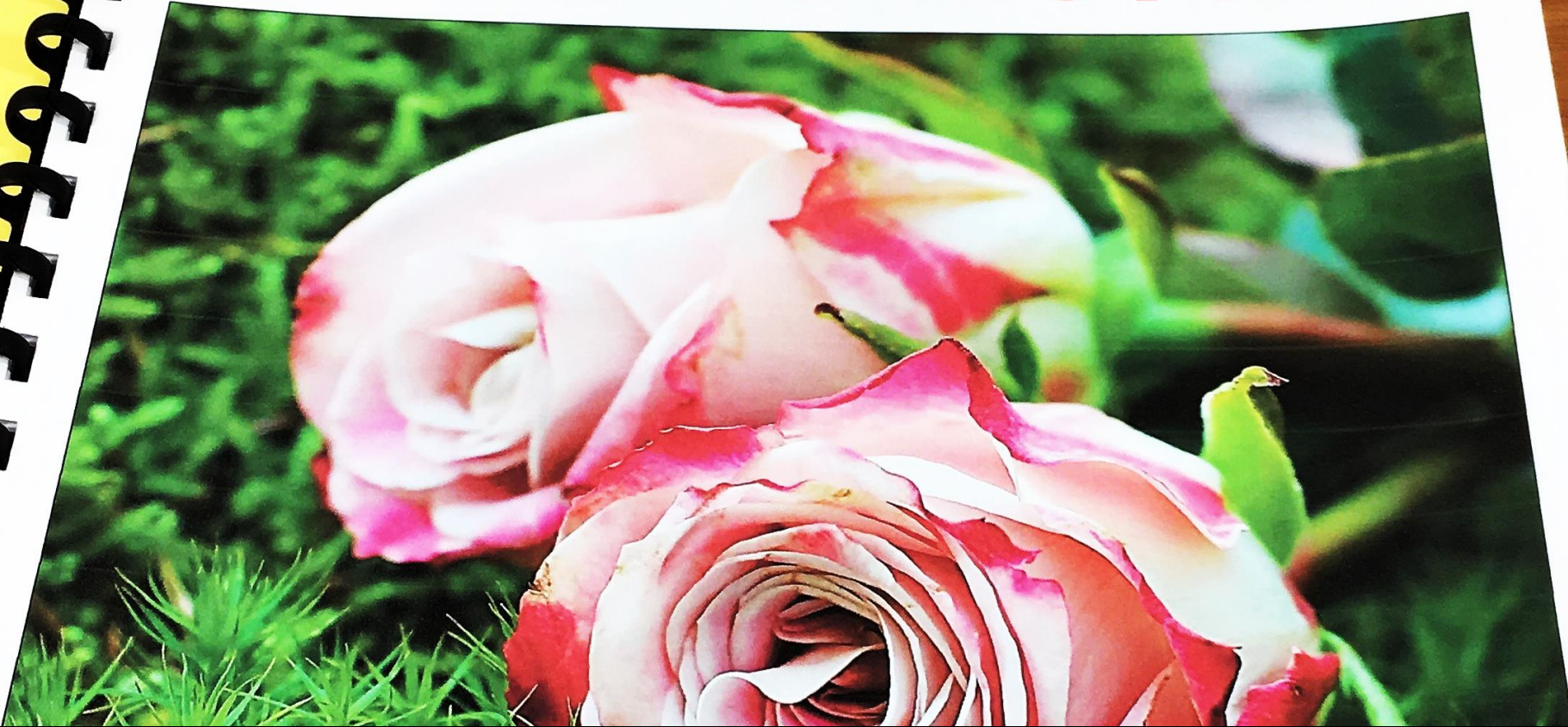


Shakespeare in 30

# JULIET & ROMEO



**A 30-MINUTE ADAPTATION FOR TEENS**



# Bring more drama into your ELA classroom with these adaptations!

\*Reader's Theatre \*Staged Readings \*Full Productions

**BONNY**  
Part, fool! Put up your swords; you know not what you do.

As **BONNY** uses her sword to beat down their swords, **SAMMY** is injured.  
**TABBY** enters from the left in time to see this and draws her sword.  
Once **TABBY** has **BONNY** and **ABBY**'s attention, **SAMMY** exits left, careful of her wound.

