



Teacher Resource Pack

A Polka Theatre production
Made with **Beats & Elements**

Dear Teacher/Parent/Carer,

We are so pleased that you came to visit us at Polka Theatre for **Romeo and Juliet**.

We hope you enjoyed seeing the production and visiting our venue.

Here are a few activities to do with your children and young people after you have seen the performance. These creative activities are designed to support curriculum learning at Upper Key Stage 2 and Key Stage 3.

The drama and performance techniques used throughout this pack are good for developing speaking and listening skills, as well as expanding concentration and imagination, all while growing an understanding of the plot, characters and poetic devices used in **Romeo and Juliet**.

This pack explores both our 2024 production and Shakespeare's original text. Key extracts are printed at the back of this pack. However, to support your learning, you may wish to purchase copies of the full texts. The playtext for Polka's **Romeo and Juliet** (2024) is available through Methuen Drama, and can be purchased in Polka's shop or online.

We look forward to seeing you again soon,
Polka Theatre's Creative Learning Team

Key Curriculum Links

UKS2

- Spoken Language
- Word Reading
- Reading Comprehension
- Writing - Composition

KS3

- Reading
- Writing
- Spoken English

Forced apart by generations of hatred, young eyes meet across a South London dancefloor on a fateful night that will change their lives forever. Shakespeare's most famous story is re-told through rap, rhythms, and beautiful harmonies. It's 'Romeo and Juliet', but as you've never heard it before.

Characters
The Montagues



Mercutio

Played by Lakeisha Lynch-Stevens
Romeo's reckless best friend



Romeo Montague

Played by Khai Shaw
The young head of the Montague family



Benvolio

Played by Lakeisha Lynch-Stevens
A Police Community Support Officer (PCSO)

Citizens of Merton



Freddy

Played by Lakeisha Lynch-Stevens
Runs the local community centre



The Capulets



Capulet

Played by Conrad Murray

Head of his family and a housing tycoon



Juliet Capulet

Played by Kate Donnachie

The rebellious only-child of Capulet



Lady Capulet

Played by Kate Donnachie

Wife to Capulet and mother to Juliet



Tybalt

Played by Conrad Murray

Juliet's cousin, he is very protective of her



Paris

Played by Conrad Murray

Not yet a member of the Capulet family, he plans to marry Juliet and join the family business



Adapting Shakespeare

Lesson Overview

Adapting Shakespeare

You Will Need...

A large, clear space

Print outs of the resources on pages 15 to 21 of this pack

A timer

Large pieces of paper and pens

UKS2 English Curriculum Links

- Spoken Language
 - Using spoken language to develop understanding
 - Taking part in discussion and presentation
 - Considering different viewpoints
- Word reading
 - Reading aloud
- Reading Comprehension
 - Increasing familiarity with texts from our literary heritage
 - Identifying and discussing themes
 - Preparing plays to perform
 - Drawing inferences
 - Summarising main ideas
 - Distinguishing between fact and opinion

KS3 English Curriculum Links

- Reading
 - Shakespeare
 - Making inferences and referring to evidence in text
 - Studying setting, plot and characterisation
 - Understanding the work of dramatists through performance
 - Making critical comparisons across texts
- Writing
 - Writing scripts
 - Summarising material
 - Considering how their writing reflects the audience for which it was intended
- Spoken English
 - Participating in discussion
 - Improvising, rehearsing and performing play scripts

Lesson Objectives

- To review and summarise the plot of **Romeo and Juliet** - both the 1597 original and the 2024 adaptation.
- To explore characterisation in both productions, and how facts and opinions are used in developing character.
- To discuss the similarities and differences between Shakespeare's 1597 play and the 2024 adaptation.
- To try adapting Shakespeare's plots, language and characters into a modern context.

Gallop Apace, Romeo and Juliet!

This activity is a great way to build energy at the beginning of a lesson, whilst also aiding students' understanding and enjoyment of the plot. This will also help students to begin comparing and contrasting Shakespeare's original text with the 2024 adaptation.

