



JULIET'S TROUBLED IMAGINATIONS

Grade Level	Grades 7–12
Subject Areas	Language Arts, English, Drama
Ontario Curriculum Expectations & Learning Outcomes	By the end of the lesson students will be able to: <ul style="list-style-type: none">• Extend understanding of the text by connecting the ideas in them to their own knowledge, experience, insights and world around them.• Analyse the text, focusing on the ways in which they communicate information and ideas and influence the listener's/viewer's response.• Use role play and characterization to explore issues in the play.• Further develop the following:<ul style="list-style-type: none">⇒ Speaking to Communicate⇒ Listening to Understand⇒ Reading for Meaning⇒ Drama: Creation
Time Needed	One class period
Space	Open space in the classroom
Materials	Handout

Setting Up the Exercise:

- In this lesson, the students take a closer look at Juliet's soliloquy in Act 4, scene 3.
- Review as a class what a soliloquy is and the reasons why Shakespeare employed this device in his plays.

The Exercise:

- Hand out the one-page worksheet with Juliet's speech already divided into nine sections.
- Choose nine people or divide the class into nine sections, each group responsible for a particular "troubled imagination."
- Each group will devise a way to interpret and present their lines. They may do it as a choral piece, or have one person saying the lines while the rest of the group forms a tableau to illustrate that particular troubled imagination.
- The rehearsal process will be two-tiered. At the beginning, each group will be given some time to rehearse their section. After that, have the students come together and inform student or group #1 that they will be up first and will present their section in the centre and are to remain there after they have completed their turn. The other students or groups will take their cues and position themselves in and around the circle according to what the last student or group has done and where they have positioned themselves in the circle.
- During the class presentation, have all nine students or groups stand in an open space in the classroom in a large circle. Have student or group #1 go to the centre and begin their piece using movement and/or incorporating choral speaking and finally becoming frozen sculptures at the end, followed by students or groups #2 to 9 interweaving their interpretation of the text around student or group #1. (OPTIONAL:

Have the students choose a piece of music to underscore the performance to help set the mood.)

For discussion:

- After the presentation, have the class discuss the questions listed below.
 - What did you discover after physically representing Juliet's troubled imaginations?
 - Do you think Juliet's troubled imaginations were real, and she was right to be afraid? If so why or why not?
 - In performing Juliet's dark fears, did you learn something new about her and her circumstances?

Extensions:

- Write a letter in response to Juliet's dark fears and offer some helpful suggestions to lessen her fear and comfort her.
- Draw, paint or create a collage of one of the dark fears that Juliet mentions. Write a caption to go with your visual presentation.
- Stage the soliloquy with one student playing Juliet and voicing section #1 while the rest (#2 to 9) voice her fears as ghosts haunting her troubled mind.

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

2. What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no: this shall forbid it. Lie thou there.

[Laying down her dagger]

3. What if it be a poison, which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonoured,
Because he married me before to Romeo?
I fear it is: and yet, methinks, it should not,
For he hath still been tried a holy man.

4. How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?

5. Or, if I live, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place –
As in a vault, an ancient receptacle,
Where for these many hundred years the bones
Of all my buried ancestors are packed.

6. Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud; where, as they say,
At some hours in the night spirits resort –

7. Alack, alack, is it not like that I,
So early waking – what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad –
O, if I wake, shall I not be distraught,
Environed with all these hideous fears.

8. And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud,
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desperate brains?

9. O, look! Methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point: stay, Tybalt, stay!
Romeo, Romeo, Romeo! Here's drink – I drink to thee.

[She falls upon her bed.]