**TABBY**  
What art thou drawn? Turn thee, Montague, look upon thy death.

**BONNY**  
I am drawn for thy sake, but I will strike thee dead ere I draw.

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

They fight.  
**BONNY** and **TABBY** begin, and **TABBY** gets the upper hand.  
**ABBY** steps in to help **BONNY**, and the two of them get the better of **TABBY** who falls.  
**MARY** & **BONNY** exit right; enter **JULIET** left.

**TABBY** (getting up a little painfully)  
Good-morrow, cousin.

**JULIET** (rushing to help her)  
O me! What fray was here?  
Yet tell me not, for I have heard it all.  
Here's much to do with hate, but more with love.  
This love feel I, that feel no love in this.  
Dost thou not laugh?

**TABBY**  
No, coz, I rather weep.

**JULIET**  
Good heart, at what?

**TABBY**  
At thy good heart's oppression.

**JULIET**  
O, he 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.

*JULIET approaches ROMEO and asks him to dance. She speaks to ROMEO as they dance. Everyone continues dancing and miming other party activities.*

**JULIET**  
If I profane with my unworsted hand  
This shrine, even so will I to my true love,  
As my true love is the temple.

**ROMEO**  
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.

**JULIET**  
Have not saints lips, and holy palmers too?

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

**JULIET**  
O, then, dear saint, let lips do what hands do;  
They pray. Grant thou, lest faith turn to despair.

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

**JULIET**  
Then move not, while my prayer's effect I take. (she kisses him)  
Thus from my lips, by yours, my sin is purged.

**ROMEO**  
Then have my lips the sin that they have took.

**JULIET**

## An exploration into role reversal with emphasis on combat scenes

7 Roles



# Teaching Drama

IN THE ELA CLASSROOM

Drama is such a valuable addition to any ELA curriculum because students can get so much out of it at any level. It doesn't have to take a lot of time or space, either! One of our goals in bringing you these 30-minute scripts is to give you space to deep dive into the experience without having to devote two or three months to a show.

## Lessons learned

- ❑ **Adaptability** – “the show must go on!”, no matter what happens.
- ❑ **Articulation** – you learn to communicate clearly
- ❑ **Situational Awareness** – others are counting on you to move to the same position every time (without bumping into anyone!)
- ❑ **Reliability** – you need to be present (physically and mentally) to act your part!
- ❑ **Team work** – a great show only happens when everyone works together.
- ❑ **Constructive criticism** – to improve and help others improve, you need to give and receive feedback graciously.
- ❑ **Preparation** – to be ready for a good rehearsal, you must prepare your lines and set goals.
- ❑ **Active listening/observation** – you must be aware of the actions and intentions of your castmates, so you must listen carefully.
- ❑ **Self-confidence** – as you work and receive feedback from your peers and audience, your self-confidence increases.
- ❑ **Empathy** – As you put yourself in the shoes of a wide range of characters, you develop empathy for other worldviews.

The most obvious benefit to using drama in ELA is building students' communication skills, particularly public speaking. Students learn to ease their worries about public speaking through preparation, practice, and multiple opportunities for success.

Students also learn a range of **soft skills**, some of which are outlined here to the left. These are the things that are hardest for teachers to grade, and thus get overlooked in today's high-stakes educational environment. Nevertheless, these are truly the skills that propel students to success in all of their future endeavors.

## 3 WARM-UPS

**Stretching** – Have students stretch in a circle, and make sure to include some stretches that cross the midline. This gets those synapses firing and energizes us. :)

**Vocal Rollercoasters** – Warm up the voice by moving up and down the vocal register, sliding

# Questions to Consider

WHEN USING THESE SCRIPTS

These scripts have been abridged in order to be performed in thirty minutes or less. At times, they tell a different story than the original play, and at others, they tell a more straight-forward version without the subplots. **The intent is to provide students with an access point to Shakespeare's language and characters.** Here are some considerations as your students mount their production.

## 1. How much time can you commit?

How long will you spend on this project? We place value on learning opportunities when we designate time for them in our classroom. How many class days can you consecrate for rehearsals? When will your final performance be? **We recommend at least fifteen hours of rehearsal for an off-book show.** (And memorization is homework.) You can add more hours in your unit if you want to do additional mini-lessons or writing assignments. For a one-week adventure, read the **Staged Reading** page.

## 2. How will you cast the show(s)?

Each of these scripts varies largely in the number of characters involved. Some scripts have a couple of minor characters. Will you have your students divide into three or four separate groups and each work on one show? Will you have two or three very flexible students pick up more than one minor role?

