Shakespeare study for Year 8: Romeo and Juliet
Disclaimer

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Shakespeare study for Year 8: Romeo and Juliet

Timing
This is a two- to three-week unit developing pupils’ ability to respond, in writing and through speaking and listening activities, to the reading of a Shakespeare play. It is designed for Year 8 pupils. It comprises 12 lessons, each likely to take about one hour.

Prior knowledge
The unit assumes that pupils will have studied Shakespeare previously. It is expected that pupils will have been introduced to the four areas that are the focus in Key Stage 3 for teaching and learning:

- text in performance;
- language;
- character and motivation;
- ideas and themes.

In Lessons 1, 3 and 10, explicit reference is made to the Year 7 scheme of work on ‘Shakespeare Snippets’ and the end of unit assignment.

Focus for learning
This is articulated in terms of a range of key questions that the unit will address. You may wish to begin work with pupils by sharing these with them, as part of the investigation they will undertake.

Objectives
Skills to help pupils achieve in each of the reading assessment focuses will be explicitly taught through the unit. Lessons are also linked to Year 8 objectives. There may also be opportunities for assessment at Functional skills Level 1, especially within the Speaking and Listening strand.

Assessment
The unit teaches pupils how to further develop their written responses to Shakespeare, and there are opportunities for informal and formal assessment. The unit develops pupils’ ability to respond to Shakespeare in four key areas:

- text in performance;
- language;
- character and motivation;
- ideas and themes.
ICT

There is a strong emphasis in the unit on teachers using ICT (including interactive whiteboards, (IWBs)) to support teaching and learning, and on encouraging pupils to use ICT. One of the main aims of the unit is to promote the effective use of ICT as a teaching and learning tool. In some instances, advice is given on how to adapt resources when ICT tools are not available. At other times, advice is given on using ICT tools.

Functional skills: applying learning

There are opportunities within this unit not only to follow the sequence of build, develop and apply skills, but also to draw out links to other subject areas and contexts beyond the classroom. In addition, approaching Shakespeare as a ‘craftsman’ – a skilled engineer of language, who was an actor, director, writer, and indeed businessman – will assist in viewing him and his work not simply as the great bard, but as a rigorous, if gifted technician.

Teacher notes

This section of each lesson description provides, for example:

- notes on differentiating the activities;
- ICT advice;
- advice for teachers without access to ICT;
- ideas for related enrichment opportunities and teaching strategies;
- suggestions of additional or alternative resources.

In addition, this section can be used by the teacher for making annotations for future reference or notes for discussion with other staff.

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         | Benvolio and Romeo meet (2)  
         | Benvolio and Romeo meet extract (3)  
         | Character and Motivation boys (4) |
| 2      | Character and Motivation girls (5)  
         | Romeo and Juliet Act 1 Sc 3 (6)  
         | Romeo and Juliet boys and girls (7) |
| 3      | Tragedies Cloze (8)  
         | Romeo and Juliet Prologue (9) |
| 4      | Romeo sees Juliet for the first time (10)  
         | Romeo and Juliet talk (11) |
| 5      | Riddle (12)  
<pre><code>     | Sonnet within a scene (13) |
</code></pre>
<p>| 6      | Opening of the balcony scene (14) |</p>
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| 9    | Romeo and Juliet in 20 statements (17)  
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| 10   | Year 7 Assignment on the opening lines of Hamlet (21)  
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Year 8 Assignment Success Criteria (24) |
| 12   | Year 8 Assignment Success Criteria (24) |

**Week 1 (Lessons 1–3)**

**Focus for learning**
- What sorts of people/characters are the main protagonists of *Romeo and Juliet*?
- What are their motivations?
- Is it right to refer to the play as a ‘tragedy’? (What exactly does the term mean?)
- What are its main themes and ideas?

