

**RSC**

ROYAL  
SHAKESPEARE  
COMPANY



ROMEO &  
JULIET

WILLIAM SHAKESPEARE

TEACHER PACK



## ABOUT THIS PACK

This pack supports the RSC's 2018 production of *Romeo and Juliet*, directed by Erica Whyman.

The activities provided in this pack are specifically designed to support KS3-4 students attending the performance and studying *Romeo and Juliet* in school.

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These symbols are used throughout the pack:



#### READ

Notes from the production, background info or extracts



#### ACTIVITY

A practical or open space activity



#### WRITE

A classroom writing or discussion activity



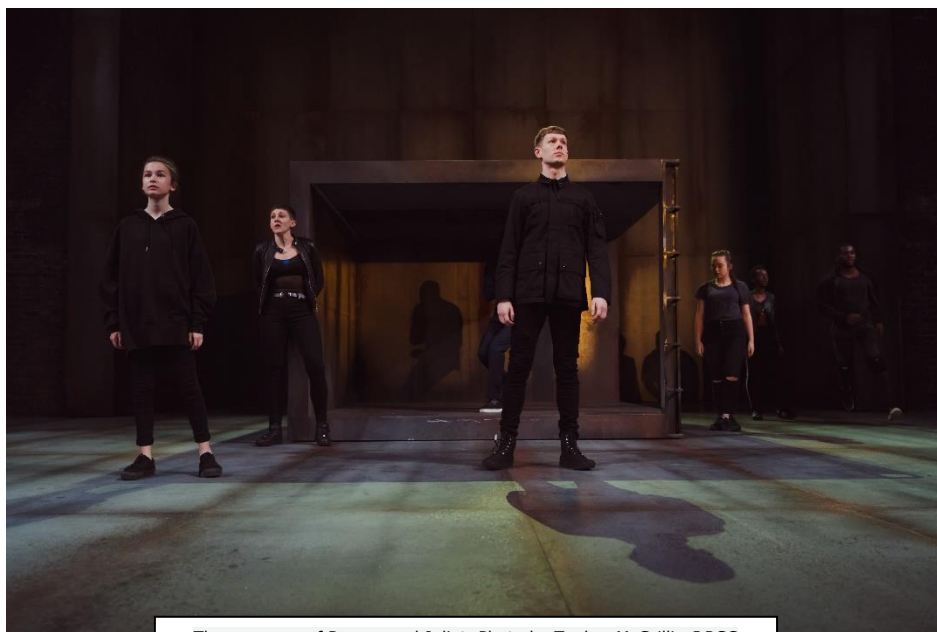
#### LINKS

Useful web addresses and research tasks

## ABOUT THE PRODUCTION

The 2018 production of *Romeo and Juliet*, directed by Erica Whyman, wanted to explore the generational divide between the younger characters in the play and their parents, looking at what happens to young people who feel their choices have been made by adults. This is contemporary world, a violent one where swords and knives are used rather than guns. You can listen to Erica talking further about this in our [model box film](#), which introduces some of the key concepts behind the set and how the themes in the text have been explored in Tom Piper's design.

Take a look at the below image of the set as it appears during the prologue. What suggestions are there that the young people are rebelling?



The company of *Romeo and Juliet*. Photo by Topher McGrillis ©RSC

# EXPLORING THE STORY



## SYNOPSIS

A full synopsis of the play is available at:

<https://www.rsc.org.uk/romeo-and-juliet/the-plot>

### NOTES FROM THE REHEARSAL ROOM

During the rehearsal process, Erica Whyman was keen to explore the idea of knife crime and gang violence. The company created a world in which there were no guns and wanted to explore what the family feud between the Montagues and the Capulets would look like in this setting.



### ACTIVITY 1: THE STORY IN TWENTY MINUTES

The following activity will introduce students to the play and ensure that the whole group is familiar with the story. It is also an opportunity to introduce some of the key questions that will be explored in more depth in later activities.

