



Mantle of the Expert – *Romeo and Juliet*

Grade Level(s)	7–12
Subject Area(s)	English, Drama
Curriculum Expectations & Learning Outcomes	By the end of the lesson students will be able to: <ul style="list-style-type: none">• Analyse text, focusing on ways it communicates information and emotions and influences the listener's/viewer's response.• Make and explain inferences about the text and what it indirectly or implicitly reveals about the character.• Explain how dramatic exploration helps develop awareness of a character's emotional state.
Time Needed	One to two class periods
Space	Desks in groups, then open spaces for exploring the text
Materials	Handouts: <i>Romeo and Juliet</i> , Act 3, scene 5; Women During the Elizabethan Period; Social Worker's Report

NOTE: This is a five-part lesson plan that begins by looking at Act 3, scene 5 from a critical perspective with specific attention to the nature of parent-child relationships, then branches out to focus on a deeper understanding of the causality of youthful expression versus patriarchal authority.

Setting Up the Activity:

(Prior to the Activity)

- Discuss with the class their understanding of parent-child dynamics:
 - ☐ What types of parental authority and control are there in today's society?
 - ☐ How should one react to a parent or a guardian asserting his/her control over a child at age 8? Age 13? Age 16? Age 18?
 - ☐ Hand out "Women During the Elizabethan Period" and discuss the differences between the Elizabethan period and today.

The Activity:

Part 1 – Exploring the Scene

- Working in pairs, the students will read the scene aloud. Student A will read Juliet's lines, while student B will read Capulet's lines.
- Discuss the meaning of the scene and what information the students garnered.
- Each student will choose their favourite line or the line they think is the most important said by their character in this scene. With their chosen line, each student will create a tableau for it.



- Divide the class in half. The first half will create their tableaux around the room, a “statue garden,” while the second half joins the teacher and wanders through this garden.
 - As the teacher wanders through the garden, he/she will tap the shoulder of a statue, who will deliver his/her line. (There may be repetitions, as some students may have chosen the same lines.)
 - Once everybody in the first half has said their lines, have the second half become the statue garden, while the first half wander through the garden and listen to the lines delivered when the teacher taps the shoulders of the statues.
 - With music underscored in the background, now have the whole class become a statue garden as the teacher wanders through, tapping the shoulders of the students.
- Discuss as a class the impact this had on them and any new insights they may have gained.

Part 2 – Improvisation: The Social Workers

- Separate the class: one side will be the Juliets and the other side will be the Capulets. From each half remove half of the Juliets and half of the Capulets. (This can be done by drawing names out of a hat.) Those removed will now become the Social Workers.
 - The role of the Social Workers is to provide counselling, crisis intervention, therapy, advocacy, etc. and to write reports on their individual cases.
 - Each Social Worker will be assigned a character to interview and to complete their Social Worker Assessment Report (see attached handout). They are to remain impartial and write their report using the third person.
- The teacher will take on the role of Family Court Judge, a neutral party who hears all cases that relate to familial and domestic relationships and to provide families with the best possible outcome in these cases. Before the Social Workers are assigned their characters, the teacher will first address both the Juliets and the Capulets as a last attempt to avert a major breakdown in the family unit. The Family Court Judge will assign a Social Worker to each of the characters. (Avoid putting friends together or partners in Part 1.)

NOTE: Emphasize that all information will be confidential; that each character may speak their mind based on the information found in the text, not on the student’s personal feelings; and that this session requires sensitivity and a mature level to handle the major themes of anger and patriarchal dominance in the text.



- The Social Workers will spend 5 to 7 minutes interviewing their characters.

Part 3 – Writing in Role

- After the interview session, leave 15 minutes for the following:
 - ☐ The Social Workers will write up their reports, writing in the third person. Be as clinical/neutral and as professional as possible.
 - ☐ The characters will write a one -page journal entry, in the first person, on how they felt about the progress they made with their Social Workers, exploring their feelings before, during and after the session, including their hopes and fears on the outcome and resolution.

Part 4 – Speak the Speech

- Create two circles with the Juliets and Capulets sitting on chairs facing outside the circle. Their assigned Social Workers will stand beside them, also facing out.
- The teacher, as Family Court Judge, will stand in the middle and tap the shoulders of the students. When the students are tapped, they are to begin reading their reports or journals. As soon as they hear another student who has been tapped begin to speak, they are to stop talking. If the students are tapped again, they are to continue reading from where they left off.

Part 5 – Debriefing

- Hold a class discussion and debrief the process. Here are some starter questions:
 - ☐ What did you discover while doing this activity?
 - ☐ What new things did you hear that surprised you?

