Folger Method Express: Teaching *Romeo and Juliet* right now and quickly.

Folger Method Express: Teaching *Romeo and Juliet* Resources

20-minute *Romeo and Juliet* play ........................................................................................................ 2
Line Tossing: *Romeo and Juliet* ......................................................................................................... 4
Focus Scenes and Speeches for Romeo and Juliet............................................................................... 5
Juliet’s Soliloquy Act 4 Scene 3 ............................................................................................................. 6
Promptbook ........................................................................................................................................ 8
Images/Illustration Study ..................................................................................................................... 15

*Special thanks for the curation of this Folger Method Express bundle to:*

*Debbie Gascon*
*Greta Brasgalla*

*Stay Connected.* Tweet us @FolgerED

*For the latest Folger Education News and Updates:* Join [BardNotes](https://www.folger.edu/teaching-during-covid-19)

*Questions/Comments?* Please email folgereducation@folger.edu
20-minute *Romeo and Juliet* play

**TEACHERS:** See page 18 “20 Minute *Hamlet* Directions” of the *ENGII_Week4 DCPS Secondary ELA Distance Learning Plan* for 3 ways to engage students with this 20-minute play.


In Verona there are two families that have hated each other for a long time. They yell in the streets (1. **Down with the Capulets!**), and (2. **Down with the Montagues!**) There is a fight in the street that is so disruptive that the Prince, tired of this violence, lays down the law: (3. **If ever you disturb our streets again, your lives shall pay the forfeit.**)

Meanwhile, Romeo has been staying out all night and sleeping all day because he is in love with Rosaline who doesn’t love him back. His friends, Benvolio and Mercutio are headed for a party at the Capulets’ house. It's a masked ball, so they all can sneak in undetected and no one will know who they are. Benvolio is excited because the ball will give Romeo a chance to get over Rosaline. (4. **Examine other beauties.**) Juliet’s father doesn’t know that Romeo and his friends are Montagues either, and he welcomes them. (5. **You are welcome, gentlemen! Come, musicians, play!**)

There, at this party, is where Romeo first sees Juliet. (6. **O, she doth teach the torches to burn bright!**) They dance. They kiss. She says, (7. **You kiss by the book.**) Only at the end of the party do they learn that the other is from their own family’s hated enemy. It’s too late, they are in love with each other. Romeo sneaks away from his friends, climbs the wall into the Capulet’s orchard, and sees Juliet at her window (8. **But soft, what light through yonder window breaks?**) Juliet, not knowing Romeo is nearby, says (9. **O Romeo, Romeo, wherefore art thou Romeo?**) They confess their love to each other, but Juliet is called inside. Romeo says, (10. **Wilt thou leave me so unsatisfied?**) Juliet says, (11. **If that thy bent of love be honorable, Thy purpose marriage, send me word tomorrow.**) They enlist the help of Juliet’s Nurse to send messages and Friar Lawrence to marry them.

Even so, the feud continues. In the town square, Tybalt, Juliet’s cousin, comes looking for Romeo. Mercutio takes the bait. (12. **Tybalt, you rat-catcher, will you walk?**) Tybalt angrily answers, (13. **I am for you.**) They fight. Romeo tries to peacefully break them up, but only gets in Mercutio’s way, allowing Tybalt to stab Mercutio. Mercutio dies, and Tybalt runs away. A few minutes later, (14. **Here comes the furious Tybalt back again!**) In a fury, Romeo kills Tybalt. He immediately realizes his horrible mistake and says, (15. **O, I am Fortune’s Fool!**) The Prince banishes Romeo to Mantua for killing Tybalt.
Before Romeo leaves Verona, he spends the night with Juliet. As he climbs out her window the next morning, she says (16. Then, window, let day in, and let life out.) Juliet’s parents burst in to inform her that they have arranged for her to marry the County Paris. She says (17. I’ll not marry yet.) Her father, angry that Juliet is refusing him, says, (18. Hang thee, young baggage, Disobedient wretch!) and tells her that if she won’t marry Paris he will cast her into the streets to beg.

Juliet and the Friar come up with a plan. Juliet will take a potion in order to appear dead so her parents will put her body in their funeral monument. Then Friar Lawrence will fetch her and take her to Mantua. Juliet takes the potion (19. Romeo! Here’s drink – I drink to thee.) It works. Her nurse and her mother find her in the morning (20. Alack the day, she’s dead, she’s dead! They put her body in the tomb.

