

Inamo-Prudenté Erika  
Collège de Morne-À-L'eau

# WHICH ART ART THOU?

Romeo and Juliet:

Poetry and Theatre

When Literary Art meets  
Performing Art

Fin du cycle 4 : 3ème Section LCE

Une séquence destinée à des élèves de section LCE anglais 3ème, qui découvriront l'époque Shakespearienne, mais aussi l'art littéraire qu'est la poésie et l'art de la scène qu'est le théâtre. La comédie musicale et le cinéma sont également touchés du doigt. Les élèves pourront ainsi s'approprier l'intrigue afin de l'interpréter dans l'art qui leur sied le mieux. Cette séquence entraîne donc de façon répétée à la Production Ecrite et La Prise de Parole en Continue. Ils sont aidés dans la performance théâtrale par l'association Gwad'Impro. La partie réécriture de l'Act1 Sc1 a aussi été exploitée par ailleurs dans un projet inter-langues.

## PLAN DE SEQUENCE

### OBJECTIFS CULTURELS:

SHAKESPEARE, A PLAYWRIGHT BETWEEN WRITING AND ACTING, THE GLOBE THEATRE, ELIZABETHAN SOCIETY, ROMEO AND JULIET: PROLOGUE, STORY, THEATRE PERFORMANCE, FILM VERSIONS AND MUSICAL, SHAKESPEARE'S ENGLISH. LITERARY ARTS AND PERFORMING ARTS.

### OBJECTIFS LINGUISTIQUES:

- GRAMMAIRE: LE PRÉTÉRIT, LA VOIX PASSIVE, LE WOULD FRÉQUENTATIF, L'ANGLAIS SHAKESPEARIEN.
- LEXIQUE: LOVE, FAMILY, CONFLICT, SOCIETY
- PHONOLOGIE: L'ACCENTUATION DE PHRASE, LE METRAGE POETIQUE, LE PENTAMETRE IAMBIQUE.

### OBJECTIFS METHODOLOGIQUES :

COMPREHENSION ECRITE, COMMENT ECRIRE UN POEME, COMPRENDRE LA STRUCTURE D'UNE PIECE, LE PROLOGUE, COMMENT JOUER UNE PIECE.

### ACTIVITES LANGAGIERES TRAVAILLEES

PRODUCTION ECRITE, PRISE DE PAROLE EN CONTINU, COMPREHENSION ORALE ET VIDEO, COMPREHENSION ECRITE

### SUPPORTS CHOISIS

- IMAGES ABOUT SHAKESPEARE, ANIMATED BIOGRAPHY
- GUIDED TOUR AT THE GLOBE THEATRE
- WEBSITE [bardstage.org](http://bardstage.org) / TEXT : GLOBE THEATRE'S ADIENCES
- PROLOGUE, ACT1 SC1 SPARKNOTES' ROMEO AND JULIET SUMMARY VIDEO AND SCREENSHOTS)

- VIDEO: SHAKESPEARE LOVED IAMBIC PENTAMETER
- 1<sup>st</sup> SCENE VERSIONS ("WEST SIDE STORY" MUSICAL, CARTOON, PLAY, WRITTEN EXTRACT, FILMS)

### ACTIVITÉS ET TÂCHES PRÉVUES

- DISCOVER SHAKESPEARE
- DISCOVER THE GLOBE THEATRE
- THE GLOBE THEATRE'S ELIZABETHAN AUDIENCE
- FROM THE PROLOGUE TO THE STORY
- THE ART OF POETRY (LINES, RHYMES, STRESS AND METER)
- THE ART OF THEATRE (SCENIC EXPRESSION AND COSTUMES)
- "WHICH ART ART THOU?" SAY IT WITH YOUR ART

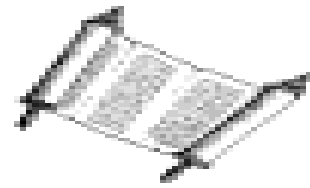
### CONTRIBUTION AU SOCLE COMMUN DES CONNAISSANCES ET COMPETENCES

- DOMAINE 1 : COMPRENDRE, S'EXPRIMER EN UTILISANT UNE LANGUE ETRANGERE
- DOMAINE 2 : ORGANISATION DU TRAVAIL PERSONNEL / COOPERATION ET REALISATION DE PROJETS / OUTILS NUMERIQUES POUR ECHANGER ET COMMUNIQUER
- DOMAINE 5 : INVENTION, ELABORATION, PRODUCTION

### TACHE IFINALE PREVUE

- TÂCHE INTERMÉDIAIRE: WRITE AN ARTICLE FOR "LCE NEWS" (THE CLASS'S WEEKLY NEWSPAPER) ABOUT SHAKESPEARE, THE GLOBE AND THE ELIZABETHAN SOCIETY.