- Divide students into small groups.
- Using the 'Story in 20 Minutes' resource in this pack, assign each group two or three scenes each, making sure all twenty scenes have been distributed.
- Ask each group to create tableaux or freeze frames for their scenes.
  - Encourage them to narrate their scenes, explaining what happens in each scene before we see it and using the lines they have been given from the play to bring some of the freeze frames to life.
  - Ask students to think about what titles they would give their scenes if they were naming them, like Polly and the company did when titling the different units they identified in the play.
- Ask the whole class to form a circle and invite each group into the middle to share their scene or scenes, in the order they happen in the play.
- Reflect with students on why Romeo and Juliet chose death over a life without each other. What drives them both to this and what do you think is the most important factor for Romeo and then for Juliet? Is it different for each of them or the same?



### ACTIVITY 2: DISCOVERING THE CHARACTERS

As students work through the following exercise on the characters in the play, encourage them to think about each character's attitude towards the feud and how motivated they are by it. Ask them to decide what is the most important motivation for each character at the start of the play. For example, the Nurse's motivation might be keeping Juliet safe and happy. Think about at what point their motivations change?

- Divide students into groups of five or six, providing them with the Character Facts for one of the character sets:
  - Montagues
  - Capulets
  - People of Verona

These character sets are available in the resource section of this pack. Explain that the character facts introduce us to the characters at the start of the play.

- Ask each group to read through the information and descriptions for their character set and to then create a human diagram, with each of them representing a different character in the set. In their diagram, Romeo, Juliet or Mercutio should be in the centre with the other character arranged around them.
- Encourage them to think about the other characters' closeness to the character in the centre, in terms of their importance and influence as well as how close they seem emotionally.
- Ask students to share their human diagrams, looking at each of the character sets and how they interact with each other. Reflect with them on how different groups have approached the same sets of characters. Why have they made those choices? Which relationships do they think have the most influence on the characters in the centre.
- Reflect specifically with the group looking at the people of Verona. How easy was it to create their human diagram? Are there any characters in this set that were more difficult to place in terms of how they related to Mercutio?
- Invite two groups, a Capulet group and a Montague group, to share their diagrams and then ask one of the People of Verona groups one at a time to decide if they think they actually belong in one of the other two diagrams. If they think they do, ask them to go and join it – positioning themselves in relation to the family. For example, Mercutio himself might go to the Montague diagram and Paris might go to the Capulet diagram.
- Discuss with students any characters that have not fitted into the Capulet or Montague diagrams. Create a 'neutral zone' between the two family diagrams and discuss which of the characters might belong in there. Friar Laurence and Prince Escalus might be the most obvious choices but are there any other characters who aren't naturally involved in the feud?



Ishia Bennison as the Nurse and Karen Fishwick as Juliet in Romeo and Juliet. Photo by Topher McGrillis ©RSC

## FATE AND CONTROL

### NOTES FROM THE REHEARSAL ROOM

The lines of the Prologue are delivered by a 'Chorus' in the text and in this production most of the company, including young people from the local area, speak the prologue together. The same characters are on stage at the end of the play, emphasising the inevitability of the ending. The company spent a lot of time talking about how to remind the audience of this while also presenting a play that the audience can invest in and hope that it will end in a different way.



