CONFLICT IN ROMEO AND JULIET: 
Worksheets for the classroom

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Rebellious subjects, enemies to peace

The series of worksheets offered here is designed to complement the excellent unit on Conflict that can be found on the BOSTES website when you go to sample units (http://syllabus.bos.nsw.edu.au/english/english-k10/programming/). The activities respond mostly to Stage 5 outcomes 2 and 3 but you may want to match the activities to specific content statements.

Some ideas are directly related to Romeo and Juliet while others are more generally applicable. The worksheets are addressed to students.

WORKSHEET ONE: EXPLORING CONFLICT

Complete this diagram giving specific examples of types of conflict in the different areas.
WORKSHEET TWO: THE LANGUAGE OF CONFLICT (EN5-3B)

Exercise 1: Voice and Conflict

When someone is angry with us we can often tell straight away; other times it is more subtle and depends on the context, circumstances and our own perceptions. Therefore when we are faced with a conflict situation we use a lot of clues. These can be contextual (background to the situation), linguistic (the choice of words) or paralinguistic (the body language, facial expressions and voice cues). This can make it difficult when we are reading or trying to compose a conflict dialogue. Writers have to use lots of different cues.

Activity 1

Alternating with a partner try saying this phrase in a friendly voice; as an amused voice; aggressively; exasperatingly; sharply.

You really are a hopeless person.

Activity 2

1. Work individually to rank these statements from most conflictual to least conflictual
   - You really are a hopeless person.
   - You’re such a hopeless person.
   - You… you… you really are a hopeless person.
   - You really ARE a hopeless person!
   - “You’re such a hopeless person,” she said smiling.
   - YOU are a REALLY hopeless person!!!!
   - You’re unbelievably hopeless!
   - You really are a hopeless person., she said as she washed the dishes avoiding his gaze.
   - Let’s face it, you are such a hopeless person.

2. Compare your list with a partner.
3. Discuss what clues you used to decide which statement was the worst and best - consider not just the words but punctuation and different grammatical forms such as the contraction you’re.

4. Now add he or she said and a tone word (e.g. exasperatingly etc.) to the statements. The tone word will need to match the punctuation and other features of the statement.

5. Now add a specific person instead of he or she: the gardener; the bully etc.

6. Now change the verb said to a verb that carries more description: Marie moaned exasperatingly. etc. Compare the results with a partner.

Teacher led discussion:

What have we learnt about conflict and language? Sum up on board.

Respond to: Students can locate conflict statements in their core text and analyse how this conflict works linguistically.

Follow up: Students can start collecting tone words to describe different conflicts.

Exercise 2: Visual language and conflict

Ask students to go to the following link (or find another text) Animatics and storyboards inc. Spiderman (Art by Alex Saviuk) http://www.storyboards-east.com/sb_spidey.htm

Question: How has the animator indicated conflict?

Teachers: consider the capitalisation, font size, bold, jagged speech balloons, facial lines, camera angles and close ups, colour, lines, onomatopoeia, exclamation marks.

Students can follow up by finding another examples of cartoons with conflict and annotate this.

Teacher led discussion:

What have we learnt about visually showing conflict? Sum up on board.

Compose your own graphic novel page:

Students can select a few lines that show conflict in one of their core texts. Use the Shakespearean text you are studying in class. Select a scene and design a graphic novel page, using panels, panel border, gutters, thought bubbles, speech balloons and caption boxes. Choose which lines you will use and then create three versions: original, plain and quick, repeating the same images.

Exercise 3: Film language and conflict

Use a conflict scene from Romeo and Juliet.

Students view this after revisiting elements of film language (camera shots and angles, lighting, editing, sound, colour)

Question: How has the filmmaker indicated conflict in this scene?

Teacher led discussion:

What have we learnt about showing conflict in film? Sum up on board.
A few quotations are completed as models.

**INSTRUCTIONS:** Teachers can just give only the first example as a model and require students to complete the rest of the columns.

Alternatively

- Stage directions can be included.
- Teachers can construct a mix and match so students take some initiative but have guidance in how to respond to the table.
- Students may only need to fill in final column on effect.
- Students can locate their own quotations to complete this table.
- Add a column asking *who is speaking, to whom and when* so that students have a context.

