

Séquence de 7 séances CLASSES : premières professionnelles

The play *Romeo and Juliet* and its interpretations for cinema

- Tâche finale

Les élèves adapteront et interpréteront, en groupe, une des scènes-clés de *Romeo and Juliet*, étudiées en classe.

- Tâches intermédiaires

Les élèves s’entraîneront à l’expression théâtrale par le biais d’exercices d’improvisation ainsi qu’avec les différents travaux d’entraînement proposés tout au long de la séquence.

- Objectifs généraux

- Culturels : Découvrir une pièce majeure du patrimoine mondial/Aborder l’âge d’or du théâtre élisabéthain,
- Grammaticaux : La dérivation par ajout de préfixes (mis-) ou de suffixes (-ful),
- Lexicaux : Etude des lexiques guerrier, amoureux et théâtral,
- Phonologiques : Différenciation des sons et diphtongues [o], [a]/[ai]/[ei], [i]/[i :], [e] / [ei], [u :], [au], [ju :] et discrimination phonologique des finales /s/ et /d/

- Dominante

Expression orale en interaction évaluée en B2

- Niveaux visés (extraits du CECL)

	COMPREHENSION ORALE 	COMPREHENSION ECRITE 	INTERACTION ORALE 	EXPRESSION ORALE EN CONTINU 	EXPRESSION ECRITE 
A2	Comprendre un poème	Comprendre des consignes	Partager ses idées, sentiments et émotions	Présenter une personne et un lieu	Compléter un document (annotations, légendes)
B1	Comprendre la courte biographie d'un personnage célèbre	Lire et apprécier un extrait de pièce de théâtre	Donner des informations sur des textes	Développer un point de vue	Décrire des personnes
B2	Comprendre une œuvre cinématographique	Comprendre la structure et l'essentiel d'une oeuvre	Prendre une position et la défendre (endosser un rôle théâtral)	Produire une argumentation thématique	Ecrire une saynète « à la manière de »