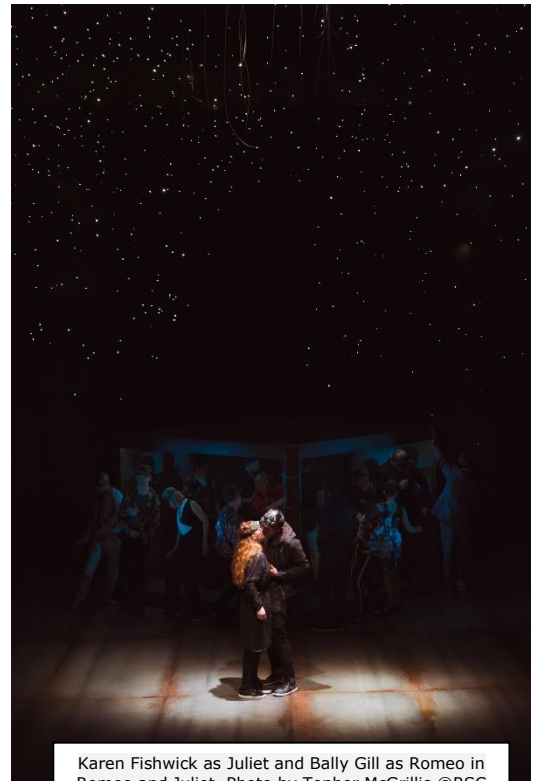
## ACTIVITY 3: THE PROLOGUE

- Divide the class into groups of four or five.
- Provide each group with two lines from the prologue each until all 14 lines have been allocated.
- Ask the groups to translate their two lines into their own words. Tell them to be prepared to speak their lines aloud so that a part of the group says the original two lines and the others say their modern version.
- Invite groups to read and translate their lines, in order, so that they can hear the whole prologue in sequence.
- Ask each group to then create a series of actions that tell the story of their two lines from the prologue. The series of actions should begin and end in a freeze frame and Shakespeare's lines should be spoken during the actions. Groups can choose one person or the whole group to say the lines during the series of actions.
- Allow students about five minutes to prepare their pieces, then position the groups around the space in speech order so that the prologue runs in sequence.
- Reflect with students on what the prologue tells them; what facts about the story has Shakespeare chosen to share? Why do they think he opens the play this way?
- Share with students that, in this production, the prologue is spoken by several characters including teenagers from the theatre's local community. What impact do they think this has? Do they think it matters who delivers the prologue? Does it have a different purpose in a modern re-telling of Romeo and Juliet?



## ACTIVITY 4: ROMEO AND JULIET MEET

- Romeo and Juliet don't meet until the end of Act 1. Ask students to think about everything they know about Romeo and Juliet before they meet. For example, both characters have appeared in one scene and we have also heard other characters talk about them while they are not on stage. Invite students to create a list of five facts they know about Romeo and five impressions they have of him, then do the same for Juliet.
  - A fact is Romeo was not involved in the fight at the start of the play and that he talks to his cousin Benvolio about Rosaline, who he says he is in love with. An impression might be that he has been quite withdrawn from friends and family recently or that he enjoys a challenge when it's made by his friends.
- Provide students with a copy of the sonnet from Act 1 Scene 5 in which the pair meet for the first time. Ask them to keep their knowledge of the characters so far in their minds as they read.
- Invite students to form two lines, facing each other, and ask them to read the sonnet together, with one line taking Romeo's lines and the other taking Juliet's. Reflect with them on how these lines sound out loud. Is there anything that jumps out at them? How do the lines look on the page? A sonnet is a type of poem, can they hear this when they read it? Is this what they would have expected from these two characters, given everything they know about them so far?
- Allow students to then read the exchange a second time, in pairs.



Karen Fishwick as Juliet and Bally Gill as Romeo in Romeo and Juliet. Photo by Topher McGrillis ©RSC

# GENERATIONS DIVIDED

## NOTES FROM THE REHEARSAL ROOM

Erica was very keen to explore, with the company, what are the difference between the generations They talked in particular about current situations in which younger generations can feel that decisions have been made by older people who may not have to live with the consequences will affect them. Brexit, for example, was mentioned alongside other recent political choices. They discussed what this might mean in Romeo and Juliet where older characters have created an 'ancient grudge' but it is the younger characters who are most violent and most involved.

*'The grown ups in the play have created a situation where they don't agree and that disagreement is violent and really dangerous. People die all the time on their streets, so what I think young people recognise in the play is that the grown ups have let the young people down' (Erica Whyman)*



## ACTIVITY 5: JULIET'S REBELLION

Juliet begins Act 1 as a dutiful daughter. In Scene 3 we see her with her mother and the Nurse, agreeing to meet Paris at the Capulet ball and consider him as a future husband. However, in meeting and marrying Romeo she goes expressly against her family's wishes and we see her question and fight back against her father's authority in Act 3 Scene 5, when the audience knows she is already married to Romeo. In this scene she refuses to marry Paris and her father reacts badly to her rebellion.

- Discuss with students the idea that Romeo and Juliet is set in a 'patriarchal' society, in which Juliet's choices were determined by men. This is the same as Shakespeare's society, in which women could not own property or wealth and had very few rights.

In the following activity students will have the opportunity to explore Juliet's relationship with her father in more detail and also to look her other relationships with her mother and the Nurse.