**Relevant objectives**
- Make relevant notes when researching different sources, comparing and contrasting information. (Reading 5.1)
- Use a range of reading strategies to retrieve relevant information and main points from texts distinguishing between fact and opinion where appropriate. (Reading 5.1)
- Trace the development of a writer’s ideas, viewpoint and themes. (Reading 5.2)

**Relevant assessment focuses (AFs)**
- RAF2: Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.
- RAF3: Deduce, infer or interpret information, events or ideas from texts.
- RAF4: Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.
- RAF5: Explain and comment on writers’ uses of language, including grammatical and literary features at word and sentence level.
- RAF6: Identify and comment on writers’ purposes and viewpoints and the overall effect of the text on the reader.
- RAF7: Relate texts to their social, cultural and historical contexts and literary tradition.
### Lesson 1

#### The boys: Romeo, Benvolio, Mercutio, the Friar (focus on character and motivation)

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<tr>
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<tr>
<td>Teachers may also wish to provide printed copies of the text – see <strong>Benvolio and Romeo meet</strong> Word version (Resource 2). A follow up or extension to the activity could be to share with the class the extract from the scene (Resource 3) and ask them to consider what else they discover about Romeo from what he says to Benvolio.</td>
</tr>
</tbody>
</table>

#### Opening

- Display the SMART notebook resource **Benvolio and Romeo meet** (Resource 1). Give pairs of pupils ten minutes to read the lines in a range of styles as suggested. At the end of this time, ask pupils to suggest what Romeo is referring to in the last line.

#### Main activities

- Remind pupils of the work they did on reading Shakespeare during Year 7. Show SMART notebook resource **Character & motivation boys** (Resource 4). Give pupils time to work in small groups (ideally seven) to complete the chart before feeding back their ideas to the whole class in an extended plenary. Instruct them to use various strategies:
  - prior knowledge of the play;
  - reading certain scenes (teacher to direct);
  - process of elimination;
  - intelligent guesses.

- All the quotations used in the resource are from Act 1. Another approach is to give each group of pupils one scene to skim-read to find the relevant reference.

- Functional skills/Thinking skills: this is a good opportunity to draw pupils’ attention to the transferability of the reading skills they are using – drawing on prior knowledge, eliminating irrelevant information, and so on.

#### Plenary

- Allow time in this lesson for an extended plenary in two parts:
  - Each small group to feed back on one line in the chart from the main activity.
  - Ask each pupil to choose one character and his line and to practise saying the line in an appropriate way (tone/pace/volume). End the lesson with a communal chant: all the Romeos speak their line simultaneously, and then repeat the process with the rest of the characters.

- Functional skills task: presenting of ideas in a plenary might need to be modelled or planned.

- Plenary: Pupils can be taught to present in a logical manner, using connectives of sequence:
  - First, we are going to explain why we think …
  - Our next point is …

### Lesson 2

#### The girls: Juliet, Lady Capulet and Nurse (focus on character and motivation)

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<th>Teacher notes</th>
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<tr>
<td>Use challenging questions to elicit more subtle understandings, such as ask: ‘Although we can see connections with modern life today, are there aspects which already locate/place the story in its time?’</td>
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</table>

#### Opening

- Show SMART notebook resource **Character & motivation girls** (Resource 5). Read through the brief descriptions of the female characters’ situations, making links with modern life and the pupils’ experiences where possible. Through whole-class discussion, elicit ideas to complete the chart.
### Lesson 2

**The girls: Juliet, Lady Capulet and Nurse (focus on character and motivation)**

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<thead>
<tr>
<th>Main activities</th>
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| Read Act 1, scene iii (in its entirety or the edited version provided – Resource 6). | Teachers may wish to support pupils in their reading by:  
- also showing a film version or playing an audio version of the scene;  
- reading the scene aloud to the class;  
- splitting the class into groups for the reading. |
| Share possible ‘character and motivation’ question on this scene with the class:  
- What attitudes to love and romance are displayed by the three women?  
In discussion with pupils, create a spidergram detailing their responses. Display this in the classroom throughout the teaching of this unit. | |

**Plenary**

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| Review all the characters discussed so far – see SMART notebook resource Romeo and Juliet boys and girls (Resource 7).  
Ask pupils to regroup them in diverse ways to show how they might share viewpoints, motivations or characteristics other than gender. | One of the interesting things here will be to ask pupils if their decisions (i.e. they might group characters in the play according to rank, age, and so on) might affect how they would put the play on (e.g. different clothes for lower ranked characters). |