SEQUENCE

Romeo and Juliet and its interpretations for cinema

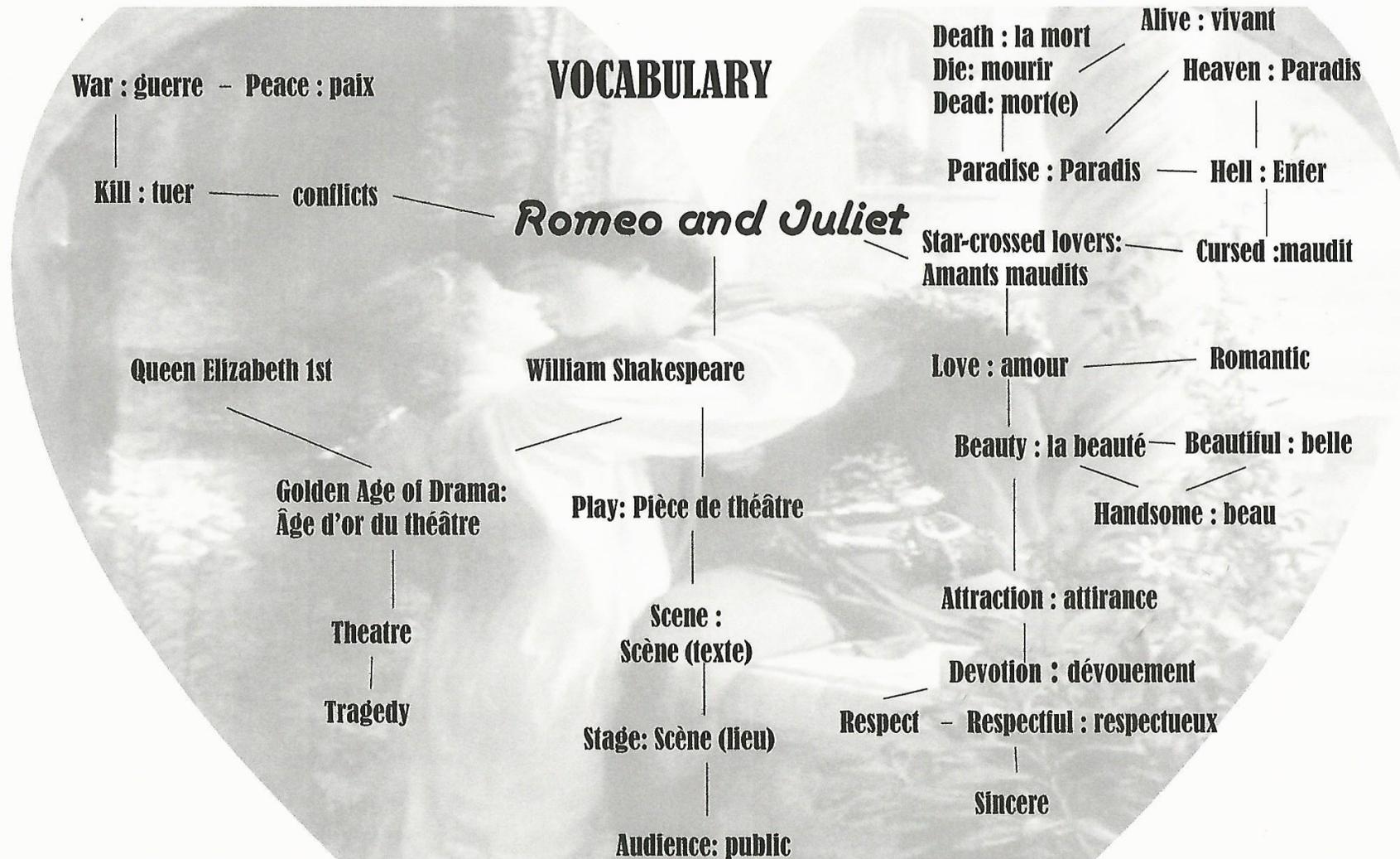


SEQUENCE : *Romeo and Juliet* and its interpretations for cinema - RECAP' of the sessions



At the end of every session, note down what you must remember for the next English class.

Session 1 : The Golden Age of Drama			
Session 2 :The cast in <i>Romeo and Juliet</i>			
Session 3 : The plot		Prologue : summary of the plot Characters: chorus = narrator	3 adaptations: classic, TV show, comedy
Session 4 : The balcony scene		Love scene	2 adaptations: classic, comedy
Session 5 : The climax of the play			
Session 6 : « <i>Death-Mark'd Love</i> »			
Session 7 : Evaluation			



Session - "Brainstorming avec l'assistant d'anglais"

William Shakespeare

SONNET 29

When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

Haphazard

SEQUENCE : *Romeo and Juliet* and its interpretations for cinema

Session 1 : The Golden Age of Drama

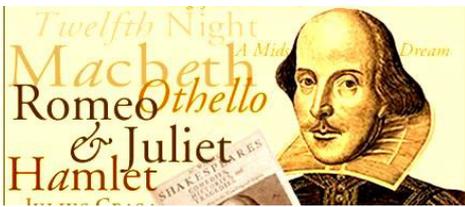


1. Watch the two videos about Shakespeare's life and underline the following words if you hear them.

era died divorced 37 thriller Count of Oxford
Then, make a recap' of what you understood.