How will you choose performance groups? Student ownership is important, but students may worry about taking on large roles because they're afraid of disappointing their cast members. You'll probably need to encourage some leaders to step up. ☺

## 3. How will you start things off on the right foot?

At the beginning of this endeavor, you'll want to fill your students' toolkit. Even if you choose to let students direct their own rehearsals later on, you can start with some common work and minilessons. Each cast should do a **read-through**, which is simply reading the lines without any mention of blocking. Additionally, this is a good time to model **table work**. There are a million opinions on this, but let's stick to a simple take away here: **students should work together to figure out their characters' intentions throughout the script before they ever start moving around (blocking).** Blocking is such an exciting time for students, but the most important aspect of the show is characters' intentions. Devote at least one class period to this alone.

## 4. Where will your students rehearse?

Resource includes a full Teacher's Guide with practical options and time commitments for using this script:

- \*Informal Reader's Theatre (1-2 hrs)\*
- \*A Staged Reading with scripts in hand (1 wk)\*
- \*A full production (3-4 wks)\*

# Evaluating Drama

You may have a lot of enthusiasm for integrating drama in ELA, but you may be wondering **how to assess** it. If your students are working on these short plays for 2-3 weeks, how will you keep your gradebook up-to-date? You can provide several opportunities for formative and summative assessment along the way.

## Split the grading into three parts:

1. **Objective** grading of vocabulary, blocking, and parts of the stage quizzes
2. **Semi-subjective** grading of practice logs (largely focused on grading ideas and content) and lines test
3. **Subjective** assessment of student reflection on soft skills.

Included in this resource is an editable rubric with descriptors about attitude, focus, problem-solving, and engagement. As they wrap up practices and performances, students have to self-assess by writing justifications for each score using concrete examples. For example, to get a "10" on problem-solving, a student has to describe a problem that s/he actually solved.

Whatever grading strategy you use, make sure that your students know how it's going to work before starting rehearsals. Our students need to know that they are expected to solve their own problems, and we have to brainstorm what focus looks like.

**PRACTICE LOGS**

*Engage* "me going to do while blocking and I have  
What I did: throughout the lines, our lines with Park & Adam.  
We had a great time teaching Engage how to solve,  
even though it was a challenge.

Date: 2/10/16  
Goal: Run lines with Oben & Park to see how they're  
doing with their lines, help them practice.

What I did: Run lines with  
pretty good memorizing but

Date: 2/10/16  
Goal: Finish the *Fairy*  
& setting

*These could use  
more reflection  
on what are you  
enjoying? What  
could be improved?*

*Engage*

Date: 2/10/16  
Goal: Organize the *Fairy* scene, maybe, for class and rehearsal.

What I did: I ran stage lines and practiced scenes with  
Park, Fairy and Park organized their entrance. It was  
so much fun being "Itinerary," I wanted a star and my  
"practices" handed me up. I hope we see the digital  
writing.

Date: 2/10/16  
Goal: Finally organize the *Fairy* scene, the "hybrid"  
writing.

What I did: Run lines with Oben & Park. After that  
and back to *Parker* on how the *Fairy* is working.  
The *hook* can have and a way to be good. Learning with

➤ Which part of rehearsal was most fun today, and why?  
➤ What is one problem you encountered today, and how did you fix it?  
➤ How was your focus today? Did you

# Iambic Pentameter

## THE RHYTHM

Read the following sentence out loud:

"We hope that we may one day live the dream."

Certain syllables jump out at you and create the rhythm of the sentence. This is stress. Here's another example. Compare the word "record" in the following sentences.

He's going to record an album.  
His record label isn't well-known yet.

You can hear the stressed and unstressed syllables in the word "record", and in English, this impacts which meaning we understand.

**Iambic Pentameter** is one type of rhythm (or "meter") Shakespeare uses in his work. It consists of a line of ten syllables, alternating stressed and unstressed.

We'll use this symbol to show stress

But soft! What light through yonder window breaks?

Mark the stressed and unstressed syllables in the following sentences. Which ones are in iambic pentameter? Put a star next to those.

1. Our home is just a distant memory.
2. She stuck out her tongue and it stayed there, it froze.
3. Beverly, can I get you some ice cream?
4. Rough winds do shake the darling buds of May.
5. His palms are sweaty, knees weak, arms are heavy.

WHO USES IAMBIC PENTAMETER & WHY?

Wondering how to evaluate drama in the ELA classroom? You'll get rationale, ideas, student samples, and rubrics based on classroom experience.