TÂCHE FINALE: WHICH ART ART THOU? SAY IT WITH YOUR ART. REWRITE, ACT, OR DANCE ACT1 SC1. OR WRITE A SHORT POEM IN IAMBIC PENTAMETER.



# Séances

## SÉANCE 1 DISCOVER SHAKESPEARE:

- GUESSING GAME
- SHAKESPEARE'S BIOGRAPHY

## SÉANCE 2: DISCOVER THE GLOBE THEATRE:

- A GUIDED TOUR OF THE GLOBE
- A WEBQUEST TO UNDERSTAND ITS STRUCTURE

## SEANCE 3 : THE "PLAY GOERS"

- THE GLOBE THEATRE'S AUDIENCES
- THE ELIZABETHAN CONTEXT

## SEANCE 4: TÂCHE INTERMEDIAIRE

WRITE AN ARTICLE FOR THE CLASS'S WEEKLY NEWSPAPER, ABOUT SHAKESPEARE, THE GLOBE AND THE ELIZABETHAN SOCIETY

## SEANCE 5 : THE PROLOGUE

- AN PREVIEW OF THE STORY
- AN PREVIEW OF THE STRUCTURE OF THE PLAY

## SÉANCE 6: THE ART OF POETRY

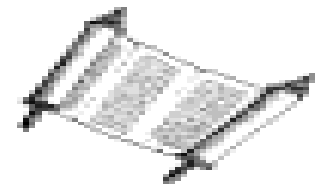
- LINES, RHYMES and POETIC METER
- VOICE IT : THE IAMBIC PENTAMETER

## SEANCE 7: PERFORMING ARTS

- A PLOT: STUDY OF THE 1<sup>ST</sup> SCENE'S STRUCTURE
- POETRY, THEATRE, MUSICAL AND FILM. HOW DOES EACH ART SAY IT?
- SHAKESPEARE'S ENGLISH. HOW DID HE SAY IT?

## SÉANCE 7: TÂCHE FINALES

**SAY IT WITH YOUR ART.** (FOUR FINAL TASKS IN ORDER TO CHOOSE THE ART THAT SUITS YOU BEST TO TELL THE STORY)



## SEANCE 1

<b>Objectifs</b>	Discover Shakespeare Shakespeare's biography
<b>Activités langagières</b>	Compréhension Orale Production Ecrite Prise de Parole en Continu
<b>Matériels et supports</b>	Pictures Video, texte à trous (script de la vidéo)
<b>Contenu</b>	<p><b>Warming up/Anticipation: <u>Guessing Game</u></b> Which <u>author</u> are we going to study? Here are some clues. Look at the pictures and Guess.</p> <p><b>Compréhension Orale</b> Watch a video « Shakespeare's Biography for kids » 1'37min. Then tick the right boxes. <a href="#">William Shakespeare Animated Biography - YouTube</a></p> <p><b>PRL Rappel du Prétérit Simple</b></p> <p><b>Trace Ecrite</b> Biographie : Script de la vidéo, <u>texte</u> à trous à compléter avec une liste de verbes fournis à conjuguer au prétérit simple</p> <p><b>Réemploi : <u>PPC</u></b> What do you know about Shakespeare?</p> <p><b>Homework:</b> Get ready to <u>speak</u> about Shakespeare</p>

## Guessing Game

Guess the name of the person we are going to talk about.

