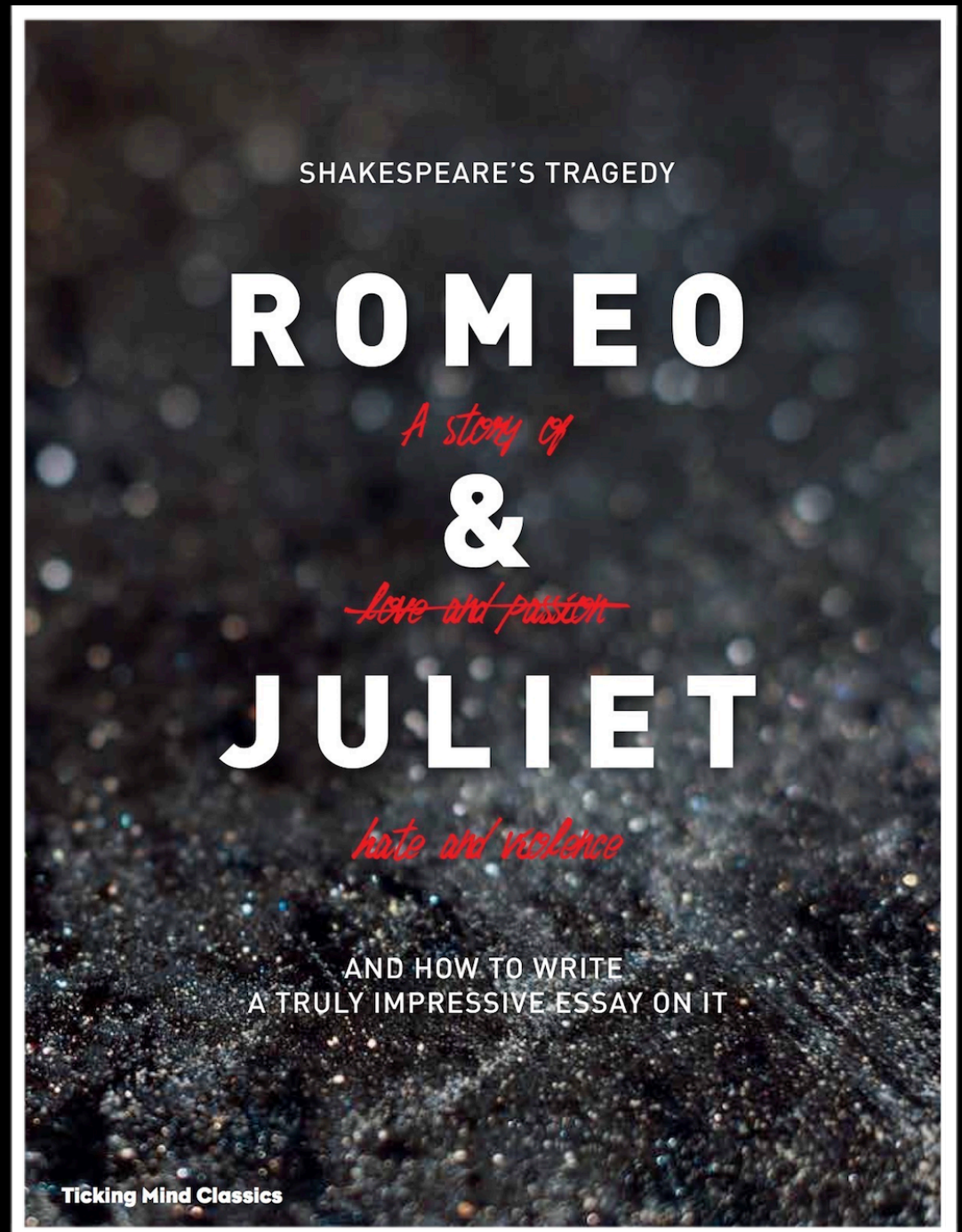


How Ticking  
Mind's *Romeo  
and Juliet*  
textbook can  
revolutionise  
the way you  
teach the play



This is no ordinary  
school Shakespeare  
textbook

# Typical *Romeo and Juliet* textbooks...

- **Are divided into whole scenes**
- ✗ Whole scenes are too long and difficult for students to maintain comprehension
- **Have comprehension questions at the end of each scene and act**
- ✗ Don't help students with close reading
- ✗ Students only understand the play at a plot level, not a language level