In Mantua, Romeo gets the news that Juliet is dead. He buys some poison and heads to the tomb to join Juliet in death. Friar Lawrence is on his way to the tomb, as well, to get Juliet and take her to Mantua. Paris is also heading to the tomb to mourn his almost-wife. Paris gets there first, and tries to defend the tomb from Romeo. Romeo kills him (21. O, I am slain!). Then Romeo drinks his poison and bids Juliet a final farewell (22. Here’s to my love... thus with a kiss I die.)

Friar Lawrence arrives to find Romeo dead, Juliet waking up, and the city of Verona on its way to see what the commotion was. He tries to console Juliet and hurry her away (23. I’ll dispose of thee among a sisterhood of holy nuns), but Juliet refuses to leave. Friar Lawrence runs away, and Juliet decides to join Romeo in death. (24. O, happy dagger, this is thy sheath.) They are discovered by their families who finally see that their quarrels have gone too far. They vow to make peace, for (25. Never was a story of more woe Than this of Juliet and her Romeo.)
**Line Tossing: *Romeo and Juliet***

**TEACHERS:** See page 5 “Words in Action” of the *ENGII_Week4 DCPS Secondary ELA Distance Learning Plan* for 3 ways in which students can engage in tossing lines.


---

[Thou art] the very butcher of a silk button.
I will dry-beat you with an iron wit.

[Thou] candle-holder.
My naked weapon is out.

[Thou] scurvy knave!
Out, you baggage!

[Thou] small grey-coated gnat.
Out, you green-sickness carrion!

[You’re] no so big as a round little worm.
She speaks yet says nothing.

A plague on both your houses.
Talk not to me, for I’ll not speak a word.

Go thy ways, wench.
The hate I bear thee can afford no better term than this thou art a villain.

Hang thee, young baggage.
Thou detestable maw, thou womb of death.

[Thou] disobedient wretch!
Thy head is full of quarrels as an egg is full of meat.

Hang, beg, starve, die in the streets!
Why he’s a man of wax.

He heareth not, he stirreth not, he moveth not, the ape is dead.
Kiss by the book.

He is not the flower of courtesy.
You ratcatcher.

I am the very pink of courtesy.
You tallow-face!

---

*Folger Shakespeare Library Education*
Focus Scenes and Speeches for Romeo and Juliet

TEACHERS: The focus scenes and spotlight speeches below offer a rich environment for the studying of characters, literary terms, motifs, and, most importantly, the language. These scenes can be assigned to be read with an audio version and can be supplemented with video as well. After students read the scenes, they can respond to teacher-created questions (these would depend upon the grade/levels you teach and your focus).

ACT 1

Prologue + 1.1: This scene serves as an overview (prologue) and the exposition for the feud between the Capulets and the Montagues.

Spotlight Speeches:
• Prince Escalus 1.1.83: Just like your mayor/governor implementing a social distancing ordinance, Prince Escalus imposes some strict rules on the feuding families.
• Lady Capulet 1.1.85: Lady Capulet gives a 13-year-old Juliet some advice on meeting with her betrothed, Paris.

ACT 2

2.2: The Balcony Scene: The most famous scene that also has a myriad of literary devices to explore.

Spotlight Speech:
• Romeo 2.2.1: Romeo’s in love again...

ACT 3

3.1 The Fight Scene: This scene has lots of movement and tone. Recommended for the Promptbook activity.

Spotlight Speech:
• Benvolio 3.1.160 (Speech to the Prince as well as Benvolio’s lines through the whole scene)
• Juliet 3.2.1 Juliet awaits Romeo

ACT 4

4.1: Juliet and Paris and the Friar has an idea.

Spotlight Speech:
• 4.3.15: Juliet takes the potion

ACT 5

5.3: The final scene (could be cut significantly if you wish). This scene could also be used for the Promptbook activity.

Spotlight Speech:
• Friar John 5.2.5: an important letter didn’t make it because of the plague
• Romeo 5.3.101: Romeo finds Juliet’s body
Juliet’s Soliloquy Act 4 Scene 3

FOLGER DIGITAL TEXT: https://shakespeare.folger.edu/shakespeares-works/romeo-and-juliet/act-4-scene-3/

