CURRICULUM GUIDE

FOR TEACHERS AND STUDENTS

A companion to the Folger Shakespeare Library Edition

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Advancing knowledge & the arts
Shakespeare is for Everyone!
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See more images of Romeo and Juliet from the Folger collection at www.folger.edu/digitalcollection.

Shakespeare isn’t an antiquated art form. His plays are full of explosive family situations, complex relationships, and deep emotions that today’s students can—and do—relate to. At the Folger Shakespeare Library, we love to see students take Shakespeare and make it their own. We believe that Shakespeare is for everyone and that students of all ability levels can successfully engage with his works.

The best way to learn Shakespeare is to do Shakespeare. What does this mean? Put simply, it is getting students up on their feet and physically, intellectually, and vocally engaging with the text. We believe that students learn best using a performance-based methodology and that performance can build a personal connection with the text that traditional teaching methods may not.

Performance—which is not the same thing as “acting”—activates the imagination. Active learning invigorates the mind and stays with the learner. Shakespeare’s genius with language, his skill as a dramatist, and his insight into the human condition can instill even the least academic student with a passion not only for Shakespeare but also for language, drama, psychology, and knowledge.

The Lesson Plans and Tips for Teaching Shakespeare included in this Curriculum Guide provide practical, classroom-tested approaches for using performance-based teaching techniques. We have also included a Synopsis, a Fact Sheet, and Famous Lines and Phrases from the play and interesting facts to share with students.

Remember that enthusiasm is more important than expertise. There is always more for everyone to learn, so enjoy the ride with your students!

Robert Young
Director of Education
Folger Shakespeare Library
In the city of Verona, the longstanding quarrel between the Montague and Capulet families breaks into violence. Romeo Montague reveals to his cousin Benvolio that he is in love with Rosaline, but that his love is unrequited. After learning that Rosaline will be at a party at the Capulet house that night, Romeo’s friends convince him to attend in disguise. Romeo meets Juliet, and they fall in love. During the party, they discover that their families are sworn enemies. From Capulet’s garden Romeo overhears Juliet express her love for him. When he answers her, they declare their love and their desire to be married. Friar Lawrence agrees to secretly marry them, expressing the hope that the marriage may end the families’ feud. After their marriage, Juliet’s cousin Tybalt challenges Romeo to a duel. Romeo refuses to fight, and his friend Mercutio is killed instead. Romeo then kills Tybalt and is banished from Verona. Juliet’s parents announce that she must marry Paris. Grief-stricken, Juliet visits Friar Lawrence who gives her a potion that will make her appear as if she is dead the morning of her wedding. The Nurse finds Juliet in a deathlike trance and she is taken to her family’s burial vault. Romeo hears of Juliet’s death and returns to Verona. He arrives at her tomb and takes poison, dying as he kisses her. Juliet awakens and finds Romeo dead and kills herself with his dagger.
Once students can make the language work for them, they have access to the pleasures of the play—the jokes, the heart tugs, the fear, the anger, the thousands of problems humans create for themselves, and the one or two problems created by outside forces.

Dear Colleagues,

Shakespeare. Mere mention of his name is likely to make a class of freshmen panic, so it is important that a student’s first encounter with Shakespeare’s plays be dynamic and engaging. A starting point for this encounter is the very heart of Shakespeare’s work—his language. Shakespeare enthusiasts may love its rich complexity, but teachers know this same language can be a barrier for students. Once students can make the language work for them, they have access to the pleasures of the play—the jokes, the heart tugs, the fear, the anger, the thousands of problems humans create for themselves, and the one or two problems created by outside forces.

A spirit of flexibility and adventure is a key requirement. Less is more. There are so many layers and facets in Romeo and Juliet that it is best to help students sample a little and to leave them wanting to discover more on their own. Participation and involvement are the goals.

Read on. And as Juliet says, “Hie to high fortune!”

