

## WEEK 3: INTERNAL MONOLOGUE

### CONTEXT: ACT 3

At the start of Act 3, we see Benvolio and Mercutio walking through a very hot Verona. Benvolio is worried that there will be trouble if they meet any Capulets:

Benvolio: **I pray thee, good Mercutio, let's retire.  
The day is hot; the Capulets, abroad;  
And if we meet we shall not 'scape a brawl.**

Mercutio does not agree with his friend and refuses to retire indoors.

However, it is not long that Tybalt arrives with a few Capulets. He is very angry after seeing Romeo at the Capulet's ball. Mercutio tries to provoke Tybalt, despite Benvolio's attempts to keep the peace.

Tybalt: **Mercutio, thou consort'st with Romeo.**

Mercutio: **Consort? What, dost thou make us minstrels? An  
thou make minstrels of us, look to hear nothing  
but discords. Here's my fiddlestick. Here's that  
shall make you dance.**

Romeo soon arrives and Tybalt now focuses his attention on him. He tries to start a fight by insulting Romeo but Romeo does not want to fight. Instead he says that he loves Tybalt.

Romeo: **I do protest I never injured thee,  
But love thee better than thou canst devise,  
Till thou shalt know the reason of my love.**

However, Mercutio wants to avenge the insult and draws his sword in order to fight Tybalt. Romeo desperately tries to keep the peace by coming between the two fighters but it is not enough. Tybalt stabs Mercutio, running away as Mercutio falls to the ground and dies.

Mercutio: **I am hurt. A plague o' both your  
houses.**

Romeo is furious and says he should have fought Tybalt instead of Mercutio. When Tybalt comes back, he and Romeo fight, and Romeo kills Tybalt. Benvolio encourages Romeo to run away to save his own life.

Benvolio: **Romeo, away, be gone!  
The citizens are up, and Tybalt slain.  
Stand not amazed. The Prince will doom thee death  
If thou art taken. Hence, be gone, away!**



Prince Escalus arrives on the scene. When he finds out what has happened, he says that Romeo must be exiled from Verona and declares that if he is found in the city, he will be killed.

In Scene 2 we find Juliet awaiting news of her beloved Romeo from the Nurse. She is told that Romeo has killed her cousin, Tybalt. She is shocked by the news and distraught that Romeo has been exiled; Juliet is still desperate to see her new husband. However, the Nurse says that she knows where Romeo is and will get him to come to Juliet for their '**last farewell**'.

In Scene 3, a grieving Romeo is with Friar Laurence. He is devastated that he has been banished and can no longer live with Juliet, his beloved.

Romeo: **Ha, banishment! Be merciful, say "death,"  
For exile hath more terror in his look,  
Much more than death. Do not say "banishment."**

The Nurse soon arrives and tells Romeo that Juliet still loves him. A plan is made that Romeo will go and say goodbye to Juliet and then leave for Mantua in the morning.

Friar Laurence: **Where thou shalt live, till we can find a time  
To blaze your marriage, reconcile your friends,  
Beg pardon of the Prince, and call thee back  
With twenty hundred thousand times more joy  
Than thou went'st forth in lamentation.**

So, Romeo and Juliet are reunited and have hope that this is not the end of their relationship.

However, as soon as Romeo has left, Lady Capulet arrives and tells Juliet that she is to be married to Paris on Thursday. Juliet is disgusted and says that she will not marry Paris. When the Nurse encourages her to marry Paris, she pretends to agree but instead goes to Friar Laurence's cell for help. If he cannot help her, she says that she will kill herself.

Juliet: **I'll to the friar to know his remedy.  
If all else fail, myself have power to die.**



# LESSON 1 DRAMA ACTIVITY

## U: TO RECREATE THE FIGHT SCENE IN ACT 3 OF ROMEO AND JULIET.

### **N.B.**

*If you are thinking that creating a fight scene with your class could quickly descend into chaos, do not despair! It will be a controlled fight scene created using static moves i.e. freeze frames.*

### National Curriculum Links

#### Reading

Pupils should be maintain positive attitudes to reading and an understanding of what they read by:

- continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
- preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience

#### Spoken Language

- Use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.
- Participate in discussions, presentations, performances, roleplay/ improvisations and debates

## STARTER: HIGH, MIDDLE, LOW

*Make sure that you are in a room with enough space for the children to spread out and work in groups e.g. a hall.*

Split the children into groups of 3. Explain to them that they are going to play a game called 'High, middle, low'. The rules of the game are as follows:

- Children are given 10 seconds to create a freeze frame to show a scenario given by the teacher
- One child must be in a **high** pose, one must be in a **middle** pose and one must be in a **low** pose
- The children are NOT allowed to talk and must create the different poses by looking at what the other children in their group are doing

Scenarios for the game (you may also like to come up with your own):

- An argument between 2 people with 1 bystander watching with interest
- 2 people sharing a secret with 1 person trying to eavesdrop
- 3 people laughing at a hilarious joke



- 2 people trying to help up someone who has fallen over

After each scenario, highlight good examples where children have managed to get into powerful freeze frames, with each child at a different level (high, middle and low).

