

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

Folger Method Express: Teaching *Romeo and Juliet* Resources

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

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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.

<https://dcps.instructure.com/courses/179580/pages/learners-secondary-ela-english-ii>

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, 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.

<https://dcps.instructure.com/courses/179580/pages/learners-secondary-ela-english-ii>

[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!

Hang, beg, starve, die in the streets!

Thy head is full of quarrels as an egg is full of meat.

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

Why he's a man of wax.

He is not the flower of courtesy.

Kiss by the book.

I am the very pink of courtesy.

You ratcatcher.

I will bite thee by the ear for that jest.

You tallow-face!

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](https://www.folger.edu/teaching-during-covid-19) website page of Folger Shakespeare Library.

191	<i>Romeo and Juliet</i>	ACT 4, SC. 3
	[Scene 3] <i>Enter Juliet and Nurse.</i>	
	JULIET	
FTLN 2490	Ay, those attires are best. But, gentle nurse,	
FTLN 2491	I pray thee leave me to myself tonight,	
FTLN 2492	For I have need of many orisons	
FTLN 2493	To move the heavens to smile upon my state,	
FTLN 2494	Which, well thou knowest, is cross and full of sin.	5
	<i>Enter [Lady Capulet.]</i>	
	LADY CAPULET	
FTLN 2495	What, are you busy, ho? Need you my help?	
	JULIET	
FTLN 2496	No, madam, we have culled such necessaries	
FTLN 2497	As are behooveful for our state tomorrow.	
FTLN 2498	So please you, let me now be left alone,	
FTLN 2499	And let the Nurse this night sit up with you,	10
FTLN 2500	For I am sure you have your hands full all	
FTLN 2501	In this so sudden business.	
FTLN 2502	LADY CAPULET	Good night.
FTLN 2503	Get thee to bed and rest, for thou hast need.	
	<i>[Lady Capulet and the Nurse] exit.</i>	
	JULIET	
FTLN 2504	Farewell.—God knows when we shall meet again.	15
FTLN 2505	I have a faint cold fear thrills through my veins	
FTLN 2506	That almost freezes up the heat of life.	
FTLN 2507	I'll call them back again to comfort me.—	
FTLN 2508	Nurse!—What should she do here?	
FTLN 2509	My dismal scene I needs must act alone.	20
FTLN 2510	Come, vial. <i>[She takes out the vial.]</i>	
FTLN 2511	What if this mixture do not work at all?	
FTLN 2512	Shall I be married then tomorrow morning?	
	<i>[She takes out her knife and puts it down beside her.]</i>	
FTLN 2513	No, no, this shall forbid it. Lie thou there.	
FTLN 2514	What if it be a poison which the Friar	25

FTLN 2515	Subtly hath ministered to have me dead,	
FTLN 2516	Lest in this marriage he should be dishonored	
FTLN 2517	Because he married me before to Romeo?	
FTLN 2518	I fear it is. And yet methinks it should not,	
FTLN 2519	For he hath still been tried a holy man.	30
FTLN 2520	How if, when I am laid into the tomb,	
FTLN 2521	I wake before the time that Romeo	
FTLN 2522	Come to redeem me? There's a fearful point.	
FTLN 2523	Shall I not then be stifled in the vault,	
FTLN 2524	To whose foul mouth no healthsome air breathes in,	35
FTLN 2525	And there die strangled ere my Romeo comes?	
FTLN 2526	Or, if I live, is it not very like	
FTLN 2527	The horrible conceit of death and night,	
FTLN 2528	Together with the terror of the place—	
FTLN 2529	As in a vault, an ancient receptacle	40
FTLN 2530	Where for this many hundred years the bones	
FTLN 2531	Of all my buried ancestors are packed;	
FTLN 2532	Where bloody Tybalt, yet but green in earth,	
FTLN 2533	Lies fest'ring in his shroud; where, as they say,	
FTLN 2534	At some hours in the night spirits resort—	45
FTLN 2535	Alack, alack, is it not like that I,	
FTLN 2536	So early waking, what with loathsome smells,	
FTLN 2537	And shrieks like mandrakes torn out of the earth,	
FTLN 2538	That living mortals, hearing them, run mad—	
FTLN 2539	O, if I ¹ wake, shall I not be distraught,	50
FTLN 2540	Environèd with all these hideous fears,	
FTLN 2541	And madly play with my forefathers' joints,	
FTLN 2542	And pluck the mangled Tybalt from his shroud,	
FTLN 2543	And, in this rage, with some great kinsman's bone,	
FTLN 2544	As with a club, dash out my desp'rate brains?	55
FTLN 2545	O look, methinks I see my cousin's ghost	
FTLN 2546	Seeking out Romeo that did spit his body	
FTLN 2547	Upon a rapier's point! Stay, Tybalt, stay!	
FTLN 2548	Romeo, Romeo, Romeo! Here's drink. I drink to	
FTLN 2549	thee. ¹ <i>She drinks and falls upon her bed</i>	60
	<i>within the curtains.</i> ¹	