Susan Biondo-Hench
Carlisle High School
Carlisle, PA

Excerpted from Shakespeare Set Free: Teaching A Midsummer Night’s Dream, Romeo and Juliet, and Macbeth
Performing Shakespeare—even at the most rudimentary level, script in hand, stumbling over the difficult words—can and usually does permanently change a student’s relationship with the plays and their author.

At the Folger, we believe that Shakespeare is for everyone. We believe that students of all ability levels, all backgrounds, and at all grade levels can—and do—successfully engage with Shakespeare’s works. Why? Because Shakespeare, done right, inspires. The plays are full of explosive family situations and complex relationships that adolescents recognize. Performance is particularly crucial in teaching Shakespeare, whose naked language on the page may be difficult to understand. “Performance” in this sense does not mean presenting memorized, costumed, fully staged shows, although those can be both satisfying and educational. Performance means getting students up on their feet, moving around a classroom as characters, and speaking the lines themselves.

Remember:
1. Enthusiasm is more important than expertise—there is always more for everyone to learn, so enjoy the ride with your students!
2. Trust Shakespeare’s original language, but don’t labor over every word.
3. Pick out key scenes that speak most clearly to your students. You do not have to start with Act 1, Scene 1.
4. Use the text to explain the life and times, not vice versa.

The following two Lesson Plans will give you practical ways to get started using this approach in your classroom.

Want More?
Folger Education’s Shakespeare Set Free Toolkit is a comprehensive resource for teaching Shakespeare, with lesson plans, activity guides, podcasts, videos, and other teaching tools. Learn more at www.folger.edu/toolkit.
**How long does it take to teach a play?**

A Shakespeare unit can take anywhere from a few days to a few weeks, depending on your students. You may want to spend a few days to introduce the play’s major characters and themes, or you could spend a couple of weeks exploring several scenes, key ideas, and multiple interpretations. Full play units, such as the ones in *Shakespeare Set Free*, can take up to six weeks to teach. You do **NOT** need to start with Act 1, Scene 1 and you do **NOT** need to labor over every word.

**Do I need to teach the entire play?**

Sometimes it is better to do just part of a play rather than the whole play. Or you might opt for a Shakespeare sampler, using several scenes from different plays.

**Which edition of the play is best to use with students?**

The Folger Shakespeare Library paperback editions are relatively inexpensive, and easy to use, with the text on one page and footnotes and scene summaries on the facing page. Be aware that Shakespeare plays in literature anthologies often edit out some of the more bawdy content—content which students often love. They are also very heavy to carry around when students are performing scenes.

You can install the [Free Electronic Shakespeare Reader](http://www.shakespeare.ariyam.com) on your hard drive on any Windows computer at [www.shakespeare.ariyam.com](http://www.shakespeare.ariyam.com). This is a downloadable piece of software that allows you to have all of Shakespeare’s 38 plays instantly at your fingertips. Once you have it, there is no Internet connection required. It also provides in-depth full-text searching to all of Shakespeare’s plays. You can also download the text online from sites such as [www.opensourceshakespeare.org](http://www.opensourceshakespeare.org).

**Should I start with the movie?**

One disadvantage with watching a film version first is that students equate this version with the play and have difficulty realizing that scenes and lines can be interpreted and enacted in many different ways. One way around this is to start with one scene which your students read and perform. Follow this activity by showing clips from several film versions of the same scene. This strategy enables allow for some meaningful discussion about possible interpretations.

**What if I have never read the play before?**

Learn along with your students—model for them the enthusiasm and excitement that comes with authentic learning.

**Do I need to teach about the Globe Theatre or Shakespeare’s Life?**

The simple answer is “No.” While telling students that Shakespeare had three children and that he and Anne Hathaway had to get married might be interesting, it really doesn’t help them understand the plays. It’s much better to integrate some facts about Elizabethan life when they come up in the plays. So when Francis Flute protests, “Let me not play a woman. I have a beard coming” in *A Midsummer Night’s Dream*, that’s the perfect opportunity to explain the Elizabethan stage convention of young men playing the female parts.