## **MAIN TEACHING:**

### Activity 1: Developing Freeze Frames

Children stay in the groups they have been working with in the starter activity. Within each group, assign each child one of the following roles:

- Romeo
- Mercutio
- Tybalt

Explain that they are going to create 5 freeze frames to act out the fight that happens in Act 3 between these men. Just like in the starter, they should try to show different **levels** (high, middle and low) to make their freeze frames more interesting.

They also need to think about how they can use their **facial expressions** to show how their character is feeling in each part of the scene.

The children will create the following 5 freeze frames to create the fight:

#### **Freeze Frame 1**

Tybalt sees Romeo and wants to fight him. Mercutio watches with interest.

#### **Freeze Frame 2**

Mercutio is shocked that Romeo does not want to defend his name after Tybalt has called him a villain and challenges him to a fight. Romeo tries to stop the fight.

#### **Freeze Frame 3**

Mercutio and Tybalt fight while Romeo tries to come between them.

#### **Freeze Frame 4**

Tybalt stabs Mercutio under Romeo's arm.

#### **Freeze Frame 5**

Tybalt flees while Romeo realises Mercutio is seriously hurt.

Give children a minute to create each freeze frame. Encourage them to use different levels, powerful body language and facial expressions. Once the children have had time to create each freeze frame, give them time to practise each one until they can confidently move between them without talking.



The children then perform their fight scene to music (e.g. [https://www.youtube.com/watch?v=7ojCQc2b\\_WI](https://www.youtube.com/watch?v=7ojCQc2b_WI)). You should clap your hands or bang a drum when a freeze frame should change to the next one.

Repeat this activity a few times until the children are performing confidently. Split the class in half so they can watch the other groups perform.

### Activity 2: Adding Dialogue

Explain to the children that they are now going to add dialogue from the play to bring their freeze frames to life.

Feed the children lines for each scene, modelling using expression to show how each character is feeling (Tybalt: angry, Mercutio: angry, Romeo: desperate).

#### **Freeze Frame 1**

*(Tybalt sees Romeo and wants to fight him. Mercutio watches with interest.)*

**Tybalt:** Here comes my man.

**Mercutio:** But I'll be hanged, sir, if he wear your livery.

**Tybalt:** Romeo thou art a villain.

**Romeo:** Villain am I none. I see thou know'st me not.

#### **Freeze Frame 2**

*(Mercutio is shocked that Romeo does not want to defend his name after Tybalt has called him a villain and challenges him to a fight. Romeo tries to stop the fight.)*

**Mercutio** *(drawing his sword)*: Tybalt, you ratcatcher, will you walk?

**Tybalt:** I am for you.

**Romeo:** Gentle Mercutio, put thy rapier up.

#### **Freeze Frame 3**

*(Mercutio and Tybalt fight while Romeo tries to come between them.)*

**Romeo:** Gentleman, for shame!

#### **Freeze Frame 4**

*(Tybalt stabs Mercutio under Romeo's arm.)*

**Romeo:** Hold, Tybalt! Good Mercutio!

#### **Freeze Frame 5**

*(Tybalt flees and Romeo realises Mercutio is seriously hurt.)*

**Mercutio:** I am hurt. A plague o'both your houses!

**Romeo:** Courage, man. The hurt cannot be much.

## **PLENARY:**



Children show their favourite freeze frame from the lesson to the rest of the class. Other children from the class share what they like about each freeze frame and why.



# LESSON 2

## U: TO KNOW THE FEATURES OF AN INNER MONOLOGUE.

### National Curriculum Links

#### Reading

Pupils should be taught to:

- apply their growing knowledge of root words, prefixes and suffixes both to read aloud and to understand the meaning of new words that they meet
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader

#### Writing

Pupils should be taught to plan their writing:

- noting and developing initial ideas, drawing on reading and research where necessary
- in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or

## STARTER:

Ask children if they know what inner monologues are.