### Lesson 3

**Romeo and Juliet as a tragedy (focus on ideas and themes)**

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<th>Teacher notes</th>
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| Use SMART notebook Tragedies Cloze (Resource 8) (used in the Year 7 ‘Shakespeare Snippets’ scheme of work) to remind pupils of prior learning about this group of Shakespeare’s plays. Discuss questions:  
- What are the serious issues in Romeo and Juliet?  
- What might the main characters’ fatal flaws be?  
- In tragedies, the characters are supposed to learn something: who might learn what at the end of Romeo and Juliet?  
Explain that the pupils should have more detailed, answers to these questions by the end of the lesson. | Draw pupils’ attention to the idea that ‘theme’, ‘idea’, ‘issue’ are not terms only related to English, but could equally be applied to other subject areas (e.g. ‘a key theme of the first World War was the idea of ‘sacrifice’

A useful question to explore at this stage of the unit would be ‘What impact does it have on the audience when they know from the beginning that the lovers kill themselves?’ |
### Lesson 3

**Romeo and Juliet as a tragedy (focus on ideas and themes)**

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<tr>
<td>Read the Prologue of the play aloud to the pupils, displaying it through printed copies or on an IWB (see <em>Romeo and Juliet Prologue – Resource 9</em>). Ask pupils to highlight or underline one word from each line which seems most important or summarises the line. See model on the <strong>second slide of the Romeo and Juliet Prologue resource</strong>. Discuss the feedback. Be confident that the class have understood the content of the Prologue. Remind pupils that in Year 7 they studied some of the choices Shakespeare made about beginning his plays. Ask them to write about the Prologue as a dramatic opening. The <strong>third slide of the Romeo and Juliet Prologue</strong> provides some key words which could be used in a response.</td>
<td>Viewing the performance of the Prologue by an actor in the film <em>Shakespeare in Love</em> (Madden, 1998) helps pupils to understand how the Prologue works as an opening. Teachers may wish to provide additional support: modelling; sentence starters; writing frames.</td>
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<th>Plenary</th>
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</table>
| In pairs, pupils should return to the questions explored in the opening activity:  
- What are the serious issues in *Romeo and Juliet*?  
- What might the main characters’ fatal flaws be?  
- In tragedies, the characters are supposed to learn something: what might they learn at the end of *Romeo and Juliet*?  
Can they answer these questions drawing only on the words that have been highlighted through the Prologue? | You may wish to ask pupils to consider the following question: ‘Surely the Prologue’s a waste of time – it gives away the ending.’ This could lead into some brief exploration of Shakespeare’s audiences and the notion that most stories made for the stage were already well-known. |
Week 2 (Lessons 4–6)

Focus for learning

- What can we learn about Romeo and Juliet from their first meeting, and how do performers bring out the key elements and ideas in the scene?
- How does the language Shakespeare uses in this scene aid our understanding?
- How does Shakespeare (through Romeo) use language in the balcony scene to convey key ideas about character, theme and story?

Relevant objectives

- Select the most appropriate way to structure speech for clarity and effect, taking into account task, audience, purpose and context, and the range of supporting resources available. (Sp/L 2.1).
- Listen carefully, ask pertinent questions and make suggestions in order to solve problems and test ideas. (Sp/L 3.1)
- Make relevant notes when researching different sources, comparing and contrasting information. (Reading 5.1)
- Respond to a text by making precise points and providing relevant evidence in support of those points. (Reading 5.2)
- Draw on the objectives across the sub-strand 6.1. (Relating texts to the social, historical and cultural contexts in which they were written)
- Explore the range, variety and overall effect on readers of literary, rhetorical and grammatical features used by writers of literary and non-literary texts. (Reading 6.2)
- Explore, problem solve, connect and shape ideas, and identify the most appropriate approach to planning their writing. (Writing 7.1)
- Refer to strand 10.2 Commenting on language use, selecting the objective as appropriate for the particular level to assist pupils in using appropriate language terms to describe language.

Relevant AFs

RAF2: Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.

RAF3: Deduce, infer or interpret information, events or ideas from texts.

RAF4: Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.

RAF5: Explain and comment on writers’ uses of language, including grammatical and literary features at word and sentence level.

RAF7: Relate texts to their social, cultural and historical contexts and literary tradition.

WAF4: Construct paragraphs and use cohesion within and between paragraphs.

WAF6: Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.

WAF7: Select appropriate and effective vocabulary.