# Typical *Romeo and Juliet* textbooks...

- **Contain detailed glossaries**

- ✗ Can distract students from reading the poetry

- ✗ Reduce the opportunity for student inferential reading

- **Focus on students understanding the plot**

- ✗ Only support students to understand **what** happens in each scene

- ✗ Suggest that there is a 'correct' interpretation

- ✗ Don't support students to improve their analytic writing

But Ticking Mind's  
*Romeo and Juliet...*

...breaks the play into  
short passages

## ACT 1.1—The Opening Scene

### What the...?

The first two people we see in the play are a couple of random Capulets. They're not important people but, here they're trying to impress each other with how tough they are. There's a lot of word play (which would have been hilarious to a Shakespearean audience) about how quick they are to thrust their swords in a fight and thrust their (ahem) ...penises... at the young women they know. While they're telling each other what studs they are, a couple of Montague boys turn up and it looks like there is going to be some thrusting. For real.



**\*Introduces each passage with a brief and funny explanation**

*Insights, Notes, & Annotations*

SAMPSON: I strike quickly, being moved.

GREGORY: But thou art not quickly moved to strike.

SAMPSON: A dog of the house of Montague moves me.

GREGORY: To move is to stir; and to be valiant is to stand:  
therefore, if thou art moved, thou runn'st away.

SAMPSON: A dog of that house shall move me to stand: I will  
take the wall of any man or maid of Montague's.

GREGORY: That shows thee a weak slave; for the weakest goes  
to the wall.

SAMPSON: True; and therefore women, being the weaker  
vessels, are ever thrust to the wall: therefore I will push  
Montague's men from the wall, and thrust his maids to  
the wall.

GREGORY: The quarrel is between our  
masters and us their men.

SAMPSON: 'Tis all one, I will show myself a tyrant: when I have  
fought with the men, I will be cruel with the maids, and  
cut off their heads.

GREGORY: The heads of the maids?

SAMPSON: Ay, the heads of the maids, or their maidenheads;  
take it in what sense thou wilt.

GREGORY: Draw thy tool! Here comes Two of the house of  
the Montagues.

**\*Breaks each scene into 30 line passages**

# Short passages

- ✓ Reduce the cognitive load on students
- ✓ Encourage students to closely read and re-read the text
- ✓ Provide opportunities for students to practise inference
- ✓ Teach students to view the play as poetry AND as a narrative



Ticking Mind's *Romeo and Juliet* also provides thinking guides and close reading strategies for each passage

## ACT 2.2—The Balcony Scene

### What the...?

Remember in the last scene where Mercutio was shouting out stuff about how silly Romeo is? Well, this scene begins with Romeo hearing Mercutio's insults and claiming the supposed 'scar' that he has. Juliet is standing at her balcony and she is more beautiful than the things off by saying

## Scaffold for close reading of the text

Insights, Notes, & Annotations

**ROMEO:** He jests at scars that never felt a wound.

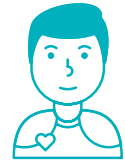
*JULIET appears above at a window*



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!  
She speaks yet she says nothing: what of that?  
Her eye discourses: I will answer it

## Vocabulary task to guide analysis of the evidence

That I might touch that cheek!



Like a number of other scenes so far, this scene gives us a good insight into what love is for **Romeo**.

Here are some key things he says about Juliet in this bit:

Romeo's word's	What he means
<i>Juliet is the sun</i>	Juliet is like the rising sun
<i>Arise, fair sun, and kill the envious moon</i>	As a sun, she's more beautiful than the moon
<i>As daylight doth a lamp; her eyes in heaven Would through the airy region stream so bright That birds would sing and think it were not night</i>	If her eyes were stars, they would be so bright they would turn night into day:
<i>O, that I were a glove upon that hand, That I might touch that cheek!</i>	If only I could be as close to her as a glove

Look carefully at the meaning of these words below. Which best describes Romeo's attitude towards Juliet? Is this love? Which of these words is he not doing? Why not?

idolises	If you idolise someone, you admire them above all other people
worships	If you worship someone, you treat them like they are a god
admires	If you admire someone, you like the way a person is, and look up to or are inspired by them
venerates	If you venerate someone or something, you treat them like they are a sacred or magical object belonging to a religion
respects	If you respect someone, you have a good opinion of their character or ideas.