<table>
<thead>
<tr>
<th>Quotation</th>
<th>Language features that show conflict</th>
<th>The effect</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>...will bite my thumb at them; which is a disgrace to them, if they bear it.</em> (1.1 42–3)</td>
<td>I and <em>them</em>- pronouns show opposition Disgrace – the noun suggests effect <em>Bear it</em> – the verb and object suggest that the action is motivated to create an effect</td>
<td>This statement shows a purposeful action to incite conflict</td>
</tr>
<tr>
<td><em>From ancient grudge break to new mutiny,</em></td>
<td>This statement is filled with pairing that suggest conflict even in their linguistic structure. There is a sense of movement through time by the use of the prepositions <em>from</em> and <em>to</em>. The past is connected to the present through the opposition of the two adjectives <em>ancient</em> and <em>new</em>. The noun <em>grudge</em> is personal while <em>mutiny</em> is against the state, showing the escalation of this conflict from the personal to the civic and therefore needing the intervention of the prince.</td>
<td>This phrase connects the present conflict to a moment in the past and suggests the difficulty of going against what has become a long time of conflict which is now affecting the whole state.</td>
</tr>
</tbody>
</table>
| **TYBALT**
*Uncle, this is a Montague, our foe, A villain that is hither come in spite, To scorn at our solemnity this night.* | Romeo is identified as part of a group though the use of his family name Montague which removes his individuality. The negative noun *foe* conveys a military sense of enemy reinforced by the more personal noun villain. This is followed by a projected clause suggesting a negative outcome which is emphasised in the alliterative pairing of the oppositional infinitive to scorn and the formal noun solemnity. Note also the repeated use of the preposition our to show a united front of Capulets |
<table>
<thead>
<tr>
<th>CAPULET</th>
</tr>
</thead>
<tbody>
<tr>
<td>He shall be endured:</td>
</tr>
<tr>
<td>What, goodman boy! I say, he shall: go to;</td>
</tr>
<tr>
<td>Am I the master here, or you? go to.</td>
</tr>
<tr>
<td>You'll not endure him! God shall mend my soul!</td>
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<tr>
<td>You'll make a mutiny among my guests!</td>
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<tr>
<td>You will set cock-a-hoop! you'll be the man!</td>
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</tbody>
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<table>
<thead>
<tr>
<th>JULIET</th>
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<tbody>
<tr>
<td>'Tis but thy name that is my enemy;</td>
</tr>
<tr>
<td>Thou art thyself, though not a Montague.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>ROMEO</th>
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</thead>
<tbody>
<tr>
<td>By a name</td>
</tr>
<tr>
<td>I know not how to tell thee who I am:</td>
</tr>
<tr>
<td>My name, dear saint, is hateful to myself,</td>
</tr>
<tr>
<td>Because it is an enemy to thee;</td>
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<tr>
<td>Had I it written, I would tear the word.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>FRIAR LAURENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The grey-eyed morn smiles on the frowning night,</td>
</tr>
<tr>
<td>Chequering the eastern clouds with streaks of light,</td>
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</tbody>
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<table>
<thead>
<tr>
<th>ROMEO</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'll tell thee, ere thou ask it me again.</td>
</tr>
<tr>
<td>I have been feasting with mine enemy,</td>
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<tr>
<td>Where on a sudden one hath wounded me,</td>
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<tr>
<td>That's by me wounded: both our remedies</td>
</tr>
<tr>
<td>Within thy help and holy physic lies:</td>
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<table>
<thead>
<tr>
<th>MERCUTIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>He fights as you sing prick-song, keeps time, distance, and proportion;</td>
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</tbody>
</table>
## CONFLICT IN ROMEO AND JULIET: Worksheets for the classroom

### TRANSLATIONS TO MODERN ENGLISH

<table>
<thead>
<tr>
<th>Original</th>
<th>Modern</th>
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</thead>
</table>
| **PRINCE**  
And for that offence  
Immediately we do exile him hence:  
I have an interest in your hate’s proceeding,  
My blood for your rude brawls doth lie a-bleeding;  
But I’ll amerce you with so strong a fine  
That you shall all repent the loss of mine:  
I will be deaf to pleading and excuses;  
Nor tears nor prayers shall purchase out abuses:  
Therefore use none: let Romeo hence in haste,  
Else, when he’s found, that hour is his last.  
Bear hence this body and attend our will:  
Mercy but murders, pardoning those that kill.|
| And for that crime we are sending him to exile from here immediately  
I feel involved in your hateful actions  
I feel as if it is my blood that I pouring out from your nasty fights  
So I am going to issue a really strong verdict that might make you think about what you are doing to me.  
I’m not going to listen to your begging or to your crying or prayers so don’t use any.  
Romeo better quickly get going because once he’s found he’s dead.  
Carry this body away and do what I say  
If I pardon a person who has killed I am killing any mercy for future people. |

1. Read the modern translation of the prince’s speech. Is it easier to understand? Explain why.
2. What is the prince saying about conflict and its consequences? Who holds power in conflict situations?
3. Why does he say ‘My blood … doth lie a-bleeding’ (is he injured? 
4. Try to match these modern phrases and words with lines from the original:
   - From here = __________________________  
   - I’m not going to listen = __________________________  
   - So don’t use any = __________________________
5. Return to the Shakespeare’s language worksheet and try to identify the examples of the language features that are listed there, using this extract.
6. Using the skills you are developing translate a passage into modern English. Students could look at Act 5, scene 3, lines 88-102. From

   *How oft when men are at the point of death… Why art thou yet so fair?*