*But shall yet in ear,  
To his these mistrancef near,  
In compentecant my little mound  
Which sandly guight be;  
I the*



**TO BE OR NOT TO BE?**  
*That is the question.*



If the students can't guess the author's name, here is a riddle:



## **Compréhension Orale**

Tick the right box

Shakespeare was :

☐ American    ☐ English

He was born in

☐ Stratford-Upon-Avon    ☐ Oxford

He had :

☐ 3 children    ☐ 7 children

King James played in his play

☐ true    ☐ false

Shakespeare became rich

☐ true    ☐ false

He died in

☐ 1616    ☐ 1660

He wrote plays and poems

☐ true    ☐ false

Shakespeare was not very prolific

☐ true    ☐ false

## **William Shakespeare's Biography**

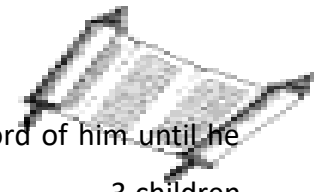
Let's Recapitulate. Fill in the gaps with the following verbs in the preterit tense.

(Be- marry- have- build- make- begin- appear- continue- die)

William Shakespeare ..... an English poet and famous playwright.

And he's widely regarded as the greatest writer in the English language.

Although a grand deal of mysteries around Shakespeare's life, it is documented that he was born in Stratford-Upon-Avon in the centre of England, and **was baptised** in 1564. He was probably educated in Stratford



in the local Grammar School. And then there is no record of him until he ..... Ann Hathaway in 1582. The couple ..... 3 children and then 7 years passed known as Shakespeare's lost years when there is no documented record of him until he **was noted** as part of the London Theatre scene in 1592. In 1592 Shakespeare's work **was criticized** by another playwright which documented his career, although it is unknown when he began writing. Shakespeare's plays **were performed** solely by the Lord Chamberlain's Company from 1594, of which Shakespeare himself was one of the actors. After Queen E. I died in 1603, the new king James I issued a royal patent to the company and it **was renamed** the King's Men. The company ..... a new theatre on the south bank of the River Thames in London in 1599 called The Globe which ..... Shakespeare a wealthy man. His plays ..... to be published in 1594 and by 1598 his name ..... on the title pages of the works. He ..... working until at least 1613 and ..... in 1616 survived by his wife and daughters. He **is buried** in the holy trinity church in Stratford-Upon-Avon. And his epitaph warns of a curse upon anyone who disturbs his remains. His works consists of some 38 plays, 154 sonnets and several other poems. His plays have been translated into every major modern language and his plays have been performed more than any other playwright in history.



## What is this place?

SEANCE 2	
Objectifs	Discover the Globe theatre and understand its structure La voix passive.
Activités langagières	Compréhension Orale Compréhension Ecrite Production Ecrite Prise de Parole en Continu
Matériels et supports	Pictures of the Globe Theatre, Audio: A guide at the Globe Theatre, Shakespeare's Biography (voir séance précédente)
Contenu	<p><b>Reprise</b> 5 students: Speak about Shakespeare</p> <p><b>Anticipation:</b> Pictures of the globe theatre: observe the structure. How is it organized? What does it tell of the society? Who was Queen at the time?</p> <p><b>Compréhension Orale:</b> A guide at the Globe theatre explains the historical context <a href="https://audio-lingua.eu/spip.php?article5098">https://audio-lingua.eu/spip.php?article5098</a></p> <p><b>PRL</b> voix passive Make sentences to explain what happened to Shakespeare at his time. What happened to the globe?</p> <p><b>Webquest:</b> How is the Globe Theatre organized? Why?</p> <p><b>Production Ecrite:</b> Answer the questions to give information about the globe theatre's organization.</p> <p><b>Réemploi/ HW:</b> Get ready to say what you know about the Globe Theatre</p>