How to lead the activity:

- For this activity you'll need a large, clear space.
- Split your class into two groups. Give one group a copy of the 'Synopsis: 1597' resource on pages 15 and 16, and the other a copy of the 'Synopsis: 2024' resource on pages 17 and 18 of this pack.
- In their groups, students must act out the entire story of their allocated play in under 3 minutes. While not everyone has to speak, each person must be in the performance in some regard. If your groups are very large, this will take some creativity! Give them around 10 to 20 minutes to prepare this.
- Ask the 2024 group to make an audience, and start a three-minute timer. Watch the 1597 group perform.
- Swap round and watch the 2024 group's performance.

Behind the Scenes

"I wanted to create something which felt like it meaningfully offered a gateway to Shakespeare for young people, and showcased the human in the story which is so relatable. I was keen to programme a show which spoke to young people's interests in 2024, was set in an area they could relate to, and was made in an exciting genre so rarely seen in TYA or Shakespeare."

Artistic Director, Helen Matravers



Discussion

What differences did you notice between the two stories?

What stayed the same?

Why do you think the creative team kept these elements the same?

Why do you think the creative team chose to change the elements that were different?

What is Yond Character?

In this activity, students will start to think more deeply about the characters of Romeo Montague and Juliet Capulet, considering similarities to their own lives.

How to lead the activity:

- Divide your class in four. Give each group a large piece of paper and some pens.
- In the centre of the paper, get each group to draw a large outline of a person. Then, draw a line dividing the background in half (see diagram below).
- Give each group a character out of: 1597 Romeo, 2024 Romeo, 1597 Juliet and 2024 Juliet.
- In the top half of the background, get your class to write facts about their character. For example, this could be their age, who they're related to, where they live or actions they perform in the play.
- Next, in the bottom half of the background, get your class to write down how the other characters in the play view this character. For example, 'Romeo loves her', 'Capulet hates him', etc.
- Lastly, inside the outline of the person, ask your class to list some of their character's own thoughts and feelings. For example, 'I love my father', 'I want Mercutio to think I'm cool', etc.

Behind the Scenes

In their adaptation, the creative team wanted to highlight Juliet's rebelliousness. They noted that, while Juliet is often played as a gentle, innocent character, her rebellious nature is very much present in the original text. For Romeo, the team wanted to explore how a lack of parental influence and a close friendship with Mercutio contribute to his reckless behaviour.

Facts

Thoughts

Opinions

Discussion

- What are the similarities and differences between the original and adaptation?
 Why do you think some character traits were changed for the adaptation?
 Which character traits could describe you?
 Which of these thoughts and feelings have you experienced?

Fair Merton, Where We Lay our Scene

When adapting a play, some scenes will inevitably have to be cut. In this exercise, students will create their own modern adaptations of missing scenes. By doing so, students will grow their confidence in exploring and playing with Shakespeare's original texts.

How to lead the activity:

- For this exercise, you will need a large, clear space.
- Put your class into groups of 3. Give each group a copy of one of the 'Missing Scenes' found on pages 19, 20 and 21 of this pack.
- In their groups, get your class to read their scene aloud. When in the play does this scene take place? What is happening? Who are the characters?
- Most of the characters appeared in the 2024 Polka Production. Can they remember what they were like? Some, as in the case of Freddy/Friar Lawrence, may have slightly different names. For those characters that did not appear in the Polka Production (such as the Nurse), ask your students to consider what their modern counterpart might be.
- Explain to your students that they will be adapting this scene to suit the modern setting of the Polka Production. They don't need to rap or beatbox, but they should use modern English. Consider: where is the scene taking place? Will any of the action need to be changed?
- Give your students around 10 minutes to design and rehearse their modern adaptation!
- Finish by performing each scene back to the class! Afterwards, ask students to share their thinking behind the changes they made.



Behind the Scenes

In their adaptation, the creative team wanted Friar Lawrence to be in a position of trust; someone that young people might go to for advice. Freddy's role at the community centre was inspired by Lakeisha Lynch-Steven's own experience of working with young people.



Lesson Overview

Sonnets and Spoken Word

You Will Need...