Women During the Elizabethan Period

Some “Factoids” on Women in Shakespeare’s Time!

- A woman had little say in whom she could marry.
- Women were thought to be inferior to men and were expected to obey them.
- People during this time rarely married for love.
- Marriages were arranged by the couple’s families, who sought matches that would be politically, socially and/or economically beneficial.
- Women in the lower classes sometimes enjoyed greater freedom, and might have a say in choosing their husbands.
- Women had only two options in life: to marry or go into a nunnery. Single women were at risk of being considered witches.
- A bride’s family was expected to provide a dowry or “portion”: money or property brought by her family to the husband upon marriage.
- Once married, a woman was expected to run the household and bear children.
- Under the law, a man had full rights over his wife, including the right to beat her (with “cause”).
- The ages at which boys and girls could get married:
 - Boys: 14 years of age or older
 - Girls: 12 years of age or older
- If a woman came from a noble family, she was sometimes allowed to have an education – but no woman was allowed to go to university.
- Women who were commoners (lower class) did not receive an education.
- A child was considered the property of its parents (particularly the father) and was expected to show respect and obedience.
- Marriage was a contract.
- Betrothals (engagements) could be broken if the woman was held to be guilty of infidelity. It was considered inappropriate to have sexual relations outside of marriage.

- Upon marriage, the wife would assume the status of her husband. If it was above her own, she would rise to his level; if his status was below hers, she would lose her rank and descend to his.
- Women were not allowed to vote, practise a profession (law, medicine or politics) but could do domestic work, as cooks or maids.
- In most instances, titles and inheritances were passed down only from father to son.

THE EXCEPTION!

Queen Elizabeth I remained unmarried, which normally would be considered unacceptable; however, she was well respected as the head of state. Why? She was the “Protector of the Protestant Faith” (a role created by her father, Henry VIII), and her reign brought financial prosperity and increased England’s power and influence in Europe.

DID YOU KNOW?

Women were not allowed to act on stage, as it was considered to be dishonourable. All the women’s roles during Shakespeare’s time had to be played by young men or boys. Shakespeare died in 1616, and the theatres were closed by Parliament in 1642; it wasn’t until 1660, with the restoration of the monarchy under Charles II, that women were allowed on stage.

***Romeo and Juliet* – Act 3, scene 5** (adapted excerpt)

Reading in pairs, student A will read Juliet's responses while student B reads Capulet's responses.

JULIET

Now, by Saint Peter's Church and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste; that I must wed
Ere he that should be husband comes to woo.
I pray you tell my lord and father, madam,
I will not marry yet, and, when I do, I swear,
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!

CAPULET

How, will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?

JULIET

Not proud, you have, but thankful, that you have:
Proud can I never be of what I hate;
But thankful even for hate that is meant love.

CAPULET

How now, how now, chopped logic? What is this?
"Proud," and "I thank you," and "I thank you not,"
And yet "not proud," mistress minion you?
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! Out, you baggage!
You tallow-face!

JULIET

Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

CAPULET

Hang thee, young baggage! Disobedient wretch!
I tell thee what: get thee to church a' Thursday,
Or never after look me in the face.
Speak not, reply not, do not answer me!
My fingers itch. Wife, we scarce thought us blest

That God had lent us but this only child,
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding!

JULIET

I speak no treason.

CAPULET

O God-i-god-den!

JULIET

May not one speak?

CAPULET

Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl,
For here we need it not.

JULIET

You are too hot.

CAPULET

God's bread, it makes me mad!
Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been
To have her matched; and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly ligned,
Stuffed, as they say, with honourable parts,
Proportioned as one's thought would wish a man,
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,
To answer, "I'll not wed; I cannot love;
I am too young; I pray you, pardon me."
But an you will not wed, I'll pardon you:
Graze where you will, you shall not house with me.
Look to't, think on't, I do not use to jest.
Thursday is near. Lay hand on heart, advise:
An you be mine, I'll give you to my friend;
And you be not, hang, beg, starve, die in the streets,
For, by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good.
Trust to't, bethink you; I'll not be forsworn.

Social Worker's Assessment Report

Social Worker's Name: _____ Date: _____

Character's Name: _____ Age: _____ M/F: _____

Address: _____

Description of the perceived difficulty and problem as reported by client: _____

How does this person feel about the problem(s) i.e., level of distress/motivation to solve problem(s)?:

What does this person hope will happen next?: _____

Problem-Solving Strategies (*Write rough notes here on what might work or not*):

Possible Solutions	Outline the Consequences
A.	+ + _____ - -
B.	+ + _____ - -

Conclusion (*Describe what in your clinical opinion this person should do, and justify your choice*):