**Are student projects helpful?**

Designing Globe Theatres out of sugar cubes and Popsicle sticks, designing costumes, creating Elizabethan newspapers in the computer lab, doing a scavenger hunt on the Internet, or doing a report on Elizabethan sanitary conditions has nothing to do with a student’s appreciation of Shakespeare’s language. If you want to give students a project, have them select, rehearse, and perform a scene.

**What is a “trigger scene?”**

A trigger scene is a short scene from a play that introduces the students to key characters and plot elements. Most important, the trigger scene shows students that they can uncover the meaning of Shakespeare’s texts as they “put the scene on its feet.”

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**Tried and true trigger scenes for beginning Shakespeare:**

- **Romeo and Juliet**, 3.5
  (Juliet angers her parents)

- **Macbeth**, 1.3.38 onwards
  (Macbeth meets the witches)

- **A Midsummer Night’s Dream**, 1.2
  (The rustic actors are introduced)

- **Hamlet**, 1.1
  (Ghost appears to soldiers)

- **Julius Caesar**, 3.3
  (Cinna the poet is attacked by mob)

- **Much Ado About Nothing**, 4.1
  (Beatrice urges Benedick to kill Claudio)

- **Othello**, 1.1
  (Iago rudely awakens Brabantio)

- **The Taming of the Shrew**, 2.1
  (The two sisters quarrel)

- **Twelfth Night**, 2.2
  (Malvolio returns ring to “Cesario”)

**Want More?**

Folger Education’s Shakespeare Set Free Toolkit is a comprehensive resource for teaching Shakespeare, with lesson plans, activity guides, podcasts, videos, and other teaching tools. Learn more at [www.folger.edu/toolkit](http://www.folger.edu/toolkit).
ROMEO AND JULIET | LESSON PLAN 1
17TH-CENTURY PICKUP LINES

Steve Williams
The Waterford School
Sandy, UT

Play/Scenes Covered
Romeo and Juliet, 2.2.46–145

Meeting the Standards
The lesson plan covers NCTE Standards 9, 11 & 12.

What’s On for Today and Why
Even in the 17th century, people used lines to get dates and inspire love. Students will examine a chapter from a mid-17th century handbook, The Mysteries of Love & Eloquence, Or the Arts of Wooing and Complementing, which offers to “young practitioners [sic] of Love and Courtship set forms of expressions for imitation.” Reading 17th century pick-up lines will give students an opportunity to practice reading a 17th century text and also provides an interesting glimpse at language as a tool of persuasion; students can easily see how this relates to the language of Romeo and Juliet.

What To Do
1. Pair up the students and give them copies of Pickup Lines Handouts 1 and 2, from The Mysteries of Love and Eloquence.
2. Have the students stand several feet away from their partners and speak the lines alternately to each other.
3. Discuss as a class what images, words, ideas, or figures of speech they heard. Were the lines more comic than persuasive? How has the language of love changed?
4. Assign parts and read aloud Romeo and Juliet, 2.2.46-145.
5. Discuss the similarities and differences between Romeo and Juliet and the handbook. Which words and images appear in both?
6. Divide the students into groups of three or four and have them rewrite a few of the handbook’s more persuasive passages into modern English, trying to retain the essence of the original. Would any of these lines work today?

What You Need
• Folger edition of Romeo and Juliet
• Pickup Lines Handouts 1 and 2

How Did It Go?
Did the students participate fully?
Did they observe differences and similarities between Shakespeare’s love lines and those from the handbook?
Which passages did the students find more persuasive?
Were their translations into contemporary English appropriate?
Did they have fun?

Want more?
Find more ideas and resources on teaching Romeo and Juliet at www.folger.edu/teachingromeoandjuliet

This lesson will take one class period.
ROMEO AND JULIET | HANDOUT
17TH-CENTURY PICKUP LINES
FROM THE MYSTERIES OF LOVE AND ELOQUENCE 1

Wit and Language.

Set Forms of Expression inseted for imitation.