2. Watch the two documents below and describe them. Guess the link between the two characters.



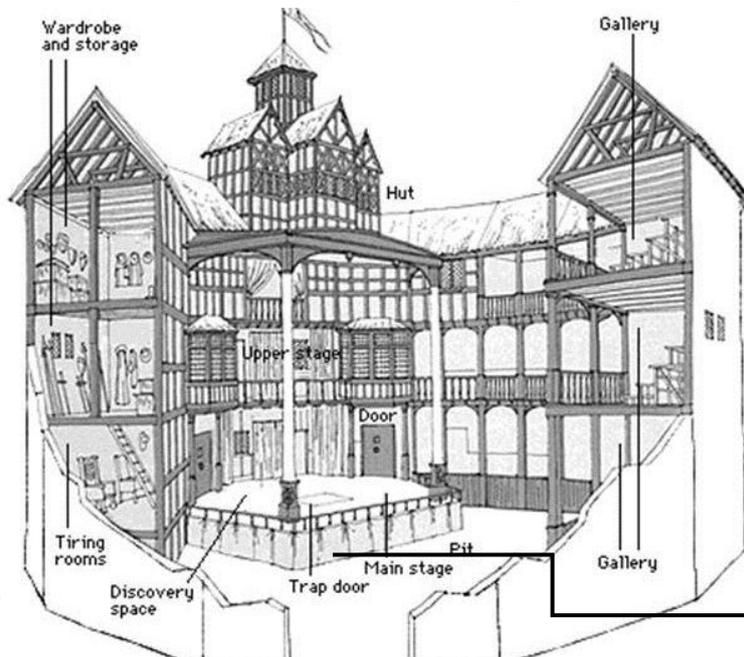
Graphic art using the original painting of Shakespeare by Martin Droeshout (1622)



Elizabeth I (1533-1603), painting by Zuccherro (1899)



3. Answer the following questions. Then, localize the words **in bold** on the drawing.
Where does the **audience** sit down? Where do the actors put their **costumes**? Where do they perform the **play**?



Shakespeare's
Globe Theatre

SEQUENCE : *Romeo and Juliet* and its interpretations for cinema
Session 2 : The cast in *Romeo and Juliet*



Watch *Romeo and Juliet*'s family tree. Then, take your card, observe the key-quotation about your character and try to understand the meaning as well as the context of the sentence.



Afterward, complete the grid with your answers and your comrades' answers.

		Key-quotation
Main characters	Romeo Montague	« I am fortune's fool ! »
	Lord Montague	« What manners is in this? To press before thy father to a grave? »
	Lady Montague	« Thou shalt not stir a foot to seek a foe. »
	Benvolio	« Brave Mercutio's dead! That gallant spirit hath aspired the clouds »
	Mercutio	« A plague o' both your houses »
	Juliet Capulet	« My only love sprung from my only hate ! »
	Lord Capulet	« As rich shall Romeo's by his lady's lie; poor sacrifices of our enmity»
	Lady Capulet	« Accursed, unhappy, wretched, hateful day! »
	Tybalt	« Romeo, (...) thou art a villain »
Secondary characters	Escalus, the Prince of Verona	« Capulet, Montague,-- See what a scourge is laid upon your hate »
	Paris	« Beguiled, divorced, wronged, spited, slain! Most detestable death »
	Friar Laurence	« These violent delights have violent ends »
	First Watch	« Here lies the County Paris slain ; and Romeo dead ; and Juliet, dead »
	Peter, servant to Juliet	« My heart itself plays 'My heart is full of woe:' O, play me some merry dump. »
	Juliet's nurse	« Tybalt is gone, and Romeo banished;Romeo that kill'd him »
	Balthasar, Romeo's servant	« His looks I fear, and his intents I doubt. »
	Samson, servant to Capulet	« A dog of the house of Montague moves me »
Chorus	« A pair of star-cross'd lovers take their life »	



In a group, chosen by the teacher, play your character's part. You must use his/her key-quotation once and invent some others.

- Lady Montague/Samson
- Juliet/Friar Laurence
- Balthasar/Paris
- Tybalt/Romeo/Mercutio/Benvolio
- Juliet's nurse/Peter/Lady Montague
- First Watch/Lord Montague/Lord Capulet/Lady Capulet
- The Prince/Chorus

Characters	Rephrasing of their quotation	Possible context	Personality-type
Romeo Montague Lord Montague Lady Montague Benvolio Mercutio Juliet Capulet Lord Capulet Lady Capulet Tybalt			
Escalus Paris Friar Laurence First Watch Peter, servant to Juliet Juliet's nurse Balthasar, Romeo's servant Samson, servant to Capulet Chorus			



ROMEO
MONTAGUE

« I am fortune'fool ! »



JULIET CAPULET

« My only love sprung
from my only hate ! »