ACT 2

# Thinking and close reading strategies...





- ✓ Scaffold students to analyse the play as they read each passage, rather than at the end of each scene
- ✓ Scaffold students to develop their own interpretations
- ✓ Create prompts for powerful class discussion
- ✓ Provide opportunities for teachers to assess student understanding






Another feature of Ticking Mind's  
*Romeo and Juliet* is that it uses  
visuals to alert students to thematic  
allusions and recurring imagery

## These icons work as visual signposts throughout the text

Shakespeare doesn't directly tell us how they feel. Instead, they sometimes use symbols which symbolise or show how they feel or show us what the characters are like. These symbols and images are Shakespearean tools to explore the themes in the play.

To help you understand where symbols and images are in the play, we've put icons throughout the text. Below is a rundown of the symbols and images and the icons that will be used to signpost them.

Symbol or Image	Icon	Words Shakespeare uses for this symbol	Why it's important
Sickness		illness, needing a cure, needing medicine	Sickness is a symbol of the unhealthiness and destructiveness of characters' behaviour.
Poison		poisonous plants, toxic chemicals	Poison symbolises the consequences of letting the destructive or 'bad' part of ourselves become too powerful: we poison or destroy others or ourselves.
Madness		references to minds not working properly,	Madness is used to emphasise how strong emotions can make us behave in a 'mad' or unhealthy way. Shakespeare also refers to passion or love as a kind of madness.
Violence		blood, pain, weapons	Characters not only engage in violence but speak about feelings in a violent way, emphasising how strong emotions can sometimes be destructive.

Symbol or Image	Icon	Words Shakespeare uses for this symbol	Why it's important
Ripeness		harvesting, buds, ripe fruit	Ripeness is both an illustration that women are ready to 'harvest' and have sex with and also that there is the right time and place for certain things.
Sex		tools, thrusting, pricks, swords, being wanton	Sex is constantly on the minds of characters, but they speak of it quite differently: for some characters it's linked to violence and for others it's linked to pleasure or sensuality and natural cycles.
Light		sun, bright	Light emphasises the good, hopeful or innocent motivations of characters.
Flowers		flower, bud	Flowers emphasise beauty at its peak - when things are at their best; buds represent the beginnings of this.
Religion		being holy, church, angels, god, pilgrims, saints	Religious references emphasise that characters think of things such as love as a belief system like religion.

## ACT 1.1 — The Opening Scene

### What the...?

The first two people we see in the play are a couple of random Capulets. They're not important people, but here, they're trying to impress each other with how tough they are. There's a lot of word play (which would have been hilarious to a Shakespearean audience) about how quick they are to thrust their swords in a fight and thrust their (ahem) ...penises... at the young women they know. While they're telling each other what studs they are, a couple of Montague boys turn up and it looks like there is going to be some thrusting. For real.

INSIGHTS, NOTES, & ANNOTATIONS

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SAMPSON: True; and therefore women, being the weaker vessels, are ever thrust to the wall; therefore I will push Montague's maid from the wall, and thrust his maids to the wall.

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SAMPSON: Ay, the heads of the maids, or their maidenheads; take it in what sense thou wilt.

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The **setting** of the play is established by these two nobodies. Shakespeare wants his audience to understand how ordinary people in Verona behave and think.



Sampson and Gregory are desperately trying to assert their **masculinity**. We, as a modern audience can see exactly what a Shakespearean audience would have: these two men have a two-track mind - sex and violence. That's what's normal for young men of Verona. When Sampson boasts about how he will 'thrust his [Montague's] maids to the wall' he is essentially saying that, as a man of the Capulet house, he can have any woman, including a Montague woman.



Sampson discusses **violence** and having **sex** with women in the one sentence, 'when I have fought with the men, I will be cruel with the maids, and cut off their heads.' When he refers to 'heads' he means their maidenhead, which is a reference to virginity. Sampson is telling us that he imagines raping virgins. This is kind of language seems acceptable to both of the men in the conversation, and gives us a real insight into the sorts of attitudes that were widely held in Verona.

The icons also link the play to helpful explanations

Ticking Mind's *Romeo and Juliet* explicitly teaches students to annotate the text

### **Taking Notes:**

- A** Read the 'What the...' overview and then circle or underline parts of a passage and explain what is happening in the note taking space.
- B** Read the information on the right-hand page and then circle or underline parts of a passage you think illustrate something important, then explain what is being illustrated in the note taking space.
- C** The icons on the left of the play script are there to direct your attention to important ideas, images and themes, but they don't identify specific words. Circle the words you think are symbolic or illustrate a key theme and explain this reference in the note taking space.
- D** Circle things that don't make sense and jot your questions in the note taking space.
- E** Write a comment about anything else that you find interesting or note-worthy.



