montague and Lord Capulet, along with their wives, also join in, until Prince Escalus arrives to break up the fight. Montague, Benvolio, and Lady Montague are left behind to talk of Romeo's bizarre behavior of late. Benvolio then catches up with Romeo and we learn that Romeo is lovesick for Rosaline. Benvolio gives his cousin some good-natured and "manly" advice, though Romeo is not convinced.

#### **1. EXAMINE THE ACTION OF THE SCENE WITH THE CLASS.**

To begin, make a quick list of different kinds of rivalries. In what kinds of situations do we find that allegiance to one group puts us at odds with another? What experience do you have with rivalries between or among families, gang rivalries, ethnic rivalries, maybe even rivalry between different cliques at school? Introduce the idea that in *Romeo and Juliet*, no cause for the feud between the families is given; the Chorus speaks only of an "ancient grudge" – this feud has been around for a long time. Imagine possible origins for a feud between two otherwise respectable families. (LI1.01D, LI1.07D)

**2. READ THROUGH SCENE 1 AS A GROUP** – either chorally, or perhaps with each student taking a line in turn.

When everyone has had a turn to speak, take a moment to answer any questions about the meaning of the words (especially the puns) and the action of the scene. Clarify the "teams" – Gregory and Sampson on one side, Abraham and Balthazar on the other. (Although the 4 characters have male names, Gregory and Balthazar are played by women in CTP's production.) Why has Shakespeare chosen to include a silent character in the scene? Why is Balthazar there, and what does he do? What effect does his presence have on the impact of the scene? (LI1.02D, LI1.03B, LG1.03B)

**3. INTRODUCE "BLOCKING" AND GO OVER A FEW EXAMPLES** with students in the Chorus.

For example, ask students, how would they demonstrate on stage: "Two households, both alike in dignity?" (Fingers indicating two? Miming houses with their arms above their heads?) Then, in scene i, how would they demonstrate "Gregory, on my word, we'll not carry coals?" (Sampson chucks an imaginary bag of coals? Gregory rubs his sore shoulder?) These are just some examples. Encourage students to visualize the scene and be creative in annotating their blocking instructions. This helps them move into the action of the play and familiarize themselves with what is happening, losing fear of the new language. (LI1.02D, LG2.01D, LG2.02D)

## BRINGING LANGUAGE TO LIFE. (CONT'D)

**4. DIVIDE STUDENTS INTO GROUPS** according to the number of players indicated in each mini-scene.

Accommodation: There are 19 players and 9 "directors" (28 students) needed to work on the 9 mini-scenes. If there are more than 28 students, assign a few shyer students as "directors" or in charge of props. If there are less than 28 students, ask a few keen students to participate in more than one mini-scene. The objective is to get all students to actively participate in this activity. (LG2.07D)

**5. GIVE STUDENTS TIME TO REHEARSE AND BLOCK** their mini-scenes.

### 6. PERFORMANCE.

Ask them to stand at the front of the class in order of mini-scenes and perform according to their scene study without breaks in between. This should be really fun, and the first time the words and actions come alive for the students! At this point, teacher may ask the "players and directors" to discuss their "blocking direction" choices in the actions of the scene. They do not need to memorize their lines but should be invited to use action and props found in the classroom. (LG2.03D, LG2.04D, LG2.05D)



# BRINGING LANGUAGE TO LIFE.

## PART 2: LANGUAGE IN FOCUS

REVISIT LINES 28-48, provided in the following handout. This scene has been cut here to closely conform to the version that Classical Theatre Project uses in performance.

The language in the scene is relatively simple; within that simplicity, it offers an excellent opportunity to explore the varieties of rhythm that drive this early scene of the play, and to examine the sound values of the language that help shape the meaning and playing of the scene.

Have a quartet of volunteers read through the scene, so as to hear each character with an individual voice. What do you notice about the language and rhythms of the scene? As you continue, you might now have everyone speak lines of interest all at once; encourage experimentation with rhythm, tone, and volume. (LG2.06D, LI3.01D)

How does the language build, and lead to the moment where physical violence breaks out?