- Organise students into groups of two.
- Provide groups with the extract from Act 3 Scene 5 in the Resource Materials and ask them to read the scene out loud together, taking on the two different roles.
- Reflect with all groups on what Lord Capulet wants to achieve at the beginning of the scene. Is this different at the end of the scene?
- Ask each group to re-read the scene and to pick out three things that Lord Capulet says that you think are deliberately offensive or that insult Juliet.



Karen Fishwick as Juliet in Romeo and Juliet. Photo by Topher McGrillis ©RSC



- Ask each group to then read the scene and the student playing Lord Capulet to emphasise any words that are used to be convincing or affectionate.
- Invite each group to then create a short performance in which Juliet is unable to move, and can only stand in one fixed place, and Lord Capulet can move as much as he wants.
- Reflect with students on how this felt, particularly for the student playing Juliet. How did it make them feel, not being able to move? Were there particular moments where they really wanted to or where it felt like the words they were saying meant they should move?
- Allow each group to try this again, but with Lord Capulet fixed to the spot.
- Discuss with students what felt different. How much did the Juliet's move? How did it feel for the Lord Capulets? Which character felt like they had more power? Which character do they think does have more power in this scene? Are there moments where that changes?
- Ask students to work in their groups to read the scene again, with both of them fixed to the spot but in the following different ways:
  - Lord Capulet as really convincing and gentle and Juliet as really stubborn and defiant.
  - Lord Capulet as very aggressive from the start and Juliet as terrified of her father and afraid.
- Allow students some time to work on their versions and then invite some groups to share their different readings until students have seen some of both interpretations.
- Reflect with students on which readings felt right. Are there moments where Lord Capulet is more gentle, or does it feel like he is angry and aggressive from the start? Which reading felt more natural for Juliet? Do they think she might have elements of both approaches? Is there a shared turning point for the two characters, where they both shift in attitude and approach or is different for them both? Is there a key line that they found where the characters changed in their approach?



## ACTIVITY 6: THE ROLE OF THE FRIAR

The Friar is one of the only neutral characters in the play. While the Nurse helps Juliet in Acts 2 and 3, the Friar helps both characters, even building the plan that eventually leads to their deaths. Most characters in the play seem to trust him but he even confesses his blame at the end of the play, after he left Juliet in the tomb with Romeo's dead body. It is clear he feels guilt in the end and seems to have good motives for helping the young lovers.

In the following activity students will be able to explore Romeo's first meeting with the Friar.

- Ask students to think about what the relationship between Romeo and the Friar is when the play starts. What do they already know?
- Organise students into pairs and provide them each with copies of the opening exchange between Romeo and the Friar.
- Invite students to read this conversation together.



Andrew French as Friar Laurence in *Romeo and Juliet*. Photo by Tophér McGillis ©RSC

- Allow them to read it through once and then ask the person reading Friar Laurence to point a finger at Romeo every time they think he is criticising him or accusing him of doing something, even in a gentle way, and to pat his shoulder when they think he is congratulating him or praising him.
- Reflect with students on how often Friar Laurence is pointing and how often he is patting. What does this tell you about his attitude towards Romeo and their relationship? Romeo is choosing to talk to the Friar, not to his parents or any other friend, about Juliet. What does this imply about his relationship with the Friar? He has also talked to the Friar about Rosaline. What does this suggest about Romeo's love life and the Friar's attitude to this new relationship?
- Discuss with students when in the scene they think the Friar agrees to help Romeo; what is the turning point?
- Invite one or two pairs to share their reading of the scene and identify together as they read where the turning point is, inviting the rest of the class to raise their hands whenever they think the Friar chooses to help.
- Reflect with students on any differences of opinion. How quickly does the Friar agree to help? What is his strongest motivation? How much do they think he cares about Romeo?

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# RESOURCES

## THE STORY IN 20 MINUTES

- 1. For years and years two of the most important families in Verona, the Capulets and the Montagues, have hated each other. Their sons and their servants are forever fighting in the streets.**

Abram: Do you bite your thumb at us, sir?

Sampson: No, sir, I do not bite my thumb at you, sir. But I bite my thumb, sir.

Abram: You lie.

Sampson: Draw, if you be men. Gregory, remember thy washing blow.