- Assorted coloured pens
- Print-outs of the resources on pages 22-26 of this pack
- Percussion instruments
- A performance space or large classroom

UKS2 English Curriculum Links

- Spoken Language
 - Building vocabulary
 - Speaking audibly and fluently
 - Participating in performance
 - Gaining and maintaining the interest of the listener
- Reading Comprehension
 - Reading poetry and plays
 - Discussing themes
 - Preparing poems to read aloud
 - Summarising ideas and identifying key details
 - Identifying how language, structure and presentation contribute to meaning
- Writing Composition
 - Planning, drafting, evaluating and editing their own poetry.
 - Performing their own compositions.

KS3 English Curriculum Links

- Reading
 - Shakespeare
 - Poetry
 - Learning new vocabulary
 - Recognising a range of poetic conventions and understanding how these have been used
 - Understanding how staging allows for different interpretations
- Writing
 - Writing poetry
 - Drawing on literary devices to enhance their writing
 - Amending the vocabulary, grammar and structure of their writing to improve its coherence and effectiveness
- Spoken English
 - Performing poetry

Lesson Objectives

- To learn how to warm up the voice and body for performance.
- To identify poetic techniques, including rhyme scheme and rhythm.
- To practice using poetic techniques.
- To write their own poetry for performance, drawing on techniques and inspiration from existing texts.
- To prepare poetry for performance, considering audience, vocal tone, volume and other performance techniques.

They Stumble that Speak Fast

In this lesson, children will be writing and performing their own Shakespeare-inspired poetry. Help them to prepare by beginning with these vocal warm-ups.

A rose by any other name would smell as sweet:

- Imagine you are Juliet, standing on your balcony and dreaming wistfully of Romeo. In your hand, you are holding a rose.
- Pretend to smell the flower, taking a deep breath in through your nose.
- Then, give a great, big sigh, letting all your breath out.
- Repeat this, trying to make your breaths and sighs longer and longer!

Benvolio's sirens:

- PCSO Benvolio has received a call - a fight is breaking out between the Capulets and the Montagues! He needs to get there as fast as he can, but the siren on his police car has broken. It's up to you to do your very best sirens to help him out!
- Find the highest note your voice can reach. Then, very slowly, try to slide down to the lowest note you can manage - as smoothly as possible.
- Then, try sliding back up from low to high.
- Repeat this, getting faster until you sound like a police car!



Speak, O, speak again!

- Try out these tongue-twisters - all of which are lines from **Romeo and Juliet!**

"From forth the fatal loins of these two foes"

"Dank dew to dry"

"Shame is ashamed to sit"

"These woes thine, thou and these woes"

"I have a faint cold fear thrills through my veins"

What's in a Poem?

Before you begin writing your own poetry, it's important to learn some poetic techniques! This exercise will help students learn about and explore rhythm and rhyme.

Rhyme patterns:

- Divide your group into pairs or small groups.
- Give each pair a copy of either one of the poems on pages 22 or 23 of this pack, along with an assortment of coloured pens.
- Ask them to underline or circle pairs of rhyming words in the same colour.
- What do they notice about the pattern? Do the two poems have the same rhyme structure?
- Ask each pair to pick their favourite rhyme (for groups with the 1597 Prologue, this will be a quatrain. For groups with the 2024 Prologue, this will be a couplet) and add a new, rhyming line of their own! For example:

If you wanna know the T then just lend us your ears;
We'll sing and rap and rhyme, it'll all become clear.
Stay in your seats - no don't disappear;
We promise you this story is really top tier!

Rhythm and Beats:

- Now, ask each group to try reading their given poem out loud. Can they notice a rhythm?
- Give each pair a percussion instrument (if you can't get hold of any, clapping will do!). In their pairs, they should each try reading out the poem, while the other tries to play the beat.
- Next, try this as a class: ask a few volunteers to read out a line (or pair of lines) each, while the rest of the class plays or claps the rhythm. Do this for both poems.

Discussion

Do both poems have the same rhythm?
Is there one you prefer?
Why do you think the poet chose the rhythm they did?
Why do you think they chose to make some words rhyme?

Extension

What other poetic devices can you find?

Rhymes of Thy Tongue's Uttering

It's time to start writing! Creating their own poetry is a fantastic way for students to consolidate learning in poetic techniques.