What do they think an inner monologue is? Discuss what the prefix 'mono' and the word 'inner' mean to draw out that an inner monologue is when a character shares their inner thoughts, showing us what they are like and how they are feeling about a certain situation.

## MAIN TEACHING:

Tell the children that they will be writing an inner monologue in role as Romeo this week.

Today they will be looking at an example of an inner monologue to pick out the features that they will need to use in their writing.

Share the following inner monologue, written in role as Benvolio:

**What blood-stained madness is this?**

**Less than an hour ago, everything was well in the world. My dear friend Mercutio was walking by my side, but now he is gone. Gone!**

**How can that be?**

**It is, of course, the fault of that vile villain, Tybalt.**

**The hot-headed King of Cats has brought my dear friend to his untimely death.**

**(Pause)**



**But alas, did Mercutio not also play a part?  
I warned him! I begged him! Let us retire, I said.  
The hot, heavy air was filled with sweat and moody tempers and so I  
warned him to retire.  
But would he listen? No.  
And now I know not what to do.**

Read the monologue to the children and then ask them to read it with their partner (mixed ability).

Ask them to share what they notice about the text e.g. what they like about it or any features they notice.

Now they should work with their partner to answer the following questions about the monologue they have read:

- 1) What **person** is the text written in (first or third)?
- 2) What **punctuation** is being used? Why do you think this is?
- 3) Are any words or phrases **repeated**? Give examples.
- 4) What kind of **language** is used? (powerful, emotive, formal) Give examples.
- 5) Is it written in the present **tense**, past tense or both?
- 6) What do you notice about the **structure**? (How it is laid out?)

Once each group has answered the questions, they should join up with another pair to discuss their answers. After this discussion, each group should come up with a list of features that they think should be included in an inner monologue.

Take feedback from the class and draw out the following **success criteria**:

- **Written in the first person**
- **Rhetorical questions**
- **Mainly present tense**
- **Emotive language**
- **Some repetition**
- **Discuss thoughts, feelings and ideas**
- **Start a new line for a new train of thought**
- **Pauses where necessary**

Display success criteria on working wall, ready to be referred to throughout the rest of the week.

## **PLENARY**

Ask children to pick out examples from Benvolio's inner monologue for each feature in the success criteria.



## LESSON 3

### U: TO DEVELOP IDEAS FOR AN INNER MONOLOGUE.

#### National Curriculum Links

##### Writing

Pupils should be taught to plan their writing:

- by identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- noting and developing initial ideas, drawing on reading and research where necessary

##### Spoken Language

- Use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- Participate in discussions, presentations, performances, roleplay/

### STARTER:

Play the fight in the first scene of Act 3.

Pause just before the end (at the point where Tybalt has just stabbed Mercutio).

Tell the children to look carefully at Romeo's face. How would he be feeling and why? Record their ideas on a flipchart.

### MAIN TEACHING:

Ask the children the following questions:

- How did Romeo feel about Tybalt when he arrived on the scene?
- How do you think Romeo will be feeling now that Tybalt has killed Mercutio?
- What do you think Romeo will do next?

Draw out from the children that Romeo would be feeling confused. He has said in this scene that he loves Tybalt, but now Tybalt has killed his best friend. Romeo has to decide whether to kill Tybalt to avenge Mercutio's death, or not.



Explain that the children are going to write an **inner monologue** in role as Romeo at this point in the play, sharing his inner thoughts and feelings about his current situation.

## **DRAMA: CONSCIENCE ALLEY**

Split class into 2 groups:

- One group wants to take revenge on Tybalt and kill him
- One group does not want to kill Tybalt

Working independently, each child thinks of a reason why Romeo should or shouldn't commit the murder (depending on what side they are on). Encourage them to use **powerful and emotive language** to make their ideas more persuasive. They should record their idea on a white board to help them remember it. Model this to give the children an example for either side:

e.g.

**You must kill the villainous Tybalt before he kills you!** (for)

**What about your beloved Juliet? Will she still love you if you kill Tybalt?**  
(against)

**Do not delay! Mercutio was your best friend!** (for)

**Tybalt is now part of your family. You must choose love not hate.**  
(against)

Then ask the children to create a 'conscience alley' i.e. two lines facing each other. In role as Romeo, the teacher walks down the alley listening to the children saying their different ideas. Encourage children to experiment with volume and repeating key words.

Allow other children to walk down the alley in role as Romeo. At the end of the conscience alley, ask them which side they felt was most persuasive.

During the conscience alley activity, ask an additional adult to record (on a flip chart) the most powerful language and compelling arguments on both sides. This will support children's writing following the drama session.