- 2. The row grows, more and more citizens take sides and join in. Tybalt, Lady Capulet's nephew, is a hothead, always ready to wade in. Benvolio, Montague's nephew, tries to calm things down, but goes unheard as the fight grows more ferocious. The Prince comes in and the street falls silent and he tells them:**

Prince: Rebellious subjects, enemies to peace.  
Will they not hear? What, ho – you men, you beasts,  
Throw your mistempered weapons to the ground  
And hear the sentence of your moved prince.  
If ever you disturb our streets again  
Your lives shall pay the forfeit of the peace.

- 3. Benvolio finds Romeo, a Montague, after the fight. They discuss Romeo's love life, which isn't going so well. Benvolio tells him to look around for someone new and when they hear from a passing servant of a feast at the Capulets' house that night, Benvolio suggests they go along even though they are not invited.**

Servant: My master is the great rich Capulet; and if you be not of the house of Montagues, I pray come and crush a cup of wine. Rest you merry.

Benvolio: At this same ancient feast of Capulet's  
Supps the fair Rosaline whom thou so loves,  
Compare her face with some that I shall show,  
And I will make thee think thy swan a crow.

Romeo: I'll go along, no such sight to be shown,  
But to rejoice in splendour of mine own.

- 4. At about the same time Paris, a handsome young nobleman, is trying to persuade Lord Capulet to let him marry his daughter, Juliet. Capulet says not to rush – she is only fourteen.**

Paris: But now, my lord, what say you to my suit?  
Capulet: My child is yet a stranger in the world;  
Let two more summers wither in their pride  
Ere we may think her ripe to be a bride.

- 5. But Lady Capulet clearly disagrees, as she tells her daughter Juliet. Juliet's Nurse supports her view.**

Lady Capulet: Younger than you,  
Here in Verona, ladies of esteem  
Are made already mothers. Thus then in brief:  
The valiant Paris seeks you for his love.  
Nurse: A man, young lady? Lady, such a man  
As all the world – why, he's a man of wax.  
Lady Capulet: Verona's summer hath not such a flower.  
Juliet: I'll look to like, if looking liking move.

- 6. That evening at the Capulet's party Romeo and Benvolio, wearing masks, mingle with the crowd of guests. Suddenly Romeo spots a beautiful young girl dancing and loves her at first sight.**

Romeo: O, she doth teach the torches to burn bright!  
Did my heart love till now? Forswear it, sight!  
For I ne'er saw true beauty till this night.

- 7. Romeo and Juliet meet and they are totally mesmerized by each other, until the Nurse arrives on the scene and tells Juliet that her mother needs her. The Nurse then tells Romeo who Juliet is.**

Romeo: What is her mother?  
Nurse: Her mother is the lady of the house.  
Romeo: Is she a Capulet?  
Benvolio: Away, be gone.

**Romeo and Benvolio quickly leave the party.**

- 8. Juliet needs urgently to know the name of the young man she has just fallen for.**

Nurse: His name is Romeo, and a Montague;  
The only son of your great enemy.  
Juliet: My only love sprung from my only hate!  
Too early seen unknown, and known too late.

**9. Romeo does not go home and creeps into the Capulets' garden instead. To his delight Juliet appears at her window!**

Romeo: But, soft! What light through yonder window breaks?  
It is the east, and Juliet is the sun.

**Juliet doesn't see Romeo and talks aloud to herself:**

Juliet: O Romeo, Romeo! Wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
What's in a name? That which we call a rose  
By any other name would smell as sweet.

**10. They then talk to each other and agree to marry soon. Not wasting any time, Romeo goes the next morning to see Friar Laurence, to ask if he will marry them. Friar Laurence urges patience but Romeo wants it to happen quickly.**

Romeo: Do thou but close our hands with holy words,  
Then love-devouring death do what he dare –  
It is enough I may but call her mine.  
Friar: These violent delights have violent ends  
And in their triumph die, like fire and powder.  
Which as they kiss consume.