WAF8: Use correct spelling.
<table>
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<tr>
<th>Lesson 4</th>
<th>Romeo and Juliet meet (focus on text in performance)</th>
<th>Teacher notes</th>
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<tr>
<td><strong>Opening</strong></td>
<td>Display and read Romeo's speech on first seeing Juliet (see <em>Romeo sees Juliet for the first time</em> – Resource 10). Watch one or two film versions of this moment in the play. Instruct one third of the pupils to make notes on Romeo's facial expressions, one third to make notes on music and lighting and one third on Romeo's movements and body language.</td>
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<tr>
<td><strong>Main activities</strong></td>
<td>Group the class into threes so that they can share their notes from the opening activity (i.e. each group of three should contain a note-taker on face, a note-taker on body and a note-taker on effects). Working in these threes, pupils should read the extract in the resource <em>Romeo and Juliet talk</em> (Resource 11). They should annotate the text to show how the scene should be performed by the two actors aiming for at least five annotations. Groups swap annotations with another group to add alternative ideas for the performance.</td>
<td>Functional skills: A similar approach could be adopted with a non-literary presentation – e.g. a business idea presented on TV's <em>Dragon's Den</em> or a chef on a cookery programme presenting his/her ideas. This would enable generic skills to be elicited.</td>
</tr>
<tr>
<td><strong>Plenary</strong></td>
<td>Reread the extract. As a whole class, consider what actions the two actors must perform (e.g. touching hands, kissing) in order for Shakespeare's lines to make sense. Use the pass-the-parcel plenary technique to select pupils to comment on performance ideas for random lines.</td>
<td>Pass-the-parcel plenary: pass a (safe!) object around the room to music and stop the music to select pupils to feed back.</td>
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<th>Lesson 5</th>
<th>Romeo and Juliet’s first meeting (focus on language)</th>
<th>Teacher notes</th>
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<tr>
<td><strong>Opening</strong></td>
<td>As pupils arrive for the lesson, display the SMART notebook resource <em>Riddle</em> (Resource 12) and provide a small reward for the first correct answer.</td>
<td>Alternatively, put copies on desks as pupils arrive.</td>
</tr>
<tr>
<td><strong>Main activities</strong></td>
<td>See electronic worksheet <em>Sonnet within a scene</em> (Resource 13).</td>
<td>This activity is best completed on computers, for example, in an IT suite with individuals or pairs working at a screen. However, it can easily be adapted to a paper exercise.</td>
</tr>
<tr>
<td><strong>Plenary</strong></td>
<td>Ask six pupils with different points to make for the ‘answer plan’ to read their points out at the front of the room. Ask another pupil to sequence the points by moving his/her classmates to create a sensible, coherent answer.</td>
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<tr>
<td>Lesson 6</td>
<td>The balcony scene (focus on language)</td>
<td>Teacher notes</td>
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<tr>
<td>Opening</td>
<td>As a whole class, make a spidergram around the word ‘light’. Encourage figurative, metaphorical and literal responses.</td>
<td>You may need to re- or pre-teach these terms (‘figurative’, etc). Perhaps model something similar with ‘dark’?</td>
</tr>
<tr>
<td>Main activities</td>
<td>Emphasise the situation: a young man has put his life in danger by breaking into/ climbing into the garden of the daughter of his enemy. The language that follows needs to be read or performed with this knowledge. Read the opening of the balcony scene (Resource 14). Model the annotation of Romeo’s opening speech with reference to some of the ideas that will have emerged in the spidergram activity. Write annotations which incorporate linguistic terms such as: personification, extended metaphor, and simile. In pairs, pupils annotate the rest of the extract with prompts displayed on the board to support them. For example: • exclamation; • question; • simile; • imperative (instruction). Individually, pupils should turn one of their annotations into a PEE paragraph which would contribute to answering the questions: How does Romeo use language to describe Juliet? What can we tell about Romeo and Juliet’s relationship by the way Romeo uses language? For the individual writing some pupils will need additional support and a reminder about PEE paragraphing. Encourage more able pupils to discuss the effect of Shakespeare’s language choices, as well as explaining them.</td>
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<tr>
<td>Plenary</td>
<td>Ask six pupils with different PEE paragraphs to read them out at the front of the room. Ask another pupil to sequence the paragraphs by moving his/her classmates to create a sensible, coherent answer. Point out that the PEE sequence is a clear, logical approach to explaining ideas that can be used in a range of subjects. However, encourage pupils to use it creatively. What would be the effect, for example, of starting with the quotation? For example: ‘Arise fair sun and kill the envious moon’. With these words, Romeo looks at Juliet and immediately links their love to death …</td>
<td>Alternatively, the PEE paragraphs can be collated electronically and the sequencing exercise can be done using the IWB. You may wish to use the Point, evidence, explanation and more document to assist with creative application at the technique. Go to <a href="http://www.standards.dcsf.gov.uk/nationalstrategies">www.standards.dcsf.gov.uk/nationalstrategies</a> and search for ‘Point, evidence, explanation and more’.</td>
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</table>
**Week 3 (Lessons 7–9)**