MERCUTIO

« A plague o' both
your houses »



BENVOLIO

« Brave Mercutio's
dead!
That gallant spirit hath
aspired the clouds »



TYBALT

« Romeo, (...)
thou art a villain »



LORD CAPULET

« As rich shall Romeo's
by his lady's lie;
poor sacrifices
of our enmity»



LADY CAPULET

« Accursed, unhappy,
wretched, hateful
day! »



LORD
MONTAGUE

« What manners is in
this?
To press before
thy father to a
grave? »



LADY
MONTAGUE

« Thou shalt not stir
a foot to seek a foe. »



ESCALUS

« Capulet, Montague,
See what a scourge
is laid upon your hate »



PARIS

« Beguiled, divorced,
wronged, spited, slain!
Most detestable
death »



FRIAR
LAWRENCE

« These violent
delights
have violent ends »



FIRST WATCH

« Here lies the County
Paris slain ; and Romeo
dead ; and Juliet,
dead »



PETER

« O, musicians,
because my heart itself
plays 'My heart is full
of woe'. »



NURSE

« Tybalt is gone,
and Romeo banished;
Romeo that kill'd him »



BALTHASAR

« His looks I fear, and
his intents I doubt. »



SAMSON

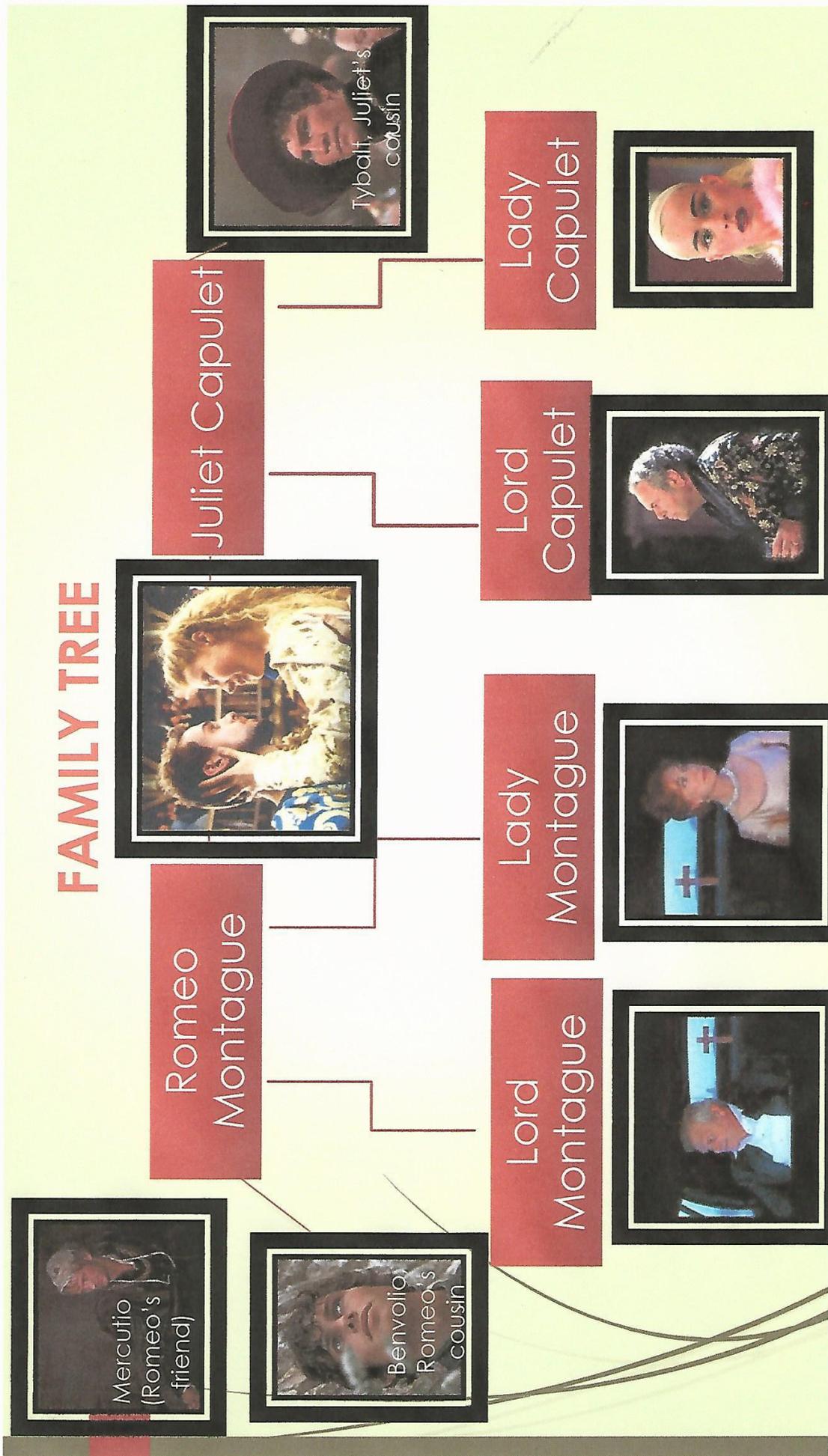
« A dog of the house of
Montague moves me »