**By the end of the day Romeo and Juliet are married.**

**11. Later that very same day, out on the streets of Verona Tybalt insults Mercutio which makes him very angry. When Romeo, fresh from his wedding, comes onto the scene, Tybalt insults him as well, trying to get him to fight. Romeo tries to calm Tybalt but Mercutio is furious and Mercutio and Tybalt begin to fight. Mercutio is killed just as Romeo is trying to separate them. His dying words are a curse:**

Mercutio: Help me into some house, Benvolio,  
Or I shall faint. A plague a-both your houses!  
They have made worms' meat of me.

**12. As Romeo realises Tybalt has killed his friend, he attacks Tybalt and kills him. Romeo then realises in an instant that all his happiness with Juliet has come to an end and he is guilty of murder.**

Benvolio: Romeo, away, be gone!  
Stand not amazed. The Prince will doom thee death  
If thou art taken. Hence, be gone, away!  
Romeo: O, I am fortune's fool!  
Benvolio: Why dost thou stay!



**13. The Capulet family tell the Prince that they want revenge on Romeo for Tybalt's death while the Montagues ask him for mercy, arguing that Tybalt killed Mercutio in the first place. After consulting Benvolio the Prince declares his sentence:**

Prince:                   And for that offence, let Romeo hence in haste,  
Else, when he is found, that hour is his last.

**14. Meanwhile Juliet is ecstatically happy, thinking only of her joy in being Romeo's wife. On her wedding night she waits for him to come to her. The Nurse rushes in and tells her of Tybalt's death and Romeo's banishment. Juliet is in torment: her great love and husband has killed her cousin!**

Nurse:                Shame come to Romeo!  
Juliet:               Blistered be thy tongue!  
Nurse:               Will you speak well of him that killed your cousin?  
Juliet:               Shall I speak ill of him that is my husband?

**Juliet begs the Nurse to find him and let her see him one last time.**

**15. Romeo has fled to Friar Laurence's cell. He is devastated and the Friar listens patiently to Romeo and then tries to tell him about a plan he has formed. The Nurse arrives and Romeo tries to stab himself but they stop him and arrange for him to see Juliet that night. The Friar tells Romeo to go straight to Mantua after he has seen Juliet.**

Friar:                Go before, Nurse. Romeo is coming.  
Nurse:               Here, sir, a ring she bid me give you, sir.  
Romeo:               How well my comfort is revived by this.

**16. Lord and Lady Capulet announce to Juliet that Count Paris has asked to marry her and that they want it to happen in three days' time. Juliet refuses and her father gets angry at her. Lord Capulet gives her a terrible choice:**

Juliet:               Good father, I beseech you on my knees,  
Hear me with patience but to speak a word.  
Capulet:              Hang thee, young baggage! Disobedient wretch!  
I tell thee what – get thee to church a'Thursday  
Or never after look me in the face.

**17. Juliet goes to Friar Laurence's cell to ask for his help. Paris is there but when he has gone she begs the Friar to help her. He tells her his plan: pretend to be happy about the wedding and then, on the night before the wedding, take a special potion. The potion is designed to put her in a really deep sleep that will make the family believe she is dead and take her to the Capulet tomb. Friar Laurence promises that during that time he will send a letter to Mantua telling Romeo about the plan and that Romeo will be there in the tomb when Juliet wakes up and they can go to Mantua together.**

Juliet: Give me, give me! O tell not me of fear!  
Friar: Hold. Get you gone, Be strong and prosperous  
In this resolve. I'll send a fiar with speed  
To Mantua, with my letters to thy lord.  
Juliet: Love give me strength, and strength shall help afford.  
Farewell, dear father.

**18. But things go terribly wrong. The messenger carrying Friar Laurence's letter to Romeo returns to say he hasn't been able to deliver the message to Romeo. Meanwhile, Romeo's servant, Balthasar, has travelled to Mantua and told Romeo the news that Juliet is dead. Romeo is distraught. He goes to an apothecary and buys poison before going back to Verona.**

Apothecary: Put this in any liquid thing you will  
And drink it off, and if you had the strength  
Of twenty men it would dispatch you straight.  
Romeo: Come, cordial and not poison, go with me  
To Juliet's grave. There there must I use thee.