## Compréhension Orale

Listen <https://audio-lingua.eu/spip.php?article 5098>

The Globe theatre is situated near the River Thames

☐ true ☐ false

The Puritans were

☐ a group of religious ☐ a group of actors

The Puritans were against

☐ Entertainment ☐ literature

Shakespeare **was threatened** by the Landlord

☐ true ☐ false

The Landlord of the theatre wanted to

☐ burn the theatre ☐ kill Shakespeare

The New Globe theatre **was rebuilt** on the

☐ South bank of the Thames ☐ North bank of the Thames



stage

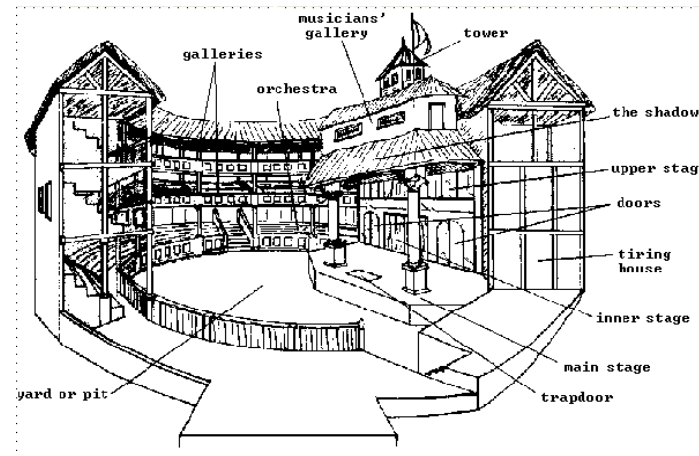
Upper  
classes  
balcony  
seats

Groundlings/  
Stinkards\* :

Access to the  
pit for a penny

\*To stink= to smell bad

## Observe the structure and the way it is organised.



## Webquest

Search for information about the Globe Theatre's organization.

1. [Globe Theatre Heavens \(bardstage.org\)](http://bardstage.org)  
What was called "the heavens" ? Locate them on the above drawing.
2. [Globe Theatre Lords Rooms \(bardstage.org\)](http://bardstage.org)  
Why were the Lords Rooms considered the best seats? Locate them on the above drawing.
3. [Globe Theatre Stage \(bardstage.org\)](http://bardstage.org)  
Give the dimensions of the stage. What was called "the hell"?
4. [Globe Theatre Yard \(bardstage.org\)](http://bardstage.org)  
Why were people in the yard called « Stinkards »?
5. [Globe Theatre Tiring House \(bardstage.org\)](http://bardstage.org)  
What did actors do in the tiring house?

### SEANCE 3

<b>Objectifs</b>	The Globe theatre's audience The Elizabethan context Le would fréquentatif
<b>Activités langagières</b>	Compréhension Ecrite Production Ecrite Prise de Parole en Continu
<b>Matériels et supports</b>	Texte « the globe theatre's audiences »
<b>Contenu</b>	<p><b>Reprise PPC:</b> What do you know about The Globe Theatre (5 students)</p> <p><b>Compréhension écrite:</b> <u>The globe theatre's audiences</u> <b>Read</b> the text. <b>Pick up</b> the words belonging to the lexical field of society. <b>Answer</b> the Questions. Find information about how the society was organized during the Elizabethan Era: What <b>would</b> the "play goers" do?</p> <p><b>PRL :</b> Would fréquentatif</p> <p><b>Réemploi: Production Ecrite</b> Write a summary of what you have learnt about the habits of "play goers" during the Elizabethan Era.</p> <p><b>Homework</b> Get ready to speak about the Globe theatre's audience and the Elizabethan society.</p>

### **Find information in the text below about the Elizabethan Society at the Globe Theatre.** **Answer the following questions.**

What type of plays were performed at the globe?

.....

Would Queen Elizabeth come to the Globe?

.....

What categories of the society would meet at the Globe?

.....

Did they sit? If yes, where did they sit?

.....

What was the equipment like?

.....

How many people could enter the Globe?

.....

How much did it cost?

.....

What would they eat?

.....

How did illiterate members of the public know what plays were being presented?

.....

### **Séance 4 : Tâche intermédiaire**

Write a short article for the class newspaper, about Shakespeare, the Globe and the Elizabethan society



## Globe Theatre Audiences

What a treat the theatre was for the people of Elizabethan London. Histories, Tragedies and Comedies written by the greatest playwright of them all - William Shakespeare. The popularity of the theatre reached people from all the society - from Royalty to the Nobility and the Commoners. The London playgoers loved the Globe Theatre! It was their opportunity to see the great plays and to see each other!