How to lead the activity:

- Hand out copies of the Act 1, Scene 5 Sonnet on page 24 of this pack.
- Read the sonnet together. When in the play do you think this is spoken? Do you recognise the rhythm and rhyme pattern?
- In small groups, ask your students to write a basic 'translation' for each line/couplet. This doesn't need to be anything polished, just notes to help them understand the content.
- Go through each line as a class, sharing your translations to ensure everyone understands the sonnet well.
- Now, in their groups, it's up to your students to write a modern version of the sonnet, just like the 2024 Prologue you looked at earlier. We have included three options for this writing challenge - pick whichever is most suitable for your students.

Option 1

- Using the template on page 25, challenge your students to find suitable words to fill in the gaps, creating their own poem.

Option 2

- Using the template on page 26, challenge your students to fill in their own lines, creating their own poem.

Option 3

- Challenge your class to create their own poems from scratch that tell the same story as the sonnet.
- Start by finding a rhythm they like - they could use iambic pentameter, the rhythm of the 2024 Prologue, or a new rhythm of their choosing. You can use your percussion instruments to help with this.
- Next, challenge them to write a set of 7 rhyming couplets - in their chosen rhythm - that tells the same story as the sonnet. Note that the sonnet also has 14 lines, so while their poems don't have to be a line-for-line translation, they can follow a similar structure.

Pronounce it Faithfully

It's time to share your poems in a poetry slam! Performing poetry is a great way to increase appreciation and enjoyment of poetry, as well as developing key oracy skills.

Preparing for your slam:

- Once each group has a poem, it's time to start thinking about how they're going to perform it. Here are some points to consider:
 - Who will speak each line?
 - Will some lines be spoken in unison?
 - How will you use your face and voice to convey the emotion of each line?
 - Will you add movement?
 - Will you use percussion instruments (or beatbox!) to play the beat?
 - How will you stand so everyone can see you?
 - How will you speak so everyone can hear you?

Hosting your slam:

- In your classroom or hall, set up chairs in an audience and mark out the performance space. If you have access to a microphone, set this up front and centre!
- Ask each group to come up with a team name, and create a running order. You may wish to display this on a board or PowerPoint.
- You or a student can act as the compere, announcing each 'act' (and announcing the winner if you are holding a competitive slam).
- At the beginning of the slam, introduce your students to the concept of clicking! If they hear a line of poetry they like, they can click to show their appreciation - this is more musical, and less intrusive, than clapping or cheering.
- The slam is a celebration of all your students' amazing poetry! At the end, make sure to give everyone a massive round of applause!

Make it a Competition!

If you want to host a competitive slam, choose three or four students and/or teachers to act as judges. They should sit at a table to the side. Nominate one person to act as the spokesperson.

Ask the judges to score each poem out of 10 for poetry, and out of 10 for performance. They then work out an average of all their scores, and the spokesperson announces it.

Extend Your Learning

Extend your classroom learning with some of these additional activities!

Group Hot Seating

- Begin by looking back at your Role on the Wall (page 6) for Romeo/Juliet, or creating a new one for one of the other characters in the play.
- As a class, create a list of questions you would like to ask this character.
- In a large, clear space, get your class to walk around, filling the space.
- Ask them to think about how the character would walk. Do they have their head high or do they hunch their shoulders? Do they take big strides, or small steps? Ask them to walk around the room as they imagine this character would.
- Now, every time they pass another person, they should greet them as the character. How do they say hello?
- Next, ask everyone to sit down in character. You can do this in chairs or on the floor.
- Pick one person, and ask them the first question on your class's list. They must answer in character.
- Repeat with every question on the list, asking a different student each time.

Letters of Advice

- Ask your students to pick a character from the play. This could be anyone, from Romeo or Juliet to Capulet or Freddy (the Friar).
- Ask them: what do you think this character could have done differently to change the outcome of the play?
- Imagine they are a close friend of this character, and have recently received a letter from them. In it, the character is recounting the events of the first section of the play, up to the point where Romeo and Juliet have met at the party.
- As the friend, they should write a letter in response, offering advice on what they think the character should do next.



Thank You!

We hope these activities have helped to bring a little bit of Polka Magic back to your classroom or home!