TEACHERS: For more information on how to close-read a soliloquy with your students, please see the lesson “Close-reading a Soliloquy, Actively!” on the Teaching During COVID-19 website page of Folger Shakespeare Library.

```
[Scene 3]

Enter Juliet and Nurse.

JULIET

Ay, those attires are best. But, gentle nurse,
I pray thee leave me to myself tonight,
For I have need of many orisons.
To move the heavens to smile upon my state,
Which, well thou knowest, is cross and full of sin.

Enter [Lady Capulet.]  

LADY CAPULET

What, are you busy, ho? Need you my help?

JULIET

No, madam, we have culled such necessaries
As are behoovful for our state tomorrow.
So please you, let me now be left alone,
And let the Nurse this night sit up with you,
For I am sure you have your hands full all
In this so sudden business.

LADY CAPULET

Get thee to bed and rest, for thou hast need.
[Lady Capulet and the Nurse] exit.

JULIET

Farewell.—God knows when we shall meet again.
I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
I’ll call them back again to comfort me.—
Nurse!—What should she do here?
My dismal scene I needs must act alone.

Come, vial.  
[She takes out the vial.]  
What if this mixture do not work at all?

Shall I be married then tomorrow morning?
[She takes out her knife and puts it down beside her.]

No, no, this shall forbid it. Lie thou there.

What if it be a poison which the Friar
```
Subly hath ministered to have me dead,
Lest in this marriage he should be dishonored
Because he married me before to Romeo?
I fear it is. And yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault.
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like
The horrible concert of death and night,
Together with the terror of the place—
As in a vault, an ancient receptacle
Where for this many hundred years the bones
Of all my buried ancestors are packed;
Where bloody Tybalt, yet but green in earth,
Lies fest ring in his shroud, where, as they say,
At some hours in the night spirits resort—
Alack, alack, is it not like that I,
So early waking, what with loathsome smells,
And shrieks like mandrakes torn out of the earth,
That living mortals, hearing them, run mad—
O, if I [wake,] shall I not be distraught,
Environed with all these hideous fears,
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud,
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desp'rate brains?
O look, methinks I see my cousin's ghost
Seeking out Romeo that did spit his body
Upon a rapier's point! Stay, Tybalt, stay!
Romeo, Romeo, Romeo! Here's drink. I drink to thee.
[She drinks and falls upon her bed within the curtains.]
Promptbook

FOLGER DIGITAL TEXT: https://shakespeare.folger.edu/shakespeares-works/romeo-and-juliet/act-3-scene-1/

This scene has lots of movement and tone for students to explore. Students can choose or be assigned which portion of the scene to use when creating their Promptbook.

TEACHERS: For more information on how to create a promptbook, please see the lesson “Creating a Promptbook: Romeo and Juliet Part 3!” on the Teaching During COVID-19 website page of Folger Shakespeare Library.

```
[ACT 3]

[Scene 1]
Enter Mercutio, Benvolio, and their men.

BENVOLIO
  I pray thee, good Mercutio, let's retire.
  The day is hot, the Capels [are] abroad,
  And if we meet we shall not 'scape a brawl,
  For now, these hot days, is the mad blood stirring.

MERCUTIO
  Thou art like one of these fellows that, when
  he enters the confines of a tavern, claps me his
  sword upon the table and says "God send me no
  need of thee" and, by the operation of the second
  cup, draws him on the drawer when indeed there is
  no need.

BENVOLIO
  Am I like such a fellow?

MERCUTIO
  Come, come, thou art as hot a jack in thy
  mood as any in Italy, and as soon moved to be
  moody, and as soon moody to be moved.

BENVOLIO
  And what to?

MERCUTIO
  Nay, an there were two such, we should
  have none shortly, for one would kill the other.
  Thou—why, thou wilt quarrel with a man that
  hath a hair more or a hair less in his beard than
  thou hast. Thou wilt quarrel with a man for cracking
  nuts, having no other reason but because thou
  hast hazel eyes. What eye but such an eye would spy
  out such a quarrel? Thy head is as full of quarrels as
```

Folger SHAKESPEARE LIBRARY EDUCATION

117         Romeo and Juliet

an egg is full of meat, and yet thy head hath been
beaten as addle as an egg for quarreling. Thou hast
quarreled with a man for coughing in the street
because he hath wakened thy dog that hath lain
asleep in the sun. Didst thou not fall out with a tailor
for wearing his new doublet before Easter? With
another, for tying his new shoes with old ribbon?
And yet thou wilt tutor me from quarreling?

BENVOLIO An I were so apt to quarrel as thou art, any
man should buy the fee simple of my life for an
hour and a quarter.

MERCUTIO The fee simple? O simple!

Enter Tybalt, Petruchio, and others.

BENVOLIO By my head, here comes the Capulets.

MERCUTIO By my heel, I care not.

TYBALT, to his companions

Follow me close, for I will speak to them.—

Gentlemen, good even. A word with one of you.