- Globe Audience Capacity - the Globe theatre could hold 1500 people in the audience and this number expanded to 3000 with the people outside the theatres
- Royalty - Queen Elizabeth I loved watching plays but these were generally performed in indoor playhouses for her pleasure. She **would not** have attended the plays performed at the amphitheatres such as the Globe
- The Nobles - Upper Class Nobles **would** have paid for the better seats in the Lord's rooms paying 5d for the privilege
- The Lower Classes, the Commoners, were called the Groundlings or Stinkards, and **would** have stood in the theatre pit and paid 1d entrance fee. They put 1 penny in a box at the theatre entrance - hence the term 'Box Office'

The 'groundlings' **would** pay 1 penny to stand in the 'Yard' of the Globe Theatre. The gentry **would** pay to sit in the galleries often using cushions for comfort! Rich nobles could watch the play from a chair set on the side of the Globe stage itself. Theatre performances were held in the afternoon, because, of course, there was limited artificial lighting. Men and women attended plays, but often the prosperous women **would** wear a mask to disguise their identity. The plays were extremely popular and attracted vast audiences to the Globe - the audience capacity was over 1500 people and this amount increased to 3000 when people mingling outside the grounds. In 1599, Thomas Platter noted the cost of admission in his diary:

"There are separate galleries and there one stands more comfortably and moreover can sit, but one pays more for it. Thus anyone who remains on the level standing pays only one English penny: but if he wants to sit, he is let in

at a farther door, and there he gives another penny. If he desires to sit on a cushion in the most comfortable place of all, where he not only sees everything well, but can also be seen then he gives yet another English penny at another door. And in the pauses of the comedy food and drink are carried round amongst the people and one can thus refresh himself at his own cost"

During the Elizabethan era many of the people were still unable to read and write. The Globe Theatre Flags were a simple device which were used to advertise which play was to be performed that day. There was limited planning involved in respect of advertising. The owners and actors had to ensure a fast turnaround of plays. A play **would** be performed as soon as it had been written - Elizabethan actors had to learn their scripts quickly or rely on 'cue scripts' where the actors were prompted with their lines. The Globe Theatre actors were known to have performed twenty different plays within the span of a month. The plays were usually different every day, in fact the most consecutive performances of a Globe Theatre play was only nine!

A raised flag was the signal that a play **would** be staged that afternoon and continued to fly until the end of every performance.

Days out at the Globe Theatre **would** have been an exciting event. The grounds surrounding the theatre **would** have been bustling with people. There **would** be Stalls selling merchandise and refreshments creating a market day atmosphere. Non playgoers **would** flock to the grounds to go to the market stalls and 'soak in ' the holiday-like atmosphere. Biscuits were invented by the Crusaders. These were easy to carry and make and **would** have been taken to the theatre. The 'Ploughman's Lunch' consisting of bread and cheese was a staple diet of Lower Class workers. Pastries and pies were sold in the stalls outside the theatre. There **would** have been men cooking meat on a portable spit so it was possible to buy ready-cooked roasted meat! Shell fish also featured in theatre food and included crab, oysters, mussels and cockles, apples, oranges, strawberries, various types of nuts - hazelnuts were especially popular, and milk was used as an Elizabethan beverage

**Adapted from:** [Globe Theatre Food \(bardstage.org\)](http://bardstage.org)

## SEANCE 5

<b>Objectifs</b>	Lexical : family, love, conflict
<b>Activités langagières</b>	Prise de Parole en Continu Compréhension Ecrite / Production Ecrite
<b>Matériels et supports</b>	Prologue, vidéo « Romeo and Juliet summary », captures de la vidéo, claviers et souris sans fil, logiciel ActivInspire + videoproj.
<b>Contenu</b>	<p><b>Reprise PPC</b> : What do you know about the Elizabethan Era (5 students)</p> <p><b>Read</b> the prologue (sans titre) <a href="#">Act 1, Prologue   myShakespeare</a> The prologue announces :</p> <ol style="list-style-type: none"> <li><b>the story</b> <ul style="list-style-type: none"> <li>→ Pick up the lexical fields in the text (what is the story about?)</li> <li>→ Classify the information in a table: What ? Where ? When ? Who ?</li> <li>→ What is the story about? What is the title of the play?</li> <li>→ In two teams use the keyboards and mice. Put the pictures in chronological order to tell the story of R&amp;J</li> <li>→ Watch the video <a href="#">Video SparkNotes: Shakespeare's Romeo and Juliet summary - YouTube</a></li> <li>→ Try again</li> </ul> </li> <li><b>the structure of the play</b> : <ul style="list-style-type: none"> <li>→ Match the words with the definitions</li> <li>→ Find the 5 different parts of the play: Exposition, Complication, Climax, Falling action/Catastasis, Catastrophe. Can you find them in the prologue?</li> </ul> </li> </ol> <p><b>Réemploi</b>: To write a summary of the story of R&amp;J, write a caption for each picture. Don't forget to give details (use the 4 entries of the table: who? Where? When? What?)</p> <p><b>HW</b> : get ready to tell the story of Romeo and Juliet</p>



## Prologue

ACT 1 PROLOGUE Enter 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-cross'd lovers take their life;  
Whose misadventur'd piteous overthrows  
Doth with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.