A kiss is but a minute's joy.
Your words are Delphian oracles.
Your wit hath too much edge.
I am a cast-away in love.
You are a flame of beauty.
Sweet and delicious as the feast of love.
Sweet as the breath of lutes, or loves deliciousness.
I, like a child, will go by your directions.
You are the rising sun which I adore.
It is a confidence that well becomes you.
I see your wit is as nimble as your tongue:
Your favors I did taste in great abundance.
Let me but touch the white pillows of your naked breasts.
Your words like musick please me.
I prize your love above all the gold in wealthy Indies arms.
Ile play at kisse with you.
Give me a naked Lady in a net of gold.
Your fingers are made to quaver on a lute, your arms to hang about a ladies neck.
Your tongue is oyled with courtly flatteries.
You guild my praises far above my deserts.
My boldness wants excuse.
Reward styes for you.
17TH-CENTURY PICKUP LINES
FROM THE MYSTERIES OF LOVE AND ELOQUENCE 2

The Mysteries of Love and Eloquence, or,

I'll pay thee tribute of my love to you.  
Welcome, as light to day, as health to sick men.  
Let me share your thoughts.  
Let men that hope to be beloved be bold.  
You have a face where all good seem to dwell.  
My duty bindes me to obey you ever.  
I sacrifice to you the immense of my thanks.  
You wear a snowy livery.  
I will repay your love with fury.  
Verue go with you.  
You are the flor I reach at.  
I am engaged to business crave some speed.  
You speak the counteys dialect.  
Inhert your desires.  
You are my counsels consistory.  
Your title far exceedes my worth.  
I'll bathe my lips in rose dews of kiljs.  
I wear you in my heart.  
You are the miracle of friendship.  
You are the usher of fame.  
My genius and yours are friends.  
I will unrip my very bosom to you.  
My tongue speaks the freedom of my heart.  
Give me leave to waken your memory.  
Of late you are turn'd a paradise.  
With your Ambofack kiljs bathe my lips.  
Sure winter dwells upon your lip, the snow is not more cold.  
Mine eyes have feast on your beautuous face.  
Your favors have fall like the dew upon me.  
Oh! shall rob you of too much sweetnefs.  
You have the power to sway me as you please.  
Your goodnes wants a president.  
Your acceptance shall be my recompence.  
The Sun never met the Summer with more joy.  
You wrap me up in wonder.  
You temperize with sorrow, mine's sincere.  
You have made me sick with passion.  
Oh! suit your pity with your infinite beauty.  
There is no treasur on earth like her.  
Your breath calls sweeter perfumes.  
Goodnes and vertue are your near acquaintance.  

The Arts of Wooning and Complementing, &c. 186

You understand not the language of my intent.  
My entertainment hath confirmed my welcome.  
Your words have charm'd my soul.  
Make me companion of your cares.  
I want no part of welcome but your wifed presence.  
It is no pilgrimage to travel to your lips.  
I am proud to please you.  
By you, like your shade, I'll ever dwell.  
The unblown rose, the crystal, not the diamond, are not more pure then she.  
I'll chronicle your vertues.  
As white as innocence it is.  
As constence as the needle to the adamant.  
You are the onely anchor of my hopes.  
I am as mute as night.  
Women are angels clad in flesh.  
My arms shall be your sanctuary.  
You, like a comer, do attract all eyes.  
As kinde as the Sun to the new born Spring.  
As glorious as the noon-tide Sun.  
Your eyes are orbs of stars.  
You make my faith to stagger.  
You are too much an adamant.  
As you have vertue speak it.  
You are a noble giver.  
Let me seal my voved faith on your lips.  
It is a paradise enjoying you.  
You are a white enchantress, Lady, you can enchain me with a smile.  
I have no faculty which is not yours.  
You are full of fair desire.  
Your purde is my Exchequer.  
Your example fers me.  
Her name, like some celestial fire quickens my spirit.  
You cannot rempe me Syren.  
Let me perish in your presence.  
Your love out-strips my merit.  
Your complements call your faith in question.  
My wish requires you.  
Midnight would blush at this.  
There's musick in her smiles.  