**19. Juliet is in the tomb and Paris visits her. Romeo then arrives and Paris challenges him to a duel. Romeo tries to get him to go away, but Paris draws his sword and Romeo fights him. They fight and Paris is killed.**

Paris: Condemned villain, I do apprehend thee.  
Obey, and go with me. For thou must die.  
Romeo: I must indeed; and therefore came I hither.  
Good gentle youth, tempt not a desperate man.  
Paris: I do defy thy conjuration  
And apprehend thee for a felon here.  
Romeo: Wilt thou provoke me? Then have at thee, boy!  
Paris: O, I am slain!

**20. Romeo looks at Juliet, then drinks the poison and dies beside her. Friar Lawrence arrives too late to tell him Juliet is not dead. Juliet wakes up and sees Romeo with the poison still in his hand. They hear people coming and the Friar runs away, begging Juliet to come with him. But Juliet does not go and when the Friar has gone she takes Romeo's dagger and stabs herself.**

Juliet:                   Yea, noise? Then I'll be brief. O happy dagger!  
                              This is thy sheath; there rust, and let me die.

**21. The Capulets and Montagues gather in grief around the tomb. Many of the citizens of Verona are also there and all are upset but agree to stop fighting each other and to live in peace.**

Prince:                   A glooming peace this morning with it brings.  
                              The sun for sorrow will not show his head.  
                              For never was a story of more woe  
                              Than this of Juliet and her Romeo.



## CHARACTER FACTS

### Capulets

#### LORD CAPULET

Head of the Capulet family, he hates the Montagues.  
Rich and powerful  
Wants his daughter to marry into the Prince's family

#### LADY CAPULET

Wife to the great, rich Capulet  
Does what her husband says

#### JULIET

14 Years old  
Only child of the Capulets  
Brought up by her nurse

#### THE NURSE

Has looked after Juliet since she was a baby  
Loves Juliet and is like a mother to her

#### TYBALT

Bad tempered nephew of Lady Capulet  
Lord Capulet's right hand man, hates the Montagues

### Montagues

#### LORD MONATGUE

Head of the Montague family, hates the Capulets  
Rich, powerful and refined

#### LADY MONTAGUE

Wife to Montague, loves her son Romeo

#### ROMEIO

The only son of the Montagues  
Always falling in love, currently in love with Rosaline

#### BENVOLIO

Nephew of Montague and Romeo's best friend

## People of Verona

### PRINCE ESCALUS

Ruler of Verona and keeper of the peace  
Makes the laws of Verona

### MERCUTIO

Funny, clever and a rebel  
The prince's nephew, but close friends with Romeo Montague

### FRIAR LAURENCE

A local priest and long term friend of Romeo  
Generally trusted and respected by both houses

### PARIS

Prince Escalus' cousin, rich and powerful  
He wants to marry Juliet Capulet

## THE PROLOGUE

### CHORUS

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-crossed lovers take their life,  
Whose misadventured piteous overthrows  
Do 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, 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.      *Exit*



**ACT 1 SCENE 5 EXTRACT (Edited by RSC Education)**

**ROMEO**

If I profane with my unworhiest hand  
This holy shrine, the gentle sin is this:  
My lips, two blushing pilgrims, ready stand  
To smooth that rough touch with a tender kiss.

**JULIET**

Good pilgrim, you do wrong your hand too much,  
Which mannerly devotion shows in this,  
For saints have hands that pilgrims' hands do touch,  
And palm to palm is holy palmers' kiss.

**ROMEO**

Have not saints lips, and holy palmers too?

**JULIET**

Ay, pilgrim, lips that they must use in prayer.

**ROMEO**

O, then, dear saint, let lips do what hands do:  
They pray, grant thou, lest faith turn to despair.

**JULIET**

Saints do not move, though grant for prayers' sake.

**ROMEO**

Then move not, while my prayer's effect I take.  
Thus from my lips, by thine, my sin is purged.

*Kisses her.*

**JULIET**

Then have my lips the sin that they have took.