Exit. →Romeo & Juliet: Act 1, Scene 1



**Highlight transparent words. Then orther words that you understand.**



**What lexical fields can you find in the text?**



**Deduce from the lexical fields: What is the story about? Then what is the title of the play?**

King Lear /Romeo and Juliet / Hamlet / Antonio and Cleopatra / Coriolanus

 **Put the story pictures in chronological order then check with the video.**





## Match the words with their definition

Household	To repair
Grudge	A feeling of ill resentment because of a real or imagined wrong
Loins	Enemies
Foes	The reproductive organs
Overthrows	The people of a house taken as a group
Strife	Removing or ending something
To Attend	Violent conflict
To mend	To be present at



## Can you find in the prologue the five parts that structure a play?

SEANCE 6	
<b>Objectifs</b>	Phonologique rhymes, rythm and stress pattern in a poem Culturel : Shakespear loved iambic pentameter
<b>Activités langagières</b>	Compréhension orale Production Ecrite / Prise de Parole en Continu
<b>Matériels et supports</b>	Prologue audio, video « why Shakespeare loved iambic pentameter”
<b>Contenu</b>	<p><b>Reprise PPC</b> 5 students: tell the story of Romeo and Juliet</p> <p><b>Find</b> the words corresponding to the phonetic transcriptions</p> <p><b>Read</b> two lines of the prologue out loud.  <a href="#">Romeo &amp; Juliet Prologue - YouTube</a></p> <p><b>Listen</b> to the prologue. (<i>Play the prologue without the image</i>) Pay attention to the rhythm. What do you notice?</p> <p><b>Watch</b> the video in two parts and answer the questions.  <a href="#">Why Shakespeare loved iambic pentameter - David T. Freeman and Gregory Taylor - YouTube</a></p> <p><b>Réemploi:</b> Write a sentence in iambic pentameter and say it out loud.</p>



## Find the words corresponding to the phonetic transcriptions

'haʊshəʊld ..... blʌd .....  
 lɔɪnz ..... pɪtɪəs .....  
 'fɪəfʊl ..... 'pæsɪdʒ .....  
 kən'tɪnjuəns .....



## The iambic pentameter: a demonstration of the art of poetry

Tick the right box (Part 1 up to 3:41 min)

Poetic meter is a rhythm  
☐ true ☐ false

What is a line?  
 .....

An iamb is composed of  
☐ two syllables ☐ three syllables

What is the rhythm or stress pattern of an iambic pentameter?

☐ • — • — • — • — • — or ☐ — • — • — • — • —

Fill in the blanks (Part 2 from 3:42min)

The iambic pentameter is used when the character is feeling  
 ....., .....or .....

It is said that Shakespeare used the iambic pentameter because it was easier for the actors to ..... and for the audience to .....

Another reason is that it follows the beat of our.....