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Folger SHAKESPEARE LIBRARY
www.folger.edu
Tanya Smith
Liberty High School
Brentwood, CA

Play Covered
Romeo and Juliet

Meeting the Standards
The lesson plan covers NCTE Standards 1-8 and 12.

What’s On for Today and Why
Having students create a soundtrack for the play, by picking one song to represent each scene, can help them make personal connections to the plot as well as get them motivated to more fully understand the language.

This lesson may be used as a review at the end of reading the play, or students may work on the soundtrack as they read. You can allow variable amounts of time at the end of the unit for students to present their work.

This lesson will take 3–4 class periods.

What To Do
1. If students have seen a film version of Romeo and Juliet, you may want to begin by drawing attention to the type of music used in the film. Otherwise, explain to students that their next assignment will be to create a soundtrack for a new production of the play. For each scene, they will need to select a song that matches its mood and/or action.

2. Hand out copies of the Soundtrack Pre-planning Worksheet, which will allow students to gather information to help them with the assignment. For each scene, they should gather three key quotes that help explain the main ideas of the scene, and specific lyrics from a song that match the quotes they have found.

3. For each scene, ask students to write a paragraph that explains how the song they have chosen represents the scene from the play. Students should cite text from the play in their analysis.

4. Other possible related assignments include creating a CD wrapper with which to present the soundtrack, burning a CD with the songs on it, and/or creating a PowerPoint presentation to help present the students’ choices to the class. Explain that they should only use music acquired legally if choosing the CD option.

5. Complete the assignment with a presentation to the class in which students present a few of the choices they have made, along with their reasons for doing so. Conclude with a discussion: which choices seemed most appropriate, and why?

What You Need
• Folger edition of Romeo and Juliet
• Soundtrack Pre-planning Worksheet

How Did It Go?
Were students able to identify three key quotes without difficulty? Were they able to link these quotes with themes in songs that they know? Did they find the assignment interesting? Were the final presentations useful in advancing classroom discussion about the play?

Want more?
Find more ideas and resources for teaching Romeo and Juliet at www.folger.edu/teachingromeoandjuliet.
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<th>Scene Number and Brief Summary of Scene</th>
<th>Three Key Quotes that Stand Out, including Who Said Them</th>
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Tourists in Verona, Italy leave love letters and messages at a house that once belonged to the Cappello family, who some believe inspired the Capulets in Shakespeare’s play. The spot is so popular that the notes have to be periodically removed to preserve the building.

William Shakespeare’s *Romeo and Juliet*, directed by Baz Luhrmann and starring Leonardo DiCaprio and Claire Danes, mixed Shakespeare’s original language with a modern setting in “Verona Beach.”

In 2010, the Royal Shakespeare Company presented a real-time version of the *Romeo and Juliet* story on Twitter.

Scholars generally believe that Shakespeare wrote *Romeo and Juliet* in 1595–96, about the same time he wrote *A Midsummer Night’s Dream*. The play was first published in 1597.

Shakespeare most likely borrowed from several sources for the story of *Romeo and Juliet*, including Arthur Brooke’s *The Tragical Historye of Romeus and Juliet*, printed in England in 1562.

Pop singer Taylor Swift refers to *Romeo and Juliet* in her chart-topping hit, “Love Story.”

Rock n’ Roll singer/songwriter Mark Knoffler of Dire Straits wrote a song titled “Romeo and Juliet” that contains the lines “I can’t do everything but I’d do anything for you / Can’t do anything except be in love with you.”

*Romeo and Juliet* has inspired several film adaptations and interpretations. George Cukor’s 1936 film was Hollywood’s first feature-length adaptation of a Shakespearean tragedy and starred 35-year-old Norma Shearer as Juliet and 43-year-old Leslie Howard as Romeo.

Learn more at www.folger.edu/shakespeare.
Did you know you’re quoting Shakespeare when you say...