# EXAMPLE ANNOTATED PAGE

## ACT 1.1 — The Opening Scene

### What the...?

All of the fighting has led to the cops being called, but there are no cops. Instead, we have Prince Escalus, the ruler of Verona, and he's absolutely fed up with the moronic fights that keep happening between the Montagues and the Capulets. It's not surprising, then that he gives everyone a good tongue lashing in this scene. He says all the men involved in the fights are "beasts" who are only happy when there's "purple fountains" (i.e blood) coming out of veins. Gross. At the end of his speech he says that anyone who is stupid enough to "disturb our streets again" will be punished. By death. Eek!

**A** The prince is angry with the people for fighting

**D** What does this mean?

**B** It's been common for people to fight in Verona

**C** Something is wrong with peace - it's like people are sick

**E** Only Capulet and Montague get in trouble - because they're the leaders and should know better

INSIGHTS, NOTES, & ANNOTATIONS

PRINCE: Rebellious subjects, enemies to peace,  
 Profaners of this neighbour-stained steel,--  
 Will they not hear? What, ho! you men, you beasts,  
 That quench the fire of your pernicious rage  
 With purple fountains issuing from your veins,  
 On pain of torture, from those bloody hands  
 Throw your mistemper'd weapons to the ground,  
 And hear the sentence of your moved prince.  
Three civil brawls, bred of an airy word,  
 By thee, old Capulet, and Montague,  
 Have thrice disturb'd the quiet of our streets,  
 And made Verona's ancient citizens  
 Cast by their grave beseeching ornaments,  
 To wield old partisans, in hands as old,  
 Canker'd with peace, to part your canker'd hate:  
 If ever you disturb our streets again,  
 Your lives shall pay the forfeit of the peace. )  
 For this time, all the rest depart away:  
 You Capulet; shall go along with me:  
 And, Montague, come you this afternoon,  
 To know our further pleasure in this case,  
 To old Free-town, our common judgment-place.  
 Once more, on pain of death, all men depart.

*Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO*



The words "three civil brawls, bred of an airy word, By thee, old Capulet, and Montague, Have thrice disturb'd the quiet of our streets" tell us a few things about the **setting** of Verona.

1. Violence between the Montagues and Capulets has recently been a big problem in Verona.
2. It's Montague and Capulet whose "airy" or silly words have been responsible for the fights starting. This tells us that Romeo and Juliet live in a world where their parents have resurrected a feud between two houses.



The Prince speaks angrily about the **violence** the Capulets and Montagues are inflicting on each other. However, interestingly, the only solution the Prince offers is the threat of more violence. He threatens the men currently fighting with "torture" if they don't drop their weapons and says anyone caught starting a fight again will suffer the "pain of death". Are further threats of violence the best way to stop the current violence?

### PLOT NEWSFLASH: PRINCE ANNOUNCES DEATH PENALTY FOR ANYONE WHO DISTURBS THE PEACE

Verona. Today.

After a third bloody fight broke out between the Montague and Capulets today on the streets of Verona, Prince Escalus announced a drastic new measure to stop the violence: Anyone now found guilty of inciting violence on the streets will be sentenced to death.

only by an "airy word", or trivial insult, but had led to citizens taking sides in the age old feud between house Montague and house Capulet.

It would be a rash person indeed who now decided to test the Prince on his resolve to stamp out violence in Verona. Who would now be stupid enough to start a fight and risk being sentenced to death?

In a short, but angry speech, the Prince complained that the recent spate of violence had been started

# Icons and annotation space...

- ✓ Scaffold students to be independent in identifying evidence
- ✓ Support students to identify patterns
- ✓ Encourage students to independently engage with the text

Ultimately, Ticking Mind's  
*Romeo and Juliet* scaffolds  
students to write analytically  
about the text

## ACT 1.1 — The Opening Scene

### Writing about this scene

Each of the essay questions you will be asked to write about Romeo and Juliet provide you with an opportunity to discuss the setting. All of the questions invite you to discuss how the setting contributes to the events and decisions of the play. Since Scene One is really about showing us what the setting of the play is like, we need to practice writing about it.

At the start of this scene we said:  
ATTITUDE + ACTIONS = CULTURAL SETTING

Culture is the way people normally do things. So the cultural setting of Romeo and Juliet is the way people normally behave in this city. Follow the instructions in the chart below to think about how the attitude and the actions of the characters in the first scene create the cultural setting.