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	
	<i>Enter Mercutio, Benvolio, and their men.</i>	
	BENVOLIO	
FILN 1469	I pray thee, good Mercutio, let's retire.	
FILN 1470	The day is hot, the Capels are abroad,	
FILN 1471	And if we meet we shall not scape a brawl,	
FILN 1472	For now, these hot days, is the mad blood stirring.	
FILN 1473	MERCUTIO Thou art like one of these fellows that, when	5
FILN 1474	he enters the confines of a tavern, claps me his	
FILN 1475	sword upon the table and says "God send me no	
FILN 1476	need of thee" and, by the operation of the second	
FILN 1477	cup, draws him on the drawer when indeed there is	
FILN 1478	no need.	10
FILN 1479	BENVOLIO Am I like such a fellow?	
FILN 1480	MERCUTIO Come, come, thou art as hot a jack in thy	
FILN 1481	mood as any in Italy, and as soon moved to be	
FILN 1482	moody, and as soon moody to be moved.	
FILN 1483	BENVOLIO And what to?	15
FILN 1484	MERCUTIO Nay, an there were two such, we should	
FILN 1485	have none shortly, for one would kill the other.	
FILN 1486	Thou—why, thou wilt quarrel with a man that	
FILN 1487	hath a hair more or a hair less in his beard than	
FILN 1488	thou hast. Thou wilt quarrel with a man for cracking	20
FILN 1489	nuts, having no other reason but because thou	
FILN 1490	hast hazel eyes. What eye but such an eye would spy	
FILN 1491	out such a quarrel? Thy head is as full of quarrels as	
	115	

FTLN 1492	an egg is full of meat, and yet thy head hath been	
FTLN 1493	beaten as addle as an egg for quarreling. Thou hast	25
FTLN 1494	quarreled with a man for coughing in the street	
FTLN 1495	because he hath wakened thy dog that hath lain	
FTLN 1496	asleep in the sun. Didst thou not fall out with a tailor	
FTLN 1497	for wearing his new doublet before Easter? With	
FTLN 1498	another, for tying his new shoes with old ribbon?	30
FTLN 1499	And yet thou wilt tutor me from quarreling?	
FTLN 1500	BENVOLIO An I were so apt to quarrel as thou art, any	
FTLN 1501	man should buy the fee simple of my life for an	
FTLN 1502	hour and a quarter.	
FTLN 1503	MERCUTIO The fee simple? O simple!	35
	<i>Enter Tybalt, Petruchio, and others.</i>	
FTLN 1504	BENVOLIO By my head, here comes the Capulets.	
FTLN 1505	MERCUTIO By my heel, I care not.	
	TYBALT, [<i>to his companions</i>]	
FTLN 1506	Follow me close, for I will speak to them.—	
FTLN 1507	Gentlemen, good e'en. A word with one of you.	
FTLN 1508	MERCUTIO And but one word with one of us? Couple it	40
FTLN 1509	with something. Make it a word and a blow.	
FTLN 1510	TYBALT You shall find me apt enough to that, sir, an	
FTLN 1511	you will give me occasion.	
FTLN 1512	MERCUTIO Could you not take some occasion without	
FTLN 1513	giving?	45
FTLN 1514	TYBALT Mercutio, thou consortest with Romeo.	
FTLN 1515	MERCUTIO Consort? What, dost thou make us minstrels?	
FTLN 1516	An thou make minstrels of us, look to hear	
FTLN 1517	nothing but discords. Here's my fiddlestick; here's	
FTLN 1518	that shall make you dance. Zounds, consort!	50
	BENVOLIO	
FTLN 1519	We talk here in the public haunt of men.	
FTLN 1520	Either withdraw unto some private place,	
FTLN 1521	Or reason coldly of your grievances,	
FTLN 1522	Or else depart. Here all eyes gaze on us.	

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Romeo and Juliet

ACT 3. SC. 1

MERCUTIO

FTLN 1523 Men's eyes were made to look, and let them gaze. 55
 FTLN 1524 I will not budge for no man's pleasure, I.

Enter Romeo.

TYBALT

FTLN 1525 Well, peace be with you, sir. Here comes my man.

MERCUTIO

FTLN 1526 But I'll be hanged, sir, if he wear your livery.
 FTLN 1527 Marry, go before to field, he'll be your follower.
 FTLN 1528 Your Worship in that sense may call him "man." 60

TYBALT

FTLN 1529 Romeo, the love I bear thee can afford
 FTLN 1530 No better term than this: thou art a villain.