We can also provide plenty of opportunities for follow-up activities.

Polka's experienced team of actors, directors, storytellers and puppeteers are on hand to deliver a range of workshops in your school. We can create tailor-made workshops for you and your pupils based on any topic you like, including exploring the themes and production elements of the performance you have just seen!

For more information, please visit our website:

polkathatre.com/schools

Or contact Lizzie, Polka's Schools Relationship Officer:

lizzie@polkathatre.com

We look forward to seeing you at Polka Theatre again soon!

Best Wishes,
Polka Theatre's Creative Learning Team



Synopsis: 1597

Verona, Italy. The 14th or 15th Century.

Servants of the House of Capulet and servants of the House of Montague - who are in a longstanding feud - bump into one another and a fight breaks out. Benvolio (Montague) tries to break it up, but the fight only worsens when Tybalt (Capulet) appears. The Prince shows up, and declares that if another fight breaks out, the heads of the two houses will pay with their lives.

Later, back at the Capulet's, Paris asks Capulet for Juliet's hand in marriage. Capulet suggests he tries wooing Juliet at a party, and sends out the invitations by messenger. Meanwhile, Lady Capulet floats the idea of marriage with the young Juliet. She isn't keen on the idea, but agrees to talk to Paris at the party for her parents' sake.

Capulet's messenger bumps into Benvolio and Romeo, who is pining over a girl called Rosaline. Benvolio suggests they attend the party to distract Romeo. At the party, Tybalt spots Romeo, but Capulet stops him from starting a fight. Meanwhile, Romeo and Juliet meet and share their first kiss.

As the party guests leave, the new lovers discover one another's identities. Juliet returns to her bedroom balcony where, much to her surprise, Romeo meets her. They exchange vows of love, and agree to get married.

The next day, Romeo asks Friar Lawrence if he will agree to wed Romeo and Juliet. At first, the Friar is skeptical, but eventually agrees on the basis that it may end the feud between the warring families. Juliet's nurse arrives to carry the news back to Juliet, while Benvolio and Montague tell Romeo that Tybalt wants to challenge him to a duel. Juliet meets Romeo at Friar Lawrence's cell, and they are married.

Tybalt finds Romeo and his friends, but Romeo refuses to fight him. Mercutio steps up, and is killed by Tybalt. In revenge, Romeo kills Tybalt and is exiled by the Prince.

Juliet, who has been waiting for Romeo at home, is brought news of the deaths. She is distraught over the death of her cousin, but eventually decides to side with Romeo. The Nurse goes and finds Romeo at Friar Lawrence's cell. They persuade him to escape to Mantua, but not before he consummates his marriage to Juliet. They do so, and Romeo leaves.

Synopsis: 1597 (cont'd)

Paris and Capulet put plans in motion for Juliet and Paris's wedding. Hearing of this, Juliet goes to Friar Lawrence, and threatens to kill herself. The Friar concocts a plan to use a drug to make Juliet appear dead, allowing her to escape to a life with Romeo.

Capulet brings the wedding forward a day, and Juliet is forced to spring the plan into action. She takes the Friar's potion and is discovered, seemingly dead, by her family. She is laid to rest in the family tomb.

Friar John, who was supposed to let Romeo about the plot, returns to Friar Lawrence and tells him that he was unable to get inside Mantua to do so. The Friar hurries to the Capulet tomb.

Romeo, meanwhile, has heard of Juliet's 'death' and resolves to travel to her tomb and take poison, so they can be together. On his way there, he bumps into Paris. The two fight, and Paris dies.

Romeo lies next to Juliet's body and takes the poison. Just after he has died, Juliet awakens from her drugged slumber. Discovering Romeo dead, she stabs herself and dies.

The bodies of the two lovers are discovered, and, under the guidance of the Prince, the two families agree to end their feud.

Synopsis: 2024

Merton, London, England. 2024.

Members of the Capulet and Montague families - who are in a longstanding feud - bump into each other in the street and a fight breaks out. Benvolio, a PCSO and member of the Montague family, puts a stop to the brawl.

Back at their home, Capulet tells his wife that their family friend, Paris, has asked for Juliet's hand in marriage. Capulet has agreed and suggested he join the family company. Lady Capulet berates her husband for not asking Juliet first.