CHORUS

« A pair of star-cross'd
lovers take their life »

FAMILY TREE





Read the text.

Analyse the document according to :

-the context,

-the topics,

-the allusions.

Romeo and Juliet's first encounter

At the Capulet's party, Romeo who is disguised by a masque (mask), falls in love with Juliet on sight.

Romeo. [To Juliet.] If I profane with my unworhiest 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.

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

Romeo. Have not saints lips, and holy palmers too?

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

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

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

Romeo. Then move not while my prayer's effect I take.

Thus from my lips, by thine my sin is purg'd. [Kissing her.]

Juliet. Then have my lips the sin that they have took.

Romeo. Sin from my lips? O trespass sweetly urg'd! Give me my sin again.

Juliet. You kiss by the book.

William Shakespeare, *Romeo and Juliet* (act I, scene V), 1597

SEQUENCE : *Romeo and Juliet* and its interpretations for cinema

Session 3 : The plot

Arguably Shakespeare's most famous play begins with a Prologue which establishes that this play will be a tragedy and that the children of two feuding families, Romeo of the Montague family and Juliet of the Capulet family, will both love and die in the course of this play...

http://absoluteshakespeare.com/guides/romeo_and_juliet/summary/romeo_and_juliet_summary.htm



1) Watch the beginning of the adaptation called "Romeo + Juliet", directed by Baz Luhrmann in 1996.



2) According to you, what are the topics of the play? _____



3) Read the text and do the activities below.

PROLOGUE

[Enter Chorus.]

Chorus.

- a Two households, both alike in dignity,
- b In fair Verona, where we lay our scene,
- a From ancient grudge break to new mutiny,
- b Where civil blood makes civil hands unclean.
- c From forth the fatal loins of these two foes
- d A pair of star-cross'd lovers take their life;
- c Whose misadventured piteous overthrows
- d Do with their death bury their parents' strife.
- e The fearful passage of their death-mark'd love,
- f And the continuance of their parents' rage,
- e Which, but their children's end, nought could remove,
- f Is now the two hours' traffic of our stage;
- g The which if you with patient ears attend,
- g What here shall miss, our toil shall strive to mend.



*households : families *grudge : anger

*mutiny : rebellion *foes: enemies

*star crossed lovers: amants malchanceux

*bury: enterrer *strife: conflict *stage: scene



- Show that the structure corresponds to a sonnet, indicating:
the number of lines: _____
the type of rhymes: _____
- Complete the grid below with titles that you will create and quotations from the Prologue.

.....	LOVE	DEATH
Scene, stage.,	Grudge, mutiny, foes, strife, rage.,,



4) Watch the scene in *Shakespeare in Love* by John Madden. What are the differences with the 1st video?