**Focus for learning**
- In what different ways might the deaths of Romeo and Juliet be performed, and interpreted?
- What writing skills and features are required when responding to the text in performance?
- What roles do the ideas of blame and guilt have in the play?

**Relevant objectives**
- Explain the speaker’s intentions and make inferences from speech in a variety of contexts. (Sp/L 1.2)
- Make a sustained contribution to group discussion, and illustrate and explain their ideas. (Sp/L 3.1)
- Develop the skills required for group discussion by taking a variety of designated roles in discussion including acting as spokesperson for the group by reporting the main strands of thought or decisions. (Sp/L 3.2)
- Develop and sustain processes, narratives, performances and roles through the use of a variety of dramatic conventions, techniques and styles. (Sp/L 4.2)
- Evaluate the impact and effectiveness of a range of dramatic conventions and techniques. (Sp/L 4.2)
- Use a range of reading strategies to retrieve relevant information and main points from texts, distinguishing between fact and opinion where appropriate. (Reading 5.1)
- Trace the development of a writer’s ideas, viewpoint and themes. (Reading 5.2)
- Select techniques and devices used by writers, and draw on a range of evidence, opinions, information and the purpose of the task, in order to develop a consistent viewpoint in their own non-fiction writing. (Writing 8.1)
- Use a range of cohesive devices with audience and purpose in mind, drawing on experience of how writers develop and connect ideas within and between paragraphs. (Writing 8.5)

**Relevant AFs**

RAF2: Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.
RAF3: Deduce, infer or interpret information, events or ideas from texts.
RAF4: Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.
RAF5: Explain and comment on writers’ uses of language, including grammatical and literary features at word and sentence level.
RAF6: Identify and comment on writers’ purposes and viewpoints and the overall effect of the text on the reader.
RAF7: Relate texts to their social, cultural and historical contexts and literary tradition.
WAF1: Write imaginative, interesting and thoughtful texts.
WAF2: Produce texts which are appropriate to task, reader and purpose.
WAF3: Organise and present whole texts effectively, sequencing and structuring information, ideas and events.
WAF4: Construct paragraphs and use cohesion within and between paragraphs.
WAF5: Vary sentences for clarity, purpose and effect.
WAF6: Write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.
WAF7: Select appropriate and effective vocabulary.
WAF8: Use correct spelling.
### Lesson 7

#### Romeo and Juliet die (focus on text in performance)

<table>
<thead>
<tr>
<th>Opening</th>
<th>Pupils should contribute to a quick recall exercise of some of the actions they chose for the performance of Romeo and Juliet’s first meeting in Lesson 5. Record these on the board.</th>
<th>Keep an electronic record of the performance suggestions to support pupils’ writing at a later point.</th>
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</table>

#### Main activities

Read the lines dealing with the deaths of both Romeo and Juliet (see extracts from Act 5 scene iii in the resource *Romeo and Juliet die – Resource 15*) to the class. Establish some success criteria. Should the scene make us:

- Empathise? Be sympathetic?
- Feel tension? We know the outcome, but what if Juliet were to half-wake? How can this be achieved? (E.g. Through us believing in Romeo’s grief – how would you assist the actor playing Romeo to show this without making it ‘corny’?)

As a whole class, use a ‘forum theatre’ approach to try out suggestions for a performance of Romeo’s, and then Juliet’s death. You will need one member of the class:

- as Romeo;
- as Juliet;
- to read the lines;
- to add to the list of possible performance ideas on the board.

Other members of the class make suggestions on how to perform the lines and these are enacted and their success commented on. Try to incorporate some ideas that were used in Romeo and Juliet’s first meeting, so that the end is an echo of when they fell in love.

As a way of engaging pupils, mention that the 1995 Royal Shakespeare Company production of the play by Adrian Noble showed Juliet’s hand momentarily lifting, out of sight of Romeo, as he kissed her, as if she were about to wake up.

