

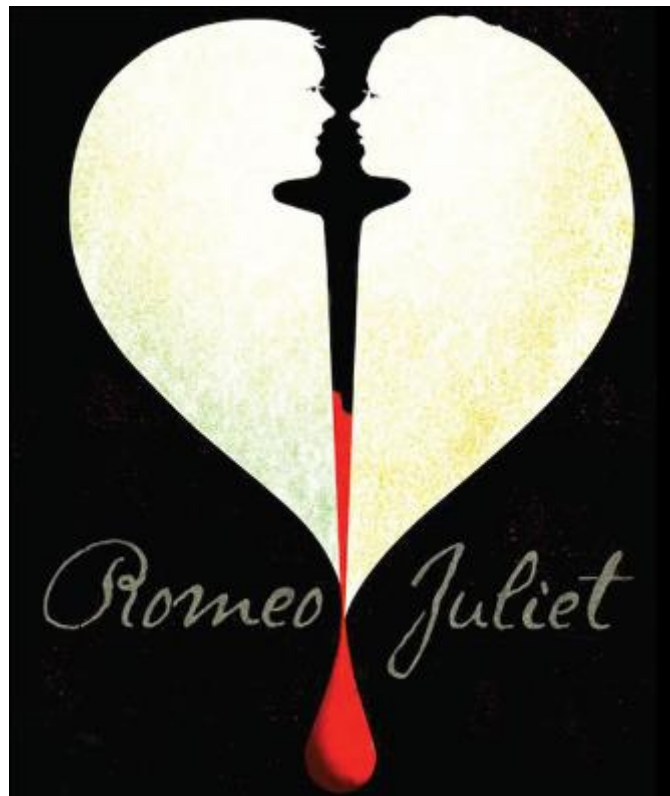
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# English

## Homework Booklet: Term 5

### Year 9



Homework 1	Learn keywords	Due date: 28/04/2023	Completed?
Homework 2	Guided Reading Activity	Due date: 12/05/2023	Completed?
Homework 3	Creative writing	Due date: 25/05/2023	Completed?

**Homework 1** - Learn the key terms and vocabulary below for a mini test at the start of lesson.

## KEY TERMS

**Hubris**

*Excessive pride which leads to a character's downfall*

**Hamartia**

*A tragic flaw in a character which leads to their downfall*

**Peripeteia**

*A reversal in fortune/circumstances*

**Anagnorisis**

*Realisation of mistakes and consequences.*

**Catharsis**

*The purging of strong emotions or the relieving of emotional tensions*

**Supernatural involvement**

*The inclusion of external factors that cannot be explained as part of the natural world.  
Examples: fate; God; fairies*

## KEY VOCABULARY

**Foreshadowing**

*A hint or warning of a future event.*

**Foreboding**

*A feeling or sense that something bad is going to happen.*

**Conflict**

*A serious and lasting disagreement or argument.*

**Woe**

*Great sorrow or distress*

**Consequence**

*A result or effect, typically unwanted.*

### Vocabulary revision methods:

- You could create flash cards to help you remember.
- You could print and cut out the key words and definitions and create a match up activity
- You could get someone to test you.

### Optional challenge:

- Use three of the key words in sentences of your own. e.g.

*The young boy exercised his **free will** by choosing who to be friends with.*

## Homework 2 –

It is important to remember that *Romeo and Juliet* is a play, and as such is intended to be *watched* by an audience.

Read the following article from the Royal Shakespeare Company on the history of performances of 'Romeo and Juliet'. Once you have done so, answer the comprehension questions below. You will be quizzed on the answers to these questions in your lessons.

### THE PLAY

As the title page of the play's 1597 edition tells us, *Romeo and Juliet* was a popular success in its day: '...it hath been often (with great applause) plaid publicly'. Shakespeare designed it to be played in daylight on the simple thrust stage of an Elizabethan playhouse, where the rear balcony provided Juliet's bedroom window and a trapdoor in the stage was her tomb. No scenery and few props allowed the action to move swiftly and the audience to focus on the language. Music and costume added to the effect.

Shakespeare wrote his plays with the strengths and talents of his fellow players in mind. His gifted boy players took the female roles and Shakespeare must have had great faith in the youth playing the important role of Juliet. We know that Peter, the Nurse's comic servant, was played by the popular comedian Will Kemp and the male tragic lead must have been played by the expert wielder of both sword and poetry, Richard Burbage.

### AFTER THE RESTORATION

The play had a brief run on the London stage immediately after the restoration of Charles II when, in 1662, the actor-manager William Davenant presented it at Lincoln's Inn Fields. Much greater success was won by Thomas Otway's adaptation in 1679, which was the only version of the play to be seen on stage for about 70 years. Otway's *The History and Fall of Caius Marius* set the action in ancient Rome, renaming the lovers Marius and Lavinia. It responded to the crisis over the English throne by placing greater emphasis on the political issues of state within the play.

In 1744, Theophilus Cibber played Romeo in a version closer to the original that retained some of Otway's additions, such as Juliet waking before Romeo dies. Bits of Shakespeare's *The Two Gentlemen of Verona* were also thrown in for good measure. This production boasted the unusual casting of father and daughter in the title roles – he in his early forties, she just 14. Judging by contemporary comments, this did not go down too well with audiences.