- What repeated words and phrases stand out? Why so many repetitions of the word “sir”? Experiment with changes in tone or emphasis to lend clarity and meaning to the repetitions, as when Abraham repeats the line “Do you bite your thumb at us, sir?”
- Notice the internal rhymes in Sampson’s aside to Gregory (side, I, ay). Can you use that rhyme to enhance this moment of privacy? Observing the rhyme in the first line (two, Montagues) draws attention to important new information – the arrival of the enemy.
- What do you notice about the rhythm of the scene? Be alert to shifts between long lines and short lines. What does it say about Sampson that he has all of the longest lines?
- In Sampson’s line, contrast the long phrase “quarrel, sir” with the short phrase “no, sir” – can you take advantage of that shift in rhythm? What do you make of the fact that there are only 2 multi-syllable words in the scene (quarrel, better)? What does the quick repetition of those words say about the characters or the relationship between them?
- How does the quartet of short, quick lines at the end of the scene lead into the moment where violence erupts? What if things speed up here?
- What does Sampson imply with his final line, “Draw, if you be men”? What vocal quality or emphasis can you use to make that a fitting “last straw” for the scene?

Having spent a few minutes exploring these words, sounds and rhythms, think about how the meaning of the scene is clarified through such attentive use of the language? Do you learn anything new about the scene, or the characters?

# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

### **Name:**

**WHAT IS BLOCKING?** Blocking is when a director determines an actor's movements and positions on stage.

The director creates movement that:

- Show the natural behavior of the characters
- Demonstrate the meaning and mood of story
- Help feature certain characters at appropriate moments
- Keeps the audience awake and involved

For example, Shakespeare writes very few stage directions:

- Romeo enters.
- They fight.
- Tybalt is slain.

It is the job of the actors and the director to "fill in" the rest of the action of the scene!

### **Instructions:**

In your groups, discuss what is happening in the first scene of Act 1.

Then, block the action in each mini-scene (which will be assigned to you by your teacher) in simple sentences (eg. Draw sword. Make rude gesture. Fight. Laugh.)

Remember to pay attention to action and emotion in each of the lines.

You may paraphrase into modern day English if you wish.

Fill in as many actions in the margins as you can!

# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

SCENE 1. (I.I.1-9)

(PART 1; 2 PLAYERS)

SAMPSON

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

GREGORY

No, for then we should be colliers.

SAMPSON

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

GREGORY

Ay, while you live, draw your neck out of 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 runnest away.

(Ha, ha, ha!)

# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

### SCENE 1. (I.I.28-48)

**PART 2; 4 PLAYERS** though Balthasar does not speak -- note that his silent role should be part of the group

GREGORY

Here comes two of the house of Montagues.

SAMPSON

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



# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

GREGORY

Do you quarrel, sir?

ABRAHAM

Quarrel sir! no, sir.

SAMPSON

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

ABRAHAM

No better.

SAMPSON

Yes, better, sir.

ABRAHAM

You lie.

SAMPSON

Draw, if you be men!

(They fight.)



# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

SCENE 1. (I.I.49-62)

(PART 3; 2 PLAYERS)

(Enter Benvolio)

GREGORY (Aside to SAMPSON).

Say, "better." Here comes one of my master's kinsmen.

SAMPSON

Yes, better sir.

BENVOLIO

Part, fools! Put up your swords. You know not what you do!

(Enter Tybalt)

TYBALT

What, art thou drawn among these heartless hinds? Turn thee Benvolio! Look up 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.)

# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

SCENE 1. (I.I.71-----)

(PART 4; 1 PLAYER)

PRINCE

Rebellious subjects, enemies to peace,

Profaners of this neighbour-stained steel –

You men, you beasts,

That quench the fire of your pernicious rage...

With purple fountains issuing from your veins...

Three civil brawls, bred of an airy word

By thee, Old Capulet, and Montague,

Have thrice disturbed the quiet of our streets...

If ever you disturb our streets again

Your lives shall pay the forfeit of the peace!

# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

SCENE 1. (I.I.106-107, 113-115, 146-147)

(PART 5; 2 PLAYERS)

LADY MONTAGUE

O, where is Romeo? Saw you him today? Right glad I am he was not at this fray.

BENVOLIO

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.

(Enter Romeo)

BENVOLIO

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

# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

SCENE 1. (I.I.150-160)

(PART 6; 2 PLAYERS)

BENVOLIO

Good morrow, cousin.