Back in the classroom, give the children ten minutes to note down some ideas to include in their inner monologues. They should use ideas from the drama activity to record reasons to kill Tybalt/reasons not to kill Tybalt.

They could use the template below to help them organise their ideas:

Should Romeo kill Tybalt?	
Reasons For	Reasons Against







# LESSON 4

## U: TO WRITE AN INNER MONOLOGUE IN ROLE.

### National Curriculum Links

#### Writing

Pupils should be taught to draft and write by:

- selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
- Proofread for spelling and punctuation errors

## STARTER:

Tell the children to read through Act 3 Scene 1 with their partner, starting at the point when Romeo arrives until Benvolio announces Mercutio's death:

**O Romeo, Romeo, brave Mercutio is dead!  
That gallant spirit hath aspired the clouds,  
Which too untimely here did scorn the earth.**

They should highlight powerful words or phrases which they could include in their monologue writing. Each partner shares one or two words to be added to a word bank on the working wall.

**E.g. protest, vile, ratcatcher, villain, know'st me not, injuries, I am for you, rapier, slander, kinsman, gallant spirit, untimely, brave**

## MAIN TEACHING:

Explain that the children are going to use their ideas from yesterday and the starter to write an inner monologue in role as Romeo, showing his feelings about the dilemma in which he finds himself.

Make sure the success criteria that you created with the children during lesson 2 are on display. Read them together with the class to remind them of the features of an inner monologue.

Show a plan on the interactive whiteboard that you have created before the lesson (using the children's ideas from the previous lesson).



For example:

Should Romeo kill Tybalt?	
Reasons for	Reasons Against
<ul style="list-style-type: none"><li>- Tybalt killed his best friend</li><li>- Tybalt might kill him next</li><li>- What if Tybalt kills someone else</li><li>- Tybalt is dangerous and needs to be stopped</li></ul>	<ul style="list-style-type: none"><li>- He is now part of Tybalt's family</li><li>- Will Juliet love him if he kills Tybalt?</li><li>- Will he be able to stay in Verona if he kills Tybalt?</li><li>- The Prince has forbidden all violence</li></ul>

Model using the plan to write the first few sentences of the inner monologue. Emphasise the importance of showing Romeo's dilemma by sharing his opposing thoughts about what to do next.

Example of modelled writing (first few lines):

**O woeful day! What miserable mess is this?**

**Brave Mercutio, my beautiful friend, is dead. His spirit ascends to the heavens as I speak.**

**I must avenge his murder and slay the villainous Tybalt!**

**Or must I?**

Have sentence starters to support less confident writers:

- I must...
- I feel like...
- I can't stop thinking about...
- But...
- My heart feels like...
- I should...
- Should I....?
- Will I ever...?

Children then write their own monologues independently.

## **PLENARY**

Children read their monologues out to their partner, editing as they read to correct any mistakes they notice such as missing punctuation, parts that don't make sense and spelling mistakes.



## LESSON 5

### U: TO EDIT AND PERFORM.

#### National Curriculum Links

##### Writing

Pupils should be taught to draft and write by:

- selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
- Proofread for spelling and punctuation errors
- Use dictionaries to check the spelling and meaning of words
- Assess the effectiveness of their own and others' writing
- Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear

### STARTER:

Before the lesson, underline or highlight up to 3 words that each child has misspelt in their monologues. Children should work in pairs to help each other look up each word in a dictionary and then correct it.

### MAIN TEACHING:

Before the lesson, type up one child's monologue so that it is visible on the interactive whiteboard for the whole class to see.

Read it out to the children and ask them to share the phrases and sentences that they really like, giving reasons for their choices. Highlight the phrases and sentences on the interactive whiteboard.

Now explain to the children that they are going to improve this monologue by editing it carefully.

Read the monologue out loud again. This time the children should put their hands on their head whenever they think they see a mistake (e.g. missing punctuation, a sentence which is too long, a spelling mistake).

Model correcting these mistakes with a green pen.



Once all mistakes have been corrected, ask a child to read out the monologue. Ask the children how the writing is better. Why is it important that we use consistent punctuation in our writing?

Children now work in partners to edit their work. Partner A reads their work to Partner B. Both children look for mistakes and discuss how to correct them. Partner A holds the pen and makes any necessary corrections. Swap roles and repeat.

## **PERFORMANCE**

When they have finished editing, give children the chance to practise performing their monologues out loud.

Ask them to think about the expression they are using to show how Romeo is feeling.

Model performing with and without expression. Which performance is better and why?

Encourage children to perform their monologues to the class. You may like to record them to create a film to show parents and other classes.