Capulet floats the idea of marriage with Juliet. At first, she finds the thought hilarious but, on seeing that her father is serious, she tells Capulet that she would do anything he asked of her.

Meanwhile, Romeo is hanging out with Mercutio, complaining about his girlfriend, Rosalind, who he says gives him the 'ick'. Mercutio tries to convince Romeo to stick with her when he receives a text about a party being thrown by the Capulets. At first, Romeo is disinterested, pointing out that, as the young head of the family, it would be a bad idea for him to go. Eventually, however, Mercutio convinces him.

At the party, Tybalt confronts his cousin, Juliet, asking her why she didn't invite Paris. She thanks him for setting them up, but explains she isn't interested. Romeo and Juliet spot one another through the crowd and start flirting. Tybalt spots Romeo and starts making his way over, so Romeo and Mercutio make a speedy exit, but not before they discover that Juliet is a Capulet.

Later that evening, Romeo facetimes Juliet. They exchange words of love, assuring one another that they don't mind the consequences of their respective families' rage if it means they get to be together.

The next day, Romeo visits Freddy, who runs the community centre, to ask for advice. Freddy suggests that Romeo marries Juliet in a bid to end the feud between their families. Romeo agrees.

Juliet hears of her father's plan for her to marry Paris, and is upset. In secret, she goes to the community centre and marries Romeo in the basement.

Meanwhile, Mercutio and Tybalt are both on the warpath following their encounter at the party. They bump into one another in the street and fight. Tybalt lands a blow to Mercutio's head, killing him.

Synopsis: 2024 (cont'd)

Tybalt swings for Romeo, but before the hit can land, Romeo shoots him. Tybalt dies. Romeo goes on the run, helped by Freddy.

Juliet hears the news of Tybalt's death at Romeo's hands. She is distraught, and worries that her marriage was a mistake. However, she knows of Tybalt's temper, and realises that it was probably done in self-defence. Romeo visits Juliet and they spend one night together, before Romeo runs away to High Barnet.

Capulet pushes forward with his plans for Juliet and Paris's wedding. In her panic, Juliet goes to Freddy, asking him to help her run away. He agrees, posting online that she has died to give her time to escape. Before she can make it out, however, Paris spots her and the wedding is back on.

Juliet makes a run for it, getting on the Northern line to High Barnet. She tries texting Romeo, but has no signal. Meanwhile, Romeo has seen Freddy's post saying that Juliet is dead. He is also on the Northern line, heading south back to Merton, ready to face his death at the hands of the Capulets.

Romeo arrives in Merton, and is immediately shot down by a group of Capulets. Just as he is breathing his last breath, he spots Juliet. Horrified at what her family have done to her husband, Juliet steps in front of a moving train.

Missing Scene 1: Juliet and Lady Capulet

Lady Capulet	Tell me, daughter Juliet, How stands your disposition to be married?
Juliet	It is an honour that I dream not of.
Nurse	An honour! were not I thine only nurse, I would say thou hadst suck'd wisdom from thy teat.
Lady Capulet	Well, think of marriage now; younger than you, Here in Verona, ladies of esteem Are made already mothers: by my count, I was your mother much upon these years That you are now a maid. Thus then in brief: The valiant Paris seeks you for his love.
Nurse	A man, young lady! lady, such a man As all the world—why, he's a man of wax.
Lady Capulet	Verona's summer hath not such a flower.
Nurse	Nay, he's a flower; in faith, a very flower.
Lady Capulet	What say you? can you love the gentleman? This night you shall behold him at our feast; Read o'er the volume of young Paris' face, And find delight writ there with beauty's pen; Examine every married lineament, And see how one another lends content And what obscured in this fair volume lies Find written in the margent of his eyes. This precious book of love, this unbound lover, To beautify him, only lacks a cover: So shall you share all that he doth possess, By having him, making yourself no less.
Nurse	No less! nay, bigger; women grow by men.
Lady Capulet	Speak briefly, can you like of Paris' love?
Juliet	I'll look to like, if looking liking move: But no more deep will I endart mine eye Than your consent gives strength to make it fly.