A pair of star-crossed lovers...
Chorus—Pro. 6

...sad hours seem long.
Romeo—1.1.166

If love be rough with you, be rough with love.
Mercutio—1.4.27

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop’s ear.
Romeo—1.5.51–53

You kiss by th’ book...
Juliet—1.5.122

But soft, what light through yonder window breaks?
Romeo—2.2.2

O Romeo, Romeo, wherefore art thou Romeo?
Juliet—2.2.36

That which we call a rose
By any other word would smell as sweet.
Juliet—2.2.46–47

Good night, good night. Parting is such sweet sorrow
That I shall say “Good night” till it be morrow.
Juliet—2.2.199–201

A plague o’ both your houses!
Mercutio—3.1.111

Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty.
Romeo—5.3.92–93

...never was a story of more woe
Than this of Juliet and her Romeo.
Prince—5.3.320–21

Folger Shakespeare Library.
Shakespeare Set Free

The Shakespeare Set Free series offers innovative, performance-based approaches to teaching Shakespeare from the Folger Shakespeare Library, the world’s leading center for Shakespeare studies. This volume includes unit plans on Macbeth, Romeo and Juliet, and A Midsummer Night’s Dream, and day-by-day teaching strategies that successfully immerse students of every grade and skill level in the language and the plays themselves—created, taught, and written by real teachers in real classrooms. Other volumes focus on Hamlet, Henry IV, Part 1, Othello and Twelfth Night.

Available at the Folger Gift Shop 202–675–0308, or www.folger.edu/shop.

Shakespeare Set Free Toolkit

Think of it as Shakespeare in a box! Everything you need to teach Shakespeare, all in one place: the Doing Shakespeare Right guide to getting started; Shakespeare Set Free curriculum guide; two-line scene cards; a flash drive with instructional videos, podcasts, handouts, scripts, and images; The Play’s the Thing DVD that follows a 5th grade class preparing for a festival; and the Macbeth Edition DVD, which includes a film of the smash 2008 Folger Theatre/Two River Theater Company production.

Available at the Folger Gift Shop 202–675–0308, or www.folger.edu/shop.

Play-by-Play: Romeo & Juliet

Folger Education’s “Play-by-Play” website section contains resources on each of the most commonly taught plays, all in one place. Find Romeo & Juliet lesson plans, podcasts, videos, and more.

Learn more at www.folger.edu/teachingromeojuliet.

Making a Scene: Shakespeare in the Classroom

Folger Education’s blog features new ideas, tips, and resources for teaching Shakespeare. With the teaching community commenting, Folger educators explore what works and what doesn’t in today’s classroom. Join the conversation!

Learn more at www.folger.edu/edblog.

Bard Notes

A monthly update just for teachers with our newest classroom activities, lesson plans, teacher workshops, and more for K–12 educators.

Learn more at www.folger.edu/enews.

SUGGESTED ADDITIONAL RESOURCES
Folger Shakespeare Library is a world-renowned center for scholarship, learning, culture, and the arts. It is home to the world’s largest Shakespeare collection and a primary repository for rare materials from the early modern period (1500–1750). The Folger is an internationally recognized research library offering advanced scholarly programs in the humanities; an innovator in the preservation of rare materials; a national leader in how Shakespeare is taught in grades K–12; and an award-winning producer of cultural and arts programs—lecture music, poetry, exhibits, lectures, and family programs. By promoting understanding of Shakespeare and his world, the Folger reminds us of the enduring influence of his works, the formative effects of the Renaissance on our own time, and the power of the written and spoken word. A gift to the American people from industrialist Henry Clay Folger, the Folger—located one block east of the U.S. Capitol—opened in 1932.

Our Folger Education division is a leader in how Shakespeare is taught today. It provides online resources to millions of teachers and students in grades K–12 each year, trains teachers across the country in performance-based teaching of Shakespeare, hosts student Shakespeare festivals and family programs, and publishes the groundbreaking Shakespeare Set Free series and the Folger Editions, the leading Shakespeare texts used in American classrooms today.