MERCUTIO And but one word with one of us? Couple it
with something. Make it a word and a blow.

TYBALT You shall find me apt enough to that, sir, an
you will give me occasion.

MERCUTIO Could you not take some occasion without
giving?

TYBALT Mercutio, thou consortest with Romeo.

MERCUTIO Consort? What, dost thou make us minstrels?
An thou make minstrels of us, look to hear
nothing but discords. Here's my fiddlesstick; here's
that shall make you dance. Zounds, consort!

BENVOLIO

We talk here in the public haunt of men.

Either withdraw unto some private place,

Or reason coldly of your grievances,

Or else depart. Here all eyes gaze on us.
MERCUTIO

Man’s eyes were made to look, and let them gaze. I will not budge for no man’s pleasure, I.

Enter Romeo.

TYBALT

Well, peace be with you, sir. Here comes my man.

MERCUTIO

But I’ll be hanged, sir, if he wear your livery. Marry, go before to field, he’ll be your follower. Your Worship in that sense may call him “man.”

TYBALT

Romeo, the love I bear thee can afford No better term than this: thou art a villain.

ROMEO

Tybalt, the reason that I have to love thee Doth much excuse the appertaining rage To such a greeting. Villain am I none. Therefore farewell. I see thou knowest me not.

TYBALT

Boy, this shall not excuse the injuries That thou hast done me. Therefore turn and draw.

ROMEO

I do protest I never injured thee But love thee better than thou canst devise Till thou shalt know the reason of my love. And so, good Capulet, which name I tender As dearly as mine own, be satisfied.

MERCUTIO

O calm, dishonorable, vile submission! [He draws.] Tybalt, you ratcatcher, will you walk? What wouldst thou have with me?

MERCUTIO Good king of cats, nothing but one of your nine lives, that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the
Romeo and Juliet

ACT 3. SC. 1

eight. Will you pluck your sword out of his pilcher
by the ears? Make haste, lest mine be about your
ears ere it be out.

TYBALT  I am for you.  He draws.

ROMEO

Gentle Mercutio, put thy rapier up.

MERCUPIO  Come, sir, your passado.  They fight.

ROMEO

Draw, Benvolio, beat down their weapons.

[Roméo draws.

Gentlemen, for shame forbear this outrage!

Tybalt! Mercutio! The Prince expressly hath

Forbid this handying in Verona streets.

Hold, Tybalt! Good Mercutio!

[Roméo attempts to beat down their rapiers.

Tybalt stabs Mercutio.

PETRUCHIO  Away, Tybalt!

[Tybalt, Petruchio, and their followers exit.

MERCUPIO  I am hurt.

BENVOLIO  What, art thou hurt?

MERCUPIO  Ay, ay, a scratch, a scratch. Marry, 'tis enough.

Where is my page?—Go, villain, fetch a surgeon.

[Page exits.

ROMEO

Courage, man, the hurt cannot be much.

MERCUPIO  No, 'tis not so deep as a well, nor so wide as

a church door, but 'tis enough. 'Twill serve. Ask for

me tomorrow, and you shall find me a grave man. I

am peppered. I warrant, for this world. A plague o'

both your houses! Zounds, a dog, a rat, a mouse, a
cat, to scratch a man to death! A braggart, a rogue, a

villain that fights by the book of arithmetic! Why the
devil came you between us? I was hurt under your

arm.
FTLN 1577
Roméo I thought all for the best.

MÉRUCITO
Help me into some house, Benvolio,
Or I shall faint. A plague o’ both your houses!
They have made worms’ meat of me.
I have it, and soundly, too. Your houses!
"All but Roméo" exit.

Roméo
This gentleman, the Prince’s near ally,
My very friend, hath got this mortal hurt
In my behalf. My reputation stained
With Tybalt’s slander—Tybalt, that an hour
Hath been my cousin! O sweet Juliet,
Thy beauty hath made me effeminate
And in my temper softened valor’s steel

Enter Benvolio.

BENVOLUMIO
O Rome, Rome, brave Mercutio is dead.
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.

Roméo
This day’s black fate on more days doth depend.
This but begins the woe others must end.

"Enter Tybalt."

BENVOLUMIO
Here comes the furious Tybalt back again.

Roméo
"Alive! in triumph, and Mercutio slain!
Away to heaven, respective lenity,
And ‘fire-eyed’ fury be my conduct now.—
Now, Tybalt, take the “villain” back again
That late thou gavest me, for Mercutio’s soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou or I, or both, must go with him.
TYBALT
Thou wretched boy that didst consort him here
Shalt with him hence.