Missing Scene 2: Juliet and Paris

Paris	Happily met, my lady and my wife!
Juliet	That may be, sir, when I may be a wife.
Paris	That may be must be, love, on Thursday next.
Juliet	What must be shall be
Paris	Come you to make confession to this father?
Juliet	To answer that, I should confess to you.
Paris	Do not deny to him that you love me.
Juliet	I will confess to you that I love him.
Paris	So will ye, I am sure, that you love me.
Juliet	If I do so, it will be of more price, Being spoke behind your back, than to your face.
Paris	Poor soul, thy face is much abused with tears.
Juliet	The tears have got small victory by that For it was bad enough before their spite.
Paris	Thou wrong'st it, more than tears, with that report.
Juliet	That is no slander, sir, which is a truth; And what I spake, I spake it to my face.
Paris	Thy face is mine, and thou hast slander'd it.
Juliet	It may be so, for it is not mine own. Are you at leisure, holy father, now; Or shall I come to you at evening mass?
Friar Laurence	My leisure serves me, pensive daughter, now. My lord, we must entreat the time alone.
Paris	God shield I should disturb devotion! Juliet, on Thursday early will I rouse ye: Till then, adieu; and keep this holy kiss.

Missing Scene 3: Capulet and Montague

Prince	This letter doth make good the friar's words, Their course of love, the tidings of her death: And here he writes that he did buy a poison Of a poor 'pothecary, and therewithal Came to this vault to die, and lie with Juliet. Where be these enemies? Capulet! Montague! See, what a scourge is laid upon your hate, That heaven finds means to kill your joys with love. And I for winking at your discords too Have lost a brace of kinsmen: all are punish'd.
Capulet	O brother Montague, give me thy hand: This is my daughter's jointure, for no more Can I demand.
Montague	But I can give thee more: For I will raise her statue in pure gold; That while Verona by that name is known, There shall no figure at such rate be set As that of true and faithful Juliet.
Capulet	As rich shall Romeo's by his lady's lie; Poor sacrifices of our enmity!
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 ³²⁸⁵ Than this of Juliet and her Romeo.

1597 Prologue

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

2024 Prologue

Two postcodes, two streets apart

In dear Merton where our story starts.

Beef from the past creates new tension.

Innocent blood spilled, they need an intervention.

A boy and a girl, supposed to be ops;

They chat, hold hands, secret meetings by the shops.

But these link ups are lamented, their lives are suspended:

Fam devastated but at least their war is ended.

These two young youts who were really in love,

Their parents fighting, feuding fuming, all of the above.

Nothing could have stopped it, but the giving of their hearts.

Welcome to this story and all of its parts.

If you wanna know the T then just lend us your ears;

We'll sing and rap and rhyme, it'll all become clear.

1597: Act 1, Scene 5 Sonnet

Now old desire doth in his death-bed lie,
And young affection gapes to be his heir;
That fair for which love groan'd for and would die,
With tender Juliet match'd, is now not fair.
Now Romeo is beloved and loves again,
Alike betwitched by the charm of looks,
But to his foe supposed he must complain,
And she steal love's sweet bait from fearful hooks:
Being held a foe, he may not have access
To breathe such vows as lovers use to swear;
And she as much in love, her means much less
To meet her new-beloved any where:
But passion lends them power, time means, to meet
Tempering extremities with extreme sweet.

Spoken Word Sonnet: Template 1

So Rosaline is out and Juliet is in,
_____ swapped for _____
Just last week _____
One look at Juliet, now Ros is getting ghosted.
Romeo is _____ and Juliet is _____
Each one thinking that the other _____
But family feuds cause a _____ complication,
These two _____ are a forbidden _____
Romeo is ready to _____
But Juliet's family are getting in the way
She wants _____
But doesn't stand a chance _____
No matter what the cost these two wanna be together,

Spoken Word Sonnet: Template 2

So Rosaline is out and Juliet is in,

Just last week it was _____

One look at Juliet, _____

Romeo's _____ and Juliet _____

But _____ cause a major complication

Romeo is ready _____

But Juliet's family _____

She wants _____

But _____

No matter what the cost these two wanna be together,