Train yourself by reading the Prologue with different interpretations such as these ones :
tragic happy sick weeping drunk story-telling for kids

SEQUENCE : *Romeo and Juliet* and its interpretations for cinema

Session 4 : The balcony scene

- 1)  Read the excerpt, giving your own interpretation of the character.

Ignoring the danger, Romeo scales the Capulet's wall to be near Juliet, the woman he cannot forget...http://absoluteshakespeare.com/guides/romeo_and_juliet/summary/romeo_and_juliet_summary.htm

Act II, scene II

JULIET appears above at a window

Romeo. But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green
And none but fools do wear it; cast it off.
It is my lady, O, it is my love!
O, that she knew she were! (...)

Juliet. Ah me!

Romeo. She speaks:-- O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

Juliet. O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

Romeo. [*Aside.*] Shall I hear more, or shall I speak at this?

Juliet. 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man.



***thou her maid art**: toi, sa servante, tu es

***none** = nobody

***o'er**: over

***wherefore**=why

***thy**: your

***swear** (pret: sworn): jurer sur

* **aside**: à part

***'Tis** = It is

- 2)  Compare Watch the two adaptations of "Romeo and Juliet":

- directed by Carlo Carlei in 2013 (cinema),
- performed by the *Reduced Shakespeare Company* in 2006 (record of the play).

- 3)  What are the differences between the two adaptations? Which one do you prefer? Why?

Name : _____

Mark : /10

Flash test

Evaluation intermédiaire : Tu es un spécialiste de théâtre et tu vas donner autant d'information que tu peux sur Shakespeare, le bâtiment dans lequel il jouait et sa pièce la plus connue.

1) Complete Shakespeare's identity card with as much information as you can give. (/2.5)

Name: Gender: Location: Work:	
----------------------------------------	-----------------------------------------------------------------------------------

1) Tell how this modern theatre is composed. (/4)

.....



.....

.....

.....

2) Sum up your favourite adaptation of the story of *Romeo and Juliet* in a film. You can use your favourite line. (/3.5)

SEQUENCE : Romeo and Juliet and its interpretations for cinema

Session 5 : The climax of the play

- 1)   Interpret the excerpt.

Act II ends with Romeo and Juliet's marriage. Here, Benvolio and Mercutio meet Tybalt. Tybalt attempts to provoke Romeo into fighting. http://absoluteshakespeare.com/guides/romeo_and_juliet/summary/

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 know'st me not. (...)

Mercutio. O calm, dishonourable, vile submission!
Alla stoccata carries it away. [Draws.]

Tybalt, you rat-catcher, will you walk? (...)

Tybalt. I am for you. [Drawing.]

Romeo. Gentle Mercutio, put thy rapier up.

Mercutio. Come, sir, your passado.

[*They fight.*]

Romeo. Draw, Benvolio; beat down their weapons.

Gentlemen, for shame! forbear this outrage!

Tybalt,--Mercutio,--the prince expressly hath

Forbid this bandying in Verona streets.

Hold, Tybalt!--good Mercutio!-- [*Tybalt under Romeo's arms stabs Mercutio and flies with his followers*]

Mercutio. I am hurt;-- A plague o' both your houses!--I am sped.-- Is he gone, and hath nothing?

Benvolio. What, art thou hurt?

Mercutio. Ay, ay, a scratch, a scratch; marry, 'tis enough. (...) 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!

[*Exit Mercutio and Benvolio.*]

Romeo. This gentleman, the prince's near ally,

My very friend, hath got his mortal hurt

In my behalf; my reputation stain'd

With Tybalt's slander,--Tybalt, that an hour

Hath been my kinsman.--O sweet Juliet,

Thy beauty hath made me effeminate

And in my temper soften'd valour's steel.

[*Re-enter Benvolio.*]

Benvolio. O Romeo, Romeo, brave Mercutio's dead!

That gallant spirit hath aspir'd the clouds,

Which too untimely here did scorn the earth. (...)

[*Re-enter Tybalt. They fight; Tybalt falls.*]

Benvolio. Romeo, away, be gone! The citizens are up, and Tybalt slain.-- Stand not amaz'd. The prince will doom thee death If thou art taken. Hence, be gone, away!