ROMEO
This shall determine that.
They fight. Tybalt falls.

BENVOLIO
Romeo, away, begone!
The citizens are up, and Tybalt slain.
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?

Enter Citizens.

CITIZEN
Which way ran he that killed Mercutio?

BENVOLIO
Tybalt, that murderer, which way ran he?

CITIZEN, [to Tybalt]
Up, sir, go with me.

I charge thee in the Prince’s name, obey.

Enter Prince, old Montague, Capulet, their Wives and all.

PRINCE
Where are the vile beginners of this fray?

BENVOLIO
O noble prince, I can discover all
The unlucky manage of this fatal brawl.
There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.

LADY CAPULET
Tybalt, my cousin, O my brother’s child!

O prince! O cousin! Husband! O, the blood is spilled
Of my dear kinsman! Prince, as thou art true,
For blood of ours, shed blood of Montague.
O cousin, cousin!

PRINCE

BENVOLIO

Tybalt, here slain, whom Romeo's hand did slay—
Romeo, that spoke him fair, bid him bethink
How nice the quarrel was, and urged withal
Your high displeasure. All this uttered
With gentle breath, calm look, knees humbly bowed
Could not take truce with the unruly spleen
Of Tybalt, deaf to peace, but that he tilts
With piercing steel at bold Mercutio's breast,
Who, all as hot, turns deadly point to point
And, with a martial scorn, with one hand beats
Cold death aside and with the other sends
It back to Tybalt, whose dexterity
Retorts it. Romeo he cries aloud
"Hold, friends! Friends, part!" and swifter than his tongue

His agile arm beats down their fatal points,
And 'twixt them rushes; underneath whose arm
An envious thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled.
But by and by comes back to Romeo,
Who had but newly entertained revenge,
And to 't they go like lightning, for ere I
Could draw to part them was stout Tybalt slain,
And, as he fell, did Romeo turn and fly
This is the truth, or let Benvolio die.

LADY CAPULET

He is a kinsman to the Montague.
Affection makes him false; he speaks not true.
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, prince, must give.
Romeo slew Tybalt, Romeo must not live.
Images/Illustration Study

How to get the images from Luna, the Folger’s image database (with two screenshots to guide you along):

1. Go to luna.folger.edu.
2. Search in the top right for whatever you are searching for—I did a broad search of Romeo and Juliet.
3. You can click Explore and look at media groups which are folders where people have already sorted and curated images.
4. When you find an image you want to use, click on it. You will see in the top right a button that says EXPORT. Click that and choose to export it how you wish (I exported the ones in this doc as small images. They will download to your Downloads folder (most likely in a zipped folder). Click that folder and the images are in there ready to use.

What should I do with the images?

Ask students to
- Match lines from the play with the image (can do on a Google doc as a comment or place in Padlet or Adobe Spark to be more creative)
- Put images in order of the plot of the play
- Write a tone and/or mood word(s) that they feel is implied in the image
- Analyze the power in the scene: who has the power? Who is dominant? How can you tell? Justify.
- Analyze the clothing choices in the image. What do they imply? Look at the colors the artist chose (white? Sign of purity?) and justify why the artist made those decisions.
- If you’re also doing a vocab study, have students label the scene with vocab words
- Compare two similar scenes, such as the tomb scenes. How are they the same? Different? Why? What effects do these differences have on the feeling the image evokes?
- Create a tableaux of the scene with objects from around their home (similar to what the Met is doing on Instagram). Can be with people, pet, food, furniture...the sky is the limit!
- Create a hashtag to go with the image (the feelings, the mood, the tone)
- Create a conversation the characters are having that is NOT in the play
- Examine how love or hate or family (or whatever motif you want to discuss) is portrayed in the image. Is it through physical touch? Eye glances? Body language? Really LOOK at the image and decide how they are “speaking” with no words on the page.
- Sketch the scene that comes before or after the image you share with the class.

Each image can be resized for students

---

2020 Teaching During COVID-19 Resource

[https://www.folger.edu/teaching-during-covid-19](https://www.folger.edu/teaching-during-covid-19)
https://www.folger.edu/teaching-during-covid-19
2020 Teaching During COVID-19 Resource

https://www.folger.edu/teaching-during-covid-19
2020 Teaching During COVID-19 Resource

https://www.folger.edu/teaching-during-covid-19
2020 Teaching During COVID-19 Resource

https://www.folger.edu/teaching-during-covid-19