ROMEO

FTLN 1531 Tybalt, the reason that I have to love thee
 FTLN 1532 Doth much excuse the appertaining rage
 FTLN 1533 To such a greeting. Villain am I none. 65
 FTLN 1534 Therefore farewell. I see thou knowest me not.

TYBALT

FTLN 1535 Boy, this shall not excuse the injuries
 FTLN 1536 That thou hast done me. Therefore turn and draw.

ROMEO

FTLN 1537 I do protest I never injured thee
 FTLN 1538 But love thee better than thou canst devise 70
 FTLN 1539 Till thou shalt know the reason of my love.
 FTLN 1540 And so, good Capulet, which name I tender
 FTLN 1541 As dearly as mine own, be satisfied.

MERCUTIO

FTLN 1542 O calm, dishonorable, vile submission!
 FTLN 1543 *Alla stoccato* carries it away. [He draws.] 75

Tybalt, you ratcatcher, will you walk?

FTLN 1544
 FTLN 1545 TYBALT What wouldst thou have with me?

FTLN 1546 MERCUTIO Good king of cats, nothing but one of your
 FTLN 1547 nine lives, that I mean to make bold withal, and, as
 FTLN 1548 you shall use me hereafter, dry-beat the rest of the 80

	121	<i>Romeo and Juliet</i>	ACT 3. SC. 1	
FTLN 1549		eight. Will you pluck your sword out of his pilcher		
FTLN 1550		by the ears? Make haste, lest mine be about your		
FTLN 1551		ears ere it be out.		
FTLN 1552	TYBALT	I am for you.	「 <i>He draws.</i> 」	
	ROMEO			
FTLN 1553		Gentle Mercutio, put thy rapier up.		85
FTLN 1554	MERCUTIO	Come, sir, your <i>passado</i> .	「 <i>They fight.</i> 」	
	ROMEO			
FTLN 1555		Draw, Benvolio, beat down their weapons.		
			「 <i>Romeo draws.</i> 」	
FTLN 1556		Gentlemen, for shame forbear this outrage!		
FTLN 1557		Tybalt! Mercutio! The Prince expressly hath		
FTLN 1558		Forbid this bandying in Verona streets.		90
FTLN 1559		Hold, Tybalt! Good Mercutio!		
			「 <i>Romeo attempts to beat down their rapiers.</i> <i>Tybalt stabs Mercutio.</i> 」	
FTLN 1560	「PETRUCHIO」	Away, Tybalt!		
			「 <i>Tybalt, Petruchio, and their followers exit.</i> 」	
FTLN 1561	MERCUTIO	I am hurt.		
FTLN 1562		A plague o' both houses! I am sped.		
FTLN 1563		Is he gone and hath nothing?		95
FTLN 1564	BENVOLIO	What, art thou hurt?		
	MERCUTIO			
FTLN 1565		Ay, ay, a scratch, a scratch. Marry, 'tis enough.		
FTLN 1566		Where is my page?—Go, villain, fetch a surgeon.		
			「 <i>Page exits.</i> 」	
	ROMEO			
FTLN 1567		Courage, man, the hurt cannot be much.		
FTLN 1568	MERCUTIO	No, 'tis not so deep as a well, nor so wide as		100
FTLN 1569		a church door, but 'tis enough. 'Twill serve. Ask for		
FTLN 1570		me tomorrow, and you shall find me a grave man. I		
FTLN 1571		am peppered, I warrant, for this world. A plague o'		
FTLN 1572		both your houses! Zounds, a dog, a rat, a mouse, a		
FTLN 1573		cat, to scratch a man to death! A braggart, a rogue, a		105
FTLN 1574		villain that fights by the book of arithmetic! Why the		
FTLN 1575		devil came you between us? I was hurt under your		
FTLN 1576		arm.		