Romeo. O, I am fortune's fool!



**thee* = you

**to draw* : tirer une épée

**a rapier* = sword = épée

**to fly*: s'enfuir

**o' both your houses*: sur vos deux maisons

**a scratch*: une égratignure

* *to faint*: s'évanouir

**stain'd*: tâchée

**slain* = killed

**fortune* = fate: destin

Act III, scene I

- 2) Why can we say it is the climax of the play ?



- 3) Compare the adaptations of Franco Zeffirelli's *Romeo and Juliet* in 1968 and Leonard Bernstein's musical, *West Side Story*. Give your opinion.

SEQUENCE : *Romeo and Juliet* and its interpretations for cinema

Session 6 : « Death Mark'd Love »

Juliet learns that she is to marry Paris. She tries to fight her father's wishes, failing to dissuade him. Juliet decides to commit suicide if all else fails... Friar Laurence tells Juliet to take a potion simulating death, allowing Romeo to take her away since everyone will think she is dead at the Capulet's ancient vault or burial ground. Friar John explains to Friar Laurence that his letter informing Romeo that Juliet is not dead, did not reach Romeo. http://absoluteshakespeare.com/guides/romeo_and_juliet/summary/

- 1)  Read and act.

Act V, scene III

Romeo. Ah, dear Juliet, Why art thou yet so fair? Shall I believe
That unsubstantial death is amorous;
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that I still will stay with thee,
And never from this palace of dim night
Depart again: here, here will I remain
With worms that are thy chambermaids:
O, here Will I set up my everlasting rest;
And shake the yoke of inauspicious stars
From this world-wearied flesh.--Eyes, look your last!(...)
Here's to my love! [*Drinks.*]-O true apothecary!
Thy drugs are quick.--Thus with a kiss I die. (...)
[*Juliet wakes and stirs.*]

Juliet. O comfortable friar! where is my lord?
I do remember well where I should be,
And there I am:--where is my Romeo? (...)
What's here? a cup, clos'd in my true love's hand?
Poison, I see, hath been his timeless end:
O churl! drink all, and left no friendly drop
To help me after?--I will kiss thy lips;
Haply some poison yet doth hang on them,
To make me die with a restorative.
[*Kisses him.*]

Thy lips are warm! (...)
Juliet. Yea, noise?--Then I'll be brief.--O happy dagger!
[*Snatching Romeo's dagger.*]
This is thy sheath [*stabs herself*]; there rest, and let me die.
[*Falls on Romeo's body and dies.*](...)

Prince. A glooming peace this morning with it brings;
The sun for sorrow will not show his head.
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished;
For never was a story of more woe
Than this of Juliet and her Romeo.
[*Exeunt.*]

- 2)  Watch the scene in *Shakespeare in Love* by John Madden.

- 3)  Give you opinion about the play.



**fair* = pale = *dim*

**a paramour*: une captive

**haply* = perhaps

**dagger* = weapon

**to stab*: poignarder

**to rest*: se reposer

**exeunt* = exit

SEQUENCE : Romeo and Juliet and its interpretations for cinema

Session 7 : Evaluation finale

NOM : _____



Tâche finale Expression écrite : Dans un groupe, tu vas adapter puis interpréter une des scènes de *Romeo and Juliet*. Tu peux choisir la tonalité que tu préfères (tragique, comique, etc.)

Indique la scène que tu as choisie et note le nom de ton personnage :

Nom de la scène : _____

Personnage : _____

 Expression écrite	A2	B1	B2
	J'ai choisi un registre particulier (comique, tragique, etc).	J'ai utilisé le vocabulaire vu en cours (lexique amoureux et guerrier).	J'ai employé des images. (ex: « You are my sun »)
	4 PTS	7 PTS	10 PTS

 Jeu théâtral	A2	B1	B2
	Je me suis exprimé(e) de manière compréhensible.	J'ai fait des efforts de prononciation.	J'ai essayé d'avoir une intonation naturelle.
	3 PTS	6 PTS	10 PTS

Critères de notation :