Attitude +	Actions =	Cultural Setting
Circle the words below which describe the attitude that most characters have in the first scene	Circle the words below which describe the actions that characters take in the first scene	Using the words in the first two columns to help you, try finishing these sentence starters to write some simple statements about the setting of the play
relaxed sexist emotionally charged reasonable peaceful masculine aggressive	violent impetuous careful thoughtful slow passionate hasty	Verona is a place dominated by... Verona is place where people think... Verona is a place where people often...

## Vocabulary

## Explanation

Now you've done some initial thinking about the setting, it's time to practise writing the types of sentences you might use in an essay. In the chart below, there are sentence starters and sentence add ons that you can use to write sentences about settings.

Combine starters from the first column with add ons from the second column to write at least two different sentences.

In the opening scene of <i>Romeo and Juliet</i> ,	Shakespeare portrays the world of Verona as...and...
From the outset of the play,	depicts Verona as being a place of...and...
Even from the first scene of Shakespeare's play, <i>Romeo and Juliet</i> ...	demonstrates that Verona is a profoundly...and...world.
By beginning his play with a fight,	the characters demonstrate the...and...nature of Verona.
	Shakespeare highlights the...and...existence of people in Verona.

## Sentence starters

Now, let's look at writing sentences where we use evidence. Fill in the gaps of these sentence fragments to write at least three sentences about the opening scene. You will need to look back over the scene to find quotes and evidence to use in your sentences.

Verona's...and... culture is evident in the way...

The...and... nature of Verona is represented through...

The actions and attitude of characters such as...who say...epitomise the...

[Character name]'s belief that...emphasises that in Verona it's normal and acceptable to...

# Model sentences

## ACT 2.2—The Balcony Scene

### Writing about this scene

So far, we've practised analytical writing about characters and the setting. Now, it's time to practise writing about some of the symbols and imagery in the play. However, we don't want to just be able to say something like "Shakespeare uses lots of imagery of light, because he wants to show that things in the light are good and dark things are bad". Instead, it's important that we write about how the symbols and images show us the characters, settings and ideas. Let's have a look at a good example:

*Both Romeo and Juliet invoke religious imagery when they speak of each other, indicating that they think of love as something that is holy and deserving of worship.*

OR

*When Romeo speaks of "love's light wings", he illustrates how love makes him feel as though he has the power to fly, which helps him overcome all difficulties.*

When we break these sentences down, they are made up of these parts:

Sentence start	Verb to introduce example	Verb to introduce analysis	Extra information words
Both Romeo and Juliet	invoke religious imagery when they speak of each other	, indicating that they think of love as something that is	holy and deserving of worship
When Romeo	speaks of "love's light wings", he	illustrates how love makes him feel as though he has the power to fly	, which helps him overcome all difficulties.

Explicit instruction

Extension

Now it's your turn. Look through the balcony scene, circling and annotating imagery that Romeo and Juliet use in speaking with each other. Write about two of these images, using the words in the table below to analyse what they show us about a character's experience of love.

Sentence start	Verb to introduce example	Verb to introduce analysis	Extra information words
Both	invoke	indicates/indicating	and...
When	refer to	illustrates/illustrating	not only..., but...
Throughout	speak of	highlight/highlighting	as both...and...
At this point	allude to	emphasise/emphasising	which...
During this scene	assign	epitomise/epitomising	so that... because... since...

ACT 2

### Using imagery to write about how Shakespeare characterises Romeo and Juliet

Imagery doesn't only help us to understand the themes or ideas within a text, it can also help us to further understand the characters.

Here is an example:

*In this balcony scene, Shakespeare portrays Juliet as a character who is more sensible than Romeo, because she describes their love as "like the lightning" which is a fast but destructive force.*

Now it's your turn. Look back through the images you annotated in this scene. Write about how Shakespeare uses two of these images to characterise Romeo or Juliet, using the table below to help you.

Sentence start	Verb to introduce example	Verb to introduce analysis	Extra information words
In	Shakespeare...	Juliet/Romeo	because...
Throughout			since...
At this point	portrays	as a character who...	as...
During	characterises	as a person who...	due to...
	depicts	as a girl who...	
	represents	as a young man who...	

# Writing activities...

- ✓ Help students formulate ideas
- ✓ Show students how to put their ideas into complex and interesting sentences
- ✓ Support students to effectively practise the micro skills involved in essay writing

Book info

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