**\*Rubrics are 100% editable\***

# Director's Notes

## Juliet & Romeo

### SUMMARY

This is a version of *Romeo & Juliet* that explores role reversal with a strong emphasis on the fight scenes. Especially good for students with advanced stage combat skills.

Juliet and Romeo meet one night when Romeo crashes a party at Juliet's house. Because their families have been feuding their entire lives, they have never met and do not know each other. They fall in love at first sight, and Juliet goes to visit Romeo by sneaking into his yard and finding his window. They promise to marry each other. The next day, Juliet's cousin (Tabby) comes looking for Romeo. She wants to challenge him because she knows he crashed the party, and she's mad about it. Because he's in love with Juliet, Romeo refuses to fight. Mary fights Tabby instead, and Tabby kills her. Grief-stricken because Tabby has killed his best friend, Romeo grabs a sword and fights and kills Tabby. Romeo is banished and fakes his death. Thinking he is really dead, Juliet commits suicide. Waking and finding Juliet dead beside him, Romeo also commits suicide.

#### TABBY (TYBALT)

cousin to Juliet; the Queen of Cats

#### MARY (MERCUTIO)

friend to Juliet and kinswoman to the Princess

#### BONNY (BENVOLIO)

cousin to Romeo

#### ABBY (ABRAHAM)

### PROPS

- Swords: All (except Juliet)
- Masks: All
- Vial of Potion: Romeo
- Dagger: Romeo

### DIRECTOR'S Vision

Characters

### Juliet and Romeo

An exploration into role reversal wherein females speak male roles as females and vice versa. Especially good for students with advanced stage combat skills.

6F/1M

Adapted by Michelle Hancock

Cast:

Tabby (Tybalt) – cousin to Juliet; the Queen of Cats  
Mary (Mercutio) – friend to Juliet and kinswoman to the Princess  
Bonny (Benvolio) – cousin to Romeo

Abby (Abraham) – loyal to the Montagues  
Sammy (Sampson) – loyal to the Capulets  
Juliet – a Capulet  
Romeo – a Montague

**SCENE 1. A street in Verona.** ABBY enters from the right; SAMMY enters from the left. Upon seeing the enemy, there is a short dumb show wherein taunting behavior escalates from perhaps sticking out one's tongue to aping another's walk to the final thumb bite. Have fun coming up with ways to insult each other.

**ABBY**

Do you bite your thumb at me, miss?

**SAMMY**

I do bite my thumb, miss.

**ABBY**

Do you bite your thumb at me, miss?

**SAMMY**

No, miss, I do not bite my thumb at you, miss, but I bite my thumb, miss. Do you quarrel, miss?

**ABBY**

Quarrel! no, ma'am.

**SAMMY**

If you do, miss, I am for you: I serve as good a house as you.

**ABBY**

No better

You also get a full summary page of the play for quick reference - or distribute a blank version to your students for them to create!  
\*Scripts are 100% editable\*

Your resource ALSO  
Includes:

## Close Reading scene

- \*“Deep dive” into a scene for character and conflict
- \*Connect the literature to the acting choices
- \*Edit to suit your classroom’s needs and learning targets

## Close Reading

### Juliet and Romeo

SCENE 2. Costume party at Capulet's house. Enter JULIET, TABBY, SAMMY, ROMEO, BONNY, ABBY, and MARY. Guests are masked and begin dancing. JULIET sees ROMEO dancing from across the room and is instantly smitten.

**JULIET** O, he doth teach the torches to burn bright!  
Did my heart love till now? forswear it, sigh!  
For I ne'er saw true beauty till this night.

JULIET approaches ROMEO and asks him to dance. She speaks to ROMEO as they dance. Everyone continues dancing and miming other party activities.

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

**ROMEO** 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.

**JULIET** Have not saints lips, and holy palmers too?

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

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

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

**JULIET** Then move not, while my prayer's effect I take, (she kisses him)  
Thus from my lips, by yours, my sin is purged.

**ROMEO** Then have my lips the sin that they have took.

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

ROMEO kisses JULIET. TABBY sees and approaches in time to hear ROMEO's next line.