Elicit from pupils how they could use ideas such as ‘dramatic irony’ here, and also how to avoid a melodramatic ending.

#### Plenary

Explain that the work pupils have done in the lesson will be used in the following lesson. Working individually, pupils annotate their own copies with their choice of ideas from all those suggested.

Annotate your own IWB copy at this point, to demonstrate and model the process.
### Lesson 8

**The meeting or the deaths (focus on writing about text in performance)**

| Opening | Set pupils the following task focusing on the ‘text in performance’:
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<tr>
<td></td>
<td>What advice would you give the actors playing Romeo and Juliet to help them show the power of their feelings and to make a strong connection with the audience?</td>
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<td>Give pupils a few minutes to discuss the question, review the previous two lessons and reread their notes.</td>
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<tr>
<td>A further way of supporting this work is to physicalise the essay question by asking pupils to rehearse it as a director speaking to a prospective actor about how/she envisages the scene. This could be done in pairs.</td>
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<tr>
<th>Main activities</th>
<th>Model an opening paragraph for the pupils relating to one of the extracts. For a second paragraph, use a shared writing approach in which pupils contribute ideas but do not write anything themselves.</th>
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<tr>
<td></td>
<td>Then set pupils to complete the answer already started or write their own answer if they prefer to answer on the alternative extract.</td>
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<tr>
<td>Provide further scaffolding in the way of sentence starters, a vocabulary bank and a reminder of PEE structure as needed.</td>
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| Plenary | Ask pupils to read their independent writing to each other in pairs, with the list of Reading Assessment Focuses to hand. Pupils should attempt to annotate their writing showing where the AFs have been achieved. |

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<tbody>
<tr>
<td>Pupils should be familiar with the Reading Assessment Focuses which were used during the Year 7 Shakespeare study and other reading activities (Resource 16).</td>
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### Lesson 9

**Ideas and themes: who’s to blame?**

| Opening | Give out Romeo and Juliet in 20 Statements (Resource 17). Divide the class into groups and allocate sets of four to five statements to each group to enact in 30 seconds per group. |

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<tr>
<td>If you wish the activity can be developed more fully in class into an inquest in which the teacher presides as judge.</td>
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<tr>
<th>Main activities</th>
<th>Divide the class into groups. Give each group one short speech by either the Prince, Friar Lawrence, Capulet or the Nurse (see the resource Who’s to blame – Resource 18). Each group must work together to formulate a confession of what their allocated character did that might have contributed to the death of Romeo and Juliet and a defence to explain why they did it.</th>
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<td></td>
<td>Groups present to the rest of the class within the main part of the lesson. Use the ‘Spinner’ (see SMART notebook resource for plenary, slide 3) to determine the order of presentations and link to the idea of fate.</td>
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<th>Teacher notes</th>
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<td>In this situation:</td>
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<td>Pupil A from each group takes on the role of the chosen character.</td>
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<td>Pupil B plays a defence lawyer.</td>
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<td>Pupil C plays a prosecuting lawyer who can question/attack other characters.</td>
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<td>Pupil D plays a character witness who will speak on behalf of Pupil A (i.e. Lady Capulet, another Friar, and so on).</td>
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Lesson 9  |  Ideas and themes: who’s to blame?  |  Teacher notes
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**Plenary**  | Recap the order of events in Act 5 of the play with the SMART notebook resource *Events at end of Romeo and Juliet* (Resource 20). Ask a selection of pupils to write their names on the ‘sliding scale of blame’ (see second slide of *Events at end of Romeo and Juliet* to create an image of the class view on who can be blamed for the deaths of the two young lovers.  | As a non-ICT alternative activity, the ‘sliding scale’ activity can be undertaken across the classroom, with two corners representing the two contrasting statements and pupils standing in a position which represents their point of view.

**Week 4 (Lessons 10–12)**

**Focus for learning**
- Respond to *Romeo and Juliet* in assessment conditions, with a focus on reading and preparation for writing.
- Learn how to develop a written response to Shakespeare, with a focus on paragraphing and assessment criteria.