## **GARRICK'S SUCCESS**

David Garrick's *Romeo and Juliet*, staged at Drury Lane in 1748, was a much greater success. Garrick removed many of Shakespeare's bawdy jokes and sexual references, reducing Mercutio's role and simplifying that of Juliet. Responding to his audience's taste, he kept the tear-jerking sentimentality of the lovers' final embraces. This version of the play became the standard text for the stage over the next century.

## **INTO THE 19TH CENTURY**

Throughout the 19th century, the role of Juliet was seen as an important marker of a young actress's claim to fame. Eliza O'Neill, Helen Faucit and Fanny Kemble all won praise in the part. In the mid-19th century, actresses were also allowed a crack at the male lead, showing how Romeo was seen to lack masculinity. The most successful of these female Romeos was the American Charlotte Cushman, who, partnered by her sister, Susan, was a huge hit.

In 1882, Henry Irving and Ellen Terry took the lead roles in a celebrated production at the Lyceum, which delighted the audience with its lavishly Italianate settings, processions and crowd scenes. The most jaw-dropping sequence saw Romeo slew Paris in the churchyard before carrying his corpse down a flight of stairs where, by virtue of a seemingly miraculous scene change, he was revealed in the gloom of a Gothic crypt. At the end of the century, the management of the Lyceum was taken over by Johnston Forbes-Robertson, who was highly praised as a graceful and romantic Romeo in his own production of the play.

## **THE 1900S**

The play remained very popular throughout the twentieth century. In the first decade of the century, William Poel led the Elizabethan Stage Society in its traditional staging of several of Shakespeare's plays, with a simple thrust stage for fast-paced fluid action. The pace and panache of John Gielgud's *Romeo and Juliet* in 1935 at the New Theatre made the critics take note and admire the simple Italian Renaissance setting and the excellence of the performances. Peggy Aschroft played Juliet and Edith Evans the Nurse - both to great acclaim - but it was the alternating of the roles of Romeo and Mercutio by Gielgud and Laurence Olivier that really fascinated the audience. Recalling the rivalry between Barry and Garrick, Gielgud gained more praise for his poetic Romeo, while Olivier's Mercutio was admired for his virile energy.

In an influential production at the Old Vic in 1960, Franco Zeffirelli used his Italian background to create a breathtakingly real atmosphere of Italian street life. The curtain rose to reveal the housewives of Verona shaking their newly-washed sheets out from their balconies over young

people chatting, flirting and fighting. Their naturalistic style was wholly new to London audiences. The lovers were played by the young actors John Stride and Judi Dench.

## **MUSICALS**

The story of *Romeo and Juliet* has inspired many musical responses by composers such as Bellini, Berlioz, Gounod and Tchaikovsky. Kenneth MacMillan choreographed a ballet to Prokofiev's music and this was premiered at Covent Garden in 1964, with Rudolph Nureyev and Margot Fonteyn in the title roles. Since then, it has become a much-loved part of the ballet repertoire. Leonard Bernstein's 1957 *West Side Story* (lyrics by Stephen Sondheim) was a hugely successful musical version updated to 1950s' New York, where the feud was fought out between the street gangs of the Sharks and the Jets. It was filmed in 1961.

## **FILMS**


There have been many film versions of the play. Leslie Howard and Norma Shearer were rather too mature in years for their casting as the lovers in George Cukor's 1936 film. The young and beautiful actors, Olivia Hussey and Leonard Whiting, were much more appropriately cast in Franco Zeffirelli's 1968 film, shot on location in the sun-drenched piazzas of Italy. Baz Luhrmann came up with an exciting contemporary style for his film in 1996, with the young actors Clare Danes and Leonardo DiCaprio in the leading roles.

### **Comprehension questions:**

1. In earlier performances of the play, why did Shakespeare have no scenery and few props?
2. In 1662, where did actor-manager William Davenant present the play?
3. What major change did Otway make in his adaptation?
4. Where did Garrick stage the play in 1748?
5. Which two characters did Garrick simplify for his version of *Romeo and Juliet*?
6. Name three women who played Juliet in the 19<sup>th</sup> Century.
7. John Gielgud's *Romeo and Juliet* in 1935 at the New Theatre made the critics take note and admire what?
8. In an influential production at the Old Vic in 1960, Franco Zeffirelli used his Italian background to create what style of theatre?
9. Leonard Bernstein's 1957 *West Side Story* was an adaptation that set the story where, and who were the rivals?
10. Name three people who have adapted *Romeo and Juliet* into a movie.

### Homework 3

Imagine you are Friar Lawrence. You have been Romeo's priest his whole life, and have known about his short but passionate love affair with Juliet from the start. You married them in secret and tried to help them with their plan to be together following Romeo's banishment for killing Tybalt. Now, despite your best efforts to help them, the two young lovers are dead. Now it is time to lead a service at your church in their memory...



**WRITE FRIAR  
LAWRENCE'S  
FIRST SERMON  
FOLLOWING  
THE DEATH OF  
ROMEO  
AND JULIET**

Wisely  
Slow  
Violent  
Hearts  
Patient

**Challenge: Use the key words in the box. They are taken from Friar Lawrence's words of advice to Romeo in Act 2.**