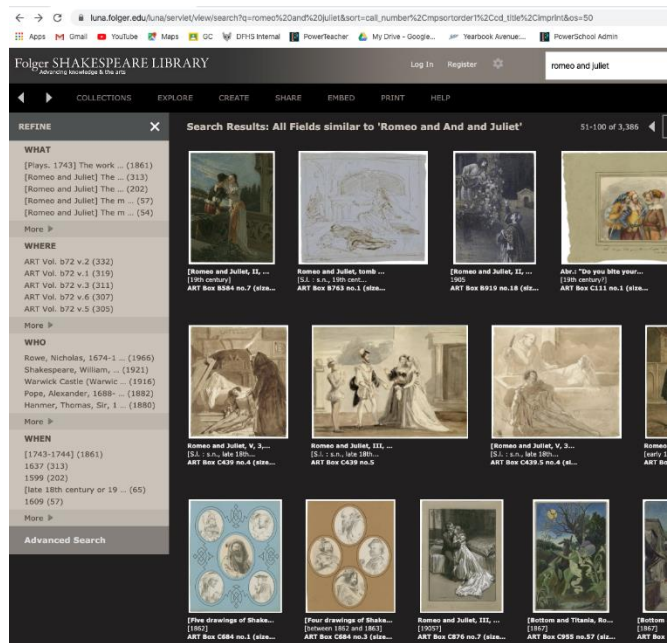
123	<i>Romeo and Juliet</i>	ACT 3. SC. 1
FTLN 1577	ROMEO I thought all for the best.	
	MERCUTIO	
FTLN 1578	Help me into some house, Benvolio,	110
FTLN 1579	Or I shall faint. A plague o' both your houses!	
FTLN 1580	They have made worms' meat of me.	
FTLN 1581	I have it, and soundly, too. Your houses!	
	<i>〔All but Romeo〕 exit.</i>	
	ROMEO	
FTLN 1582	This gentleman, the Prince's near ally,	
FTLN 1583	My very friend, hath got this mortal hurt	115
FTLN 1584	In my behalf. My reputation stained	
FTLN 1585	With Tybalt's slander—Tybalt, that an hour	
FTLN 1586	Hath been my cousin! O sweet Juliet,	
FTLN 1587	Thy beauty hath made me effeminate	
FTLN 1588	And in my temper softened valor's steel.	120
	<i>Enter Benvolio.</i>	
	BENVOLIO	
FTLN 1589	O Romeo, Romeo, brave Mercutio is dead.	
FTLN 1590	That gallant spirit hath aspired the clouds,	
FTLN 1591	Which too untimely here did scorn the earth.	
	ROMEO	
FTLN 1592	This day's black fate on more days doth depend.	
FTLN 1593	This but begins the woe others must end.	125
	<i>〔Enter Tybalt.〕</i>	
	BENVOLIO	
FTLN 1594	Here comes the furious Tybalt back again.	
	ROMEO	
FTLN 1595	〔Alive〕 in triumph, and Mercutio slain!	
FTLN 1596	Away to heaven, respective lenity,	
FTLN 1597	And 〔fire-eyed〕 fury be my conduct now.—	
FTLN 1598	Now, Tybalt, take the “villain” back again	130
FTLN 1599	That late thou gavest me, for Mercutio's soul	
FTLN 1600	Is but a little way above our heads,	
FTLN 1601	Staying for thine to keep him company.	
FTLN 1602	Either thou or I, or both, must go with him.	

127	<i>Romeo and Juliet</i>	ACT 3. SC. 1
FTLN 1625	For blood of ours, shed blood of Montague.	
FTLN 1626	O cousin, cousin!	
	PRINCE	
FTLN 1627	Benvolio, who began this bloody fray?	
	BENVOLIO	
FTLN 1628	Tybalt, here slain, whom Romeo's hand did slay—	160
FTLN 1629	Romeo, that spoke him fair, bid him bethink	
FTLN 1630	How nice the quarrel was, and urged withal	
FTLN 1631	Your high displeasure. All this utterèd	
FTLN 1632	With gentle breath, calm look, knees humbly bowed	
FTLN 1633	Could not take truce with the unruly spleen	165
FTLN 1634	Of Tybalt, deaf to peace, but that he tilts	
FTLN 1635	With piercing steel at bold Mercutio's breast,	
FTLN 1636	Who, all as hot, turns deadly point to point	
FTLN 1637	And, with a martial scorn, with one hand beats	
FTLN 1638	Cold death aside and with the other sends	170
FTLN 1639	It back to Tybalt, whose dexterity	
FTLN 1640	Retorts it. Romeo he cries aloud	
FTLN 1641	"Hold, friends! Friends, part!" and swifter than his	
FTLN 1642	tongue	
FTLN 1643	His ¹ agile arm beats down their fatal points,	175
FTLN 1644	And ² twixt them rushes; underneath whose arm	
FTLN 1645	An envious thrust from Tybalt hit the life	
FTLN 1646	Of stout Mercutio, and then Tybalt fled.	
FTLN 1647	But by and by comes back to Romeo,	
FTLN 1648	Who had but newly entertained revenge,	180
FTLN 1649	And to 't they go like lightning, for ere I	
FTLN 1650	Could draw to part them was stout Tybalt slain,	
FTLN 1651	And, as he fell, did Romeo turn and fly.	
FTLN 1652	This is the truth, or let Benvolio die.	
	LADY CAPULET	
FTLN 1653	He is a kinsman to the Montague.	185
FTLN 1654	Affection makes him false; he speaks not true.	
FTLN 1655	Some twenty of them fought in this black strife,	
FTLN 1656	And all those twenty could but kill one life.	
FTLN 1657	I beg for justice, which thou, prince, must give.	
FTLN 1658	Romeo slew Tybalt; Romeo must not live.	190

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