**Ex:** Romeo in the Balcony scene: Arise fair sun and kill the envious moon

— • — • — • — • — •

## SEANCE 7

<b>Objectifs</b>	Performing Arts Linguistique : Shakespeare's English
<b>Activités langagières</b>	Compréhension Ecrite Expression Ecrite
<b>Matériels et supports</b>	Five videos of different versions of Romeo and Juliet Text: Act1 Sc1
<b>Contenu</b>	<p><b>Reprise PPC:</b> tell the class what you know about poetic meter and the stress pattern in Shakespeare's plays / Read your iambic pentameter line</p> <p><b>Read</b> the Act one scene 1 of Romeo and Juliet. (Text on the page bellow) source: <a href="#">Act 1, Scene 1   myShakespeare</a></p> <p><b>Watch</b> the four versions of Act1 Sc1 and <b>Answer</b> the questions.</p> <p>Watch the cartoon version <a href="#">Romeo and Juliet - Intro - Animated Tale - YouTube</a></p> <p>Watch the theatre version <a href="#">Romeo &amp; Juliet, Act 1: Prologue, Scenes 1 &amp; 2 - YouTube</a> (5min24)</p> <p>Watch Zeffirelli's version <a href="#">Franco Zeffirelli RomeoAndJuliet_1968_Prologue + Part of Act 1 Scene 1 - YouTube</a></p> <p>Watch 20th century Fox version on 1996 <a href="#">Romeo + Juliet Opening - Vidéo Dailymotion</a></p> <p>Watch west side's story <a href="#">West Side Story - Prologue - Official Full Number - 50th Anniversary (HD) - YouTube</a></p> <p><b>Re-read</b> the 1<sup>st</sup> scene in Shakespeare's English</p> <p><b>Acting workshop</b> with a professional</p> <p><b>Homework: Rewrite</b> the text in Standard British English. (Replace the words in Bold)</p>



### Watch the four versions?

What type of videos are they? What are the differences?

What do the five versions have in common? What about the costumes?



### Recapitulate the plot: put the statements in the right order.

- Two Capulets talk about their hatred for Montagues
- The Prince arrives and sets peace
- They fight
- The fathers want to fight but are held by the mothers
- The Capulets provoke the Montagues
- Tybalt laughs at Benvolio and wants to fight
- Benvolio wants peace, he tries to calm them down



### Workshop with an staging specialist: Gwad'impro.

How to act. The students are taught scenic expression by a professional.



### Shakespeare's English. In the text, replace the words in Bold with the corresponding words or expressions from the list bellow:

You (sujet), You (complement) Your, are, yes, had, has, three times, It is, will

## Act 1, Scene 1

*[Enter Sampson and Gregory, of the house of Capulet, armed with swords and bucklers (shields)]*

**Sampson**

Gregory, [...]

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**

The quarrel is between our masters and us,  
their men.

**Sampson**

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

**Gregory**

The heads of the maids?

**Sampson**

Ay, the heads of the maids, or their maidenheads.

Take it in what sense **thou wilt**.

**Gregory**

[...] Draw **thy** tool! Here comes  
two of the house of the Montagues.

**Sampson**

My naked weapon is out. Quarrel, I will back **thee**.

**Gregory**

How? Turn **thy** back and run?

**Sampson**

Fear me not [...]

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

**Gregory**

I will frown as I pass by, and let them take it as

they list.

**Sampson**

Nay, as they dare. I will bite my thumb at them;  
which is a disgrace to them, if they bear it.

*[Enter Abraham and Balthasar]*

**Abraham**

Do you bite your thumb at us, sir?

**Sampson**

I do bite my thumb, sir.

**Abraham**

Do you bite your thumb at us, sir?

**Sampson**

*[Aside to Gregory]* Is the law of our side if I say **ay**?

**Gregory**

No.

**Sampson**

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

**Gregory**

Do you quarrel, sir?

**Abraham**

Quarrel sir! No, sir.

**Sampson**

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

**Abraham**

No better?

**[...]Gregory**

*[Aside to Sampson]*

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

*[Enter Tybalt, a Capulet noble, and Benvolio, a Montague noble]*

**Sampson**

Yes, better, sir.

**Abraham**

You lie.

**Sampson**



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

*[They fight.]*

**Benvolio**

Part, fools, put up your swords; you know not what you do.

**Tybalt**

What, **art thou** drawn among these heartless hinds? Turn **thee**, Benvolio, look upon **thy** death.

**Benvolio**

I do but keep the peace. Put up **thy** sword, Or manage it to part these men with me.

**Tybalt**

What, drawn and talk of peace! I hate the word, As I hate hell, all Montagues, and **thee**. Have at **thee**, coward!