**ROMEO**

**Sin from my lips? O, trespass sweetly urged!  
Give me my sin again.**

*Kisses her again.*

**JULIET**

**You kiss by th'book**

**ACT 3 SCENE 5 EXTRACT (Edited by RSC Education)**

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

**Lord Capulet:**                           **Hang thee, young baggage! Disobedient wretch!  
I tell thee what - get thee to church a'Thursday  
Or never after look me in the face.  
Speak not, reply not, do not answer me!  
My fingers itch. Wife, we scarce thought us blest  
That God had lent us but this only child.  
But now I see this one is one too much,  
And that we have a curse in having her.  
Out on her hilding!**

**Nurse:**                                   **God in heaven bless her!  
You are to blame, my lord, to rate her so.**

**Lord Capulet:**                           **And why, my Lady Wisdom? Hold your tongue,  
Good Prudence. Smatter with your gossips, go!**

**Nurse:**                                   **I speak no treason.**

**Lord Capulet:**   **O, God-i-good e'en!**

**Nurse:**                                   **May not one speak?**

**Lord Capulet:**   **Peace, you mumbling fool!  
Utter your gravity o'er a gossip's bowl,  
For here we need it not.**

Lady Capulet:

**You are too hot.**

Lord Capulet:

**God's bread! It makes me mad.  
Day, night; hour, tide, time; work, play;  
Alone, in company; still my care hath been  
To have her matched. And having now provided  
A gentleman of noble parentage,  
Of fair demesnes, youthful and nobly trained  
Stuffed, as they say, with honourable parts,  
Proportioned as one's thoughts would wish a man-  
And then to have a wretched puling fool,  
A whining mammet in her fortune's tender,  
To answer 'I'll not wed, I cannot love;  
I am too young, I pray you pardon me'!  
But an you will not wed, I'll pardon you!  
Graze where you will, you shall not house with me.  
Look to't, think on't. I do not use to jest.  
Thursday is near. Lay hand on heart. Advise.  
An you be mine, I'll give you to my friend.  
An you be not, hang, beg, starve, die in the streets,  
For by my soul, I'll ne'er acknowledge thee,  
Nor what is mine shall never do thee good.  
Trust to't. Bethink you. I'll not be forsworn.**

## FRIAR AND ROMEO FIRST CHAT EXTRACT (Edited by RSC Education)

FRIAR LAURENCE

Benedicite! What early tongue so sweet saluteth me?

Young son, it argues a distempered head

So soon to bid good morrow to thy bed:

Or if not so, then here I hit it right,

Our Romeo hath not been in bed tonight.

ROMEO

That last is true, the sweeter rest was mine.

FRIAR LAURENCE

God pardon sin! Wast thou with Rosaline?

ROMEO

With Rosaline, my ghostly father? No, I have forgot that name, and that name's woe.

FRIAR LAURENCE

That's my good son: but where hast thou been, then?

ROMEO

I have been feasting with mine enemy,

Where on a sudden one hath wounded me,

That's by me wounded: both our remedies

Within thy help and holy physic lies.

I bear no hatred, blessèd man, for lo,

My intercession likewise steads my foe.

FRIAR LAURENCE

Be plain, good son, rest homely in thy drift.

ROMEO

Then plainly know my heart's dear love is set  
On the fair daughter of rich Capulet:  
As mine on hers, so hers is set on mine;  
And all combined, save what thou must combine  
By holy marriage. When and where and how  
We met, we wooed and made exchange of vow,  
I'll tell thee as we pass, but this I pray,  
That thou consent to marry us today.

FRIAR LAURENCE

Holy Saint Francis, what a change is here!  
Is Rosaline, that thou didst love so dear,  
So soon forsaken? Young men's love then lies  
Not truly in their hearts, but in their eyes.  
Jesu Maria, what a deal of brine  
Hath washed thy sallow cheeks for Rosaline!  
Lo, here upon thy cheek the stain doth sit  
Of an old tear that is not washed off yet.  
And art thou changed? Pronounce this sentence then:



Women may fall, when there's no strength in men.

ROMEO

Thou chid'st me oft for loving Rosaline.

FRIAR LAURENCE

For doting, not for loving, pupil mine.

ROMEO

And bad'st me bury love.

FRIAR LAURENCE

Not in a grave,

To lay one in, another out to have.

ROMEO

I pray thee, chide me not. Her I love now

Doth grace for grace and love for love allow:

The other did not so.

FRIAR LAURENCE

O, she knew well

Thy love did read by rote and could not spell.

But come, young waverer, come, go with me,

In one respect I'll thy assistant be:

For this alliance may so happy prove,

To turn your households' rancour to pure love.