**ROMEO** You kiss by the book.

**TABBY** This, by his voice, should be a Montague.  
(She pulls JULIET away from ROMEO)

**JULIET**  
Is he a Montague?  
O dear account! my life is my foe's debt.

**BONNY** (ready to leave, pulls ROMEO away)  
Away, begone; the sport is at the best.

**ROMEO** (seeing JULIET and TABBY understands who JULIET is)  
My only love sprung from my only hate!

**FIRST READING**  
List the four things that happen in this scene.

**Second Reading**  
Analyze the imagery in the dialogue between Juliet and Romeo. How does the idea of hands praying lead to a new idea of lips praying?

**THIRD READING**  
Discuss how gender switching affects this scene (Juliet is the lines usually given to Romeo and vice versa).

CLICK TO TRY THE TEMPEST CLOSE  
READING FOR FREE

# Shakespeare's Language THOU & YOU

In Shakespeare's England class and station, known as **peerage**, were very important. This is how the system breaks down:

- Nobility**
- Highest rank: Duke, Duche
  - 2nd highest r
  - 3rd highest r
  - 4th highest r
  - 5th highest r

## WHO USES

- "you"**  
People of e  
People of k
- "Thou"**  
People of r  
People of  
People of  
People of

## Insult!

ANTONIC  
Boatswai

GONZA!

Boatsw  
SEBAST  
blaspt

Boats  
ANTC  
you v

Anal  
abo  
evo  
hov  
we

## Iambic Pentameter

Read the following sentence out loud:

"We hope that we may one day live the dream."

Certain syllables jump out at you and create the rhythm of the sentence. This is **stress**. Here's another example. Compare the word "record" in the following sentences.

He's going to record an album.

His record label isn't well-known yet.

You can hear the stressed and unstressed syllables in the word "record", and in English poetry. It consists of a line of ten syllables, alternating stressed and unstressed.

### Iambic Pentameter

We'll use this symbol to show stress

But soft! What light through yonder window breaks?

Mark the stressed and unstressed syllables in the following sentences. Which ones are in iambic pentameter? Put a symbol next to those.

1. Our home is just a distant memory.
2. She stuck out her tongue and it stayed there, it
3. Beverly, can I get you some ice cream?
4. Rough winds do shake the darling buds of May.
5. His palms are sweaty, knees weak, arms are heavy.

## WHY DOES IAMBIC PENTAMETER & WHY NOT?

Not all of Shakespeare's characters speak in iambic pentameter. Some are in rhyme, some are in blank verse, some are in prose, some are in unrhymed, unrhymed imperfectly...

Your resource ALSO Includes:

## Shakespeare's Language worksheets

- \* Study iambic pentameter and find it in your play
- \* Clarify usage of Thou & You and the impact of this choice on your scenes

Your resource ALSO  
Includes:

Writing Extensions

\*Character Analysis  
paragraph

\*Performance Review to  
promote audience engagement

\*Fully editable

**INCLUDES DIGITAL VERSIONS OF ALL  
WORKSHEETS**

**A Stellar Performance** A REVIEW

Write a paragraph about one classmate you thought performed well. What did this person do to help the audience connect to their character? Use specific moments from the play to support your opinion.

4	3	2	1
Considers the performance from multiple angles.	Considers the		

**Character**

QUICK LOOK

Write a paragraph analyzing one trait from your character or another character in your play. How is this trait developed over the course of the play? Use specific moments as evidence of this character trait. Please write your paragraph on the back of this rubric.

4	3	2	1
Considers the trait from multiple angles. Uses insightful and relevant evidence to support claims.	Considers the trait from one angle. Uses relevant evidence to support claims.	Identifies a trait. Uses somewhat relevant evidence to support claims.	Does not identify a trait. Little to no evidence to support claims.



# Frequently Asked Questions

## **Does this adaptation retain Shakespeare's language?**

Yes! Most of the plays in this series retain Shakespeare's original language; they've just been cut down for length, number of roles, and scene manageability. [The exception is *Much Ado About Nothing*, which is a minimalist adaptation with each character only speaking one word at a time.]

## **Can I teach this with a class of thirty students? It doesn't have enough roles.**

Yes! This resource includes ideas for addressing this concern. Generally, you'll either have multiple versions of the same play performed or you'll choose two or three plays to perform together.

## **Can I adapt this for younger students?**

Yes! These plays have been performed with students as young as 6<sup>th</sup> grade. Students may need more coaching on word meaning and more time to gain fluency, but they will amaze and astound you.

## **Is this script editable?**

Yes. All of the scripts and rubrics are 100% editable. We believe that you know your students best, so you can add back in lines from the original (if you have a favorite monologue, for example), or further pare down parts if you want.

Break a leg!