*[They fight. Enter several others of both houses, who join the fray; then enter Citizens with clubs.]*

**Officer**

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

*[Enter Lord Capulet in his gown, and Lady Capulet]*

**Capulet**

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

**Lady Capulet**

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

**Capulet**

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

*[Enter Montague and Lady Montague]*

**Montague**

**Thou** villain Capulet. *[To his wife]* Hold me not, let me go.

**Lady Montague**

**Thou** shalt not stir a foot to seek a foe.

*[Enter Prince, with Attendants]*

**Prince**



Rebellious subjects, enemies to peace,  
Profaners of this neighbour-stained steel —  
Will they not hear? What, ho! You men, you beasts  
That quench the fire of your pernicious rage  
With purple fountains issuing from your veins —  
On pain of torture, from those bloody hands  
Throw your mistemper'd weapons to the ground,  
And hear the sentence of your movèd prince.  
Three civil brawls, bred of an airy word,  
By thee, old Capulet, and Montague,  
Have **thrice** disturb'd the quiet of our streets,  
[...].

If ever you disturb our streets again,  
Your lives shall pay the forfeit of the peace.  
For this time, all the rest depart away.  
You, Capulet, shall go along with me;  
And Montague, come you this afternoon,  
[...]



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

## Final Task : Which art art thou?

### Literary Arts:

-  A. Rewrite Act I Sc. 1. You can change the context, the characters but you must respect the plot.
-  B. Write: a few lines (at least 4) in Shakespeare's English, using the iambic pentameter.

### Performing Arts

-  C. Act out Act I sc. 1
-  D. Perform a dance staging the prologue

## Exemple de Production d'élève

### Tâche Finale A,

Literary art, Act 1 Sc 1 Rewritten: children at the beach with plastic swords, references to sand castles and the *Frozen* song.

BEACH

SAMPSON *Len*  
Greg, anybody can mov'd me.

GREGORY  
And, the sun?

SAMPSON  
The sun. Maybe.

GREGORY  
You see that?

SAMPSON  
It's the sky!

GREGORY  
The sky Capulet.

SAMPSON  
And us?

GREGORY  
The sun. Sun Montague.

SAMPSON  
The sun of the house of Montague moves me.

GREGORY  
Not now. Oh... wait!

Enter Abram and Balthazar

SAMPSON  
Geez. They need to go at the beach when we are there too.

GREGORY  
Don't pay attention at them.

SAMPSON  
Any witness around here?

GREGORY  
They won't complain.

SAMPSON  
Really?

GREGORY (Poker Face)  
I don't care (=)

SAMPSON  
Okay

ABRAM  
Oh! Do you throw sand at us, young child (kid)

SAMPSON  
I do throw sand, sir

ABRAM  
Do you throw sand at us, young child (kid)

SAMPSON (aside to Greg)  
Amy fight.

GREGORY (aside to Sam)  
None

SAMPSON  
None, sir; I don't throw sand at you, sir; but, I do throw sand, sir.

GREGORY  
Do you wanna build a sand castle, sir?

BALTHAZAR  
We don't play with children!

ABRAM  
If you do it, Balch, I will kill you!

Enter Benvolio

GREGORY  
We're going to fight, now?

SAMPSON  
Yeah...

ABRAM  
You lie!

SAMPSON  
I don't lie. Draw, sir.

BENVOLIO  
They fight.

Keep calm. Why are you do it.

Beats down their swords.

Enter Tybalt

TYBALT  
Your swords are out? And you, Benvolio, why are you drawn yours?

BENVOLIO  
I do but keep the peace. Let me, please.

TYBALT  
What, peace!? I hate this word! As I hate kids; so, you.

They fight

Enter Old Capulet, and his wife.

OLD CAPULET  
What noise is this? I'm sleeping.

LADY CAPULET  
Get back to sleep. It's not interesting.

OLD CAPULET  
Oh! It's the Old Montague! Give my sword!

Enter Daddy Montague and his wife, Mommy Montague

DADDY MONTAGUE

Vilain Capulet. My dear, let me go (singing)

MOMMY MONTAGUE

No, no, no Stay here. If you go, you'll have listen the Frenzen's song in beach

Enter Prince Escalope with his train.

PRINCE ESCALOPE

Hey! Enemies to peace.

What are you doing at beach?

Sorry, my beach. It's the last time when you saw the trouble at my beach.

If I take you back, I send you to the dungeon

You, Capulet go with me now, And, you, Montague, come this afternoon.

Exit all the Montagues.

Act 1, Scene 1

GREGORY, SAMPSON, ABRAM,

BALTHASAR, BENVOLIO, TYBALT,

DADDY MONTAGUE, MOMMY MONTAGUE,

DADDY CAPULET, MOMMY CAPULET,

PRINCE ESCALOPE