**Relevant AFs**
RAF2: Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text.
RAF3: Deduce, infer or interpret information, events or ideas from texts.
RAF4: Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level.
RAF5: Explain and comment on writers’ uses of language, including grammatical and literary features at word and sentence level.
RAF6: Identify and comment on writers’ purposes and viewpoints and the overall effect of the text on the reader.
RAF7: Relate texts to their social, cultural and historical contexts and literary tradition.
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<tr>
<th>Lesson 10</th>
<th>Responding to <em>Romeo and Juliet</em> in assessment conditions: reading and preparation for writing</th>
<th>Teacher notes</th>
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</table>
| **Opening** | Explain that at the end of Key Stage 4, pupils will be assessed on the reading of Shakespeare using reading assessment objectives and that throughout Key Stage 3 they are assessed using the reading AFs. Give out pupils’ end of unit Year 7 assessment, i.e. Year 7 *Assignment on the opening lines of Hamlet* (Resource 21) from Year 7. Allow time for pupils to re-familiarise themselves with:  
• the requirements of the task;  
• the work they did;  
• what they achieved in Year 7;  
• the targets they set themselves for Year 8. | Explain that as this is a test of reading skills, it is important to devote proper time and practice to reading the assessment text before starting to write. This lesson will give pupils the chance to do that.  
Ensure that more able pupils know that they must evaluate the effect of Shakespeare’s choices as a writer, by extending their PEE paragraphs. You may wish to use the guidance and examples in the document, ‘Point, evidence, explanation and more’ to model approaches with pupils. |
| **Main activities** | Give out copies of the *Year 8 Assignment (Resource 22)* on two extracts from *Romeo and Juliet*. Display a range of reading strategies that might be appropriate to apply and demonstrate their use to pupils, modelling the annotation required on the assessment extracts. Explain as you annotate how you are planning the building blocks of PEE paragraphs. Give pupils 15–20 minutes to complete the reading and annotation of the two extracts as advance preparation for the assessment which will take place in the following lesson. | This resource has the option of a matching exercise should teachers want to extend this plenary.  
For example, a pupil might say ‘I used ‘scanning’ first to check which characters were involved in the scene’.  
Teachers may wish to spend an additional preparation lesson exploring the differences between the two extracts and scaffolding pupils’ responses to the two scenes. |
<p>| <strong>Plenary</strong> | Reflect on the reading strategies: display the SMART notebook resource <em>reading strategies for Shakespeare</em> (Resource 23). Ask pupils to share with the class how they used the reading strategies in this lesson. |  |</p>
<table>
<thead>
<tr>
<th>Lesson 11</th>
<th>Shakespeare Year 8 Assignment</th>
<th>Teacher notes</th>
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<tbody>
<tr>
<td>Opening</td>
<td>Give out copies of the Year 8 Assignment (Resource 22) on two extracts from Romeo and Juliet. Guide pupils through the required reading and annotation of the extract.</td>
<td>Timings, content and support can be adjusted to differentiate the task accordingly.</td>
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<tr>
<td>Main activities</td>
<td>Pupils complete the task in controlled conditions.</td>
<td>Try to make the controlled conditions authentic but non-threatening. Enforcing quiet, independent working and providing time warnings will give pupils a useful experience in managing their ideas and working to time. By liaising with pupils’ Year 7 teachers, try to ensure that support is scaled down or that alternative support is provided to ensure progress can be made.</td>
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<tr>
<td>Plenary</td>
<td>Collect pupils’ responses and give them an opportunity to informally debrief each other by discussing their experience of the assignment.</td>
<td>Important: In advance of marking and this lesson, a teacher development exercise should be undertaken to agree the exemplification for the Year 8 Assignment Success Criteria (Resource 24). Alternatively, this task could also be undertaken with pupils as part of their preparation for the assessment.</td>
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<tr>
<th>Lesson 12</th>
<th>Peer assessment and feedback (post-teacher marking)</th>
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<tr>
<td>Opening</td>
<td>Distribute marked Year 8 Assignment (Resource 22). Give pupils opportunity to reread their answers privately before asking them to team up with two or three other pupils and read each other’s work.</td>
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<tr>
<td>Main activities</td>
<td>Give out the Year 8 Assignment Success Criteria (Resource 24) and instruct pupils to work in pairs to mark their own and their partner’s answer, applying the mark scheme and annotating the papers accordingly.</td>
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<td>Plenary</td>
<td>Pupils should end the lesson by reflecting on the Shakespeare lessons they have completed, and setting themselves a target for their Year 9 study of Shakespeare.</td>
<td>This can be done in the style of a prose learning log or using an Assessment for Learning form.</td>
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