ROMEO

Is the day so young?

BENVOLIO

But new struck nine.

ROMEO

Ay me, sad hours seem long.

BENVOLIO

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.

# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

SCENE 1. (I.I.168-176)

(PART 7; 2 PLAYERS)

ROMEO

Why then, O brawling love, O loving hate!

O anything of nothing first create!

O heavy lightness, serious vanity,

Misshapen 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.



# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

SCENE 1. (I.I.192-196, 199-200, 204,205,212)

(PART 8; 2 PLAYERS)

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? In sadness, cousin, I do love a woman.

BENVOLIO

I aimed so near when I supposed you loved.

ROMEO

She had Dian's wit, and in strong proof of chastity well armed...

BENVOLIO

Then she hath sworn that she will still live chaste?

# STUDENT HANDOUT

## *ROMEO AND JULIET BLOCKING*

SCENE 1. (I.I.220-223, 233-234)

(PART 9; 2 PLAYERS)

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

Farewell. Thou canst not teach me to forget.

BENVOLIO

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



# THEMES:

EXAMINE THREE THEMES IN ROMEO & JULIET IN DETAIL, FINISHING IN A CULMINATING ACTIVITY.

Learning Strands: Literature Studies and Reading, Language

## Overall Expectations

### LIV.01D

Read and demonstrate an understanding of a variety of literary and informational texts, from contemporary and historical periods;

### LIV.02D

Demonstrate an understanding of the elements of a variety of literary and informational forms, with a focus on plays, short stories, and short essays;

### LLGV.01D

Use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience;

### WRV.01D

Use a variety of print and electronic sources to gather information and explore ideas for their written work;

### WRV.02D

Identify the literary and informational forms suited to various purposes and audiences and use the forms appropriately in their own writing, with an emphasis on supporting opinions or interpretations with specific information;

### WRV.03D

Use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

### WRV.04D

Revise their written work, independently and collaboratively, with a focus on support for ideas and opinions, accuracy, clarity and unity;

### WRV.05D

Edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation according to the conventions of standard Canadian English, with the support of print and electronic resources when appropriate;

### LGV.01D

Use knowledge of vocabulary and language conventions to speak, write, and read competently using a level of language appropriate to the purpose and audience;

### LGV.02B

Use listening techniques and oral communication skills to participate in classroom discussions and more formal activities, such as storytelling, role playing, and reporting/presenting, for specific purposes and audiences.

### MDV.01D

Use knowledge of the elements, intended audience, and production practices of a variety of media forms to analyze specific media works;

### MDV.02D

Use knowledge of a variety of media forms, purposes, and audiences to create media works and describe their intended effect;

**Specific Expectations indicated throughout**

# THEME:

## LOVE AT FIRST SIGHT.

### "DID MY HEART LOVE TILL NOW?"

(L1.01D)

*My bounty is as boundless  
as the sea, My love as deep;  
the more I give to thee,  
The more I have, for both  
are infinite.*

Juliet II; ii; 139-141

#### Discuss:

Is it possible to feel an "infinite" love for someone? Is it realistic for her to declare her love so quickly? Why does she do so? What different kinds of love can you think of? How is love for a family member different from the love you feel for a best friend, or someone you have a crush on? Is there anyone in your life for whom you have a love that is "boundless"?

*Romeo: Thou chid'st me oft  
for loving Rosaline.*

*Friar Laurence: For doting,  
not for loving, pupil mine.*

II; iii; 82-83

#### Discuss:

Why did the Friar not approve of Romeo's infatuation with Rosaline? What is the difference between doting and loving? What is the difference in feeling or behavior between one and the other? How does Romeo behave differently, after he meets Juliet?

*If he be married, my grave is  
like to be my wedding bed.*

Juliet 1.5.135

#### Listen:

For other moments in the play where the idea of love or marriage are closely allied with images of death.

Love is everywhere in *Romeo and Juliet* - romantic love, love for families and friends are all examined. The title characters are referenced constantly in western culture as symbols of all-consuming, perfect love, of those who refuse to compromise in spite of familial obligation or social duty. These lovers would rather die than live without one another, and the idea of death is frequently evoked alongside the image of love.



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