

Weeks and key questions.	Suggested content with non-negotiables in red. Underlined content appears on the Knowledge Organiser.	Terminology with non-negotiables in red. Underlined words appear on the Knowledge Organiser.	Useful texts or links that enable the exploration of the content and terminology.
<p><b>Week One:</b></p> <p><i>What is Romeo and Juliet about?</i></p> <p><i>When was the play written, and what was life like in that time?</i></p> <p><i>What was life like for men in the Elizabethan era?</i></p> <p><i>How are men and boys presented at the start of the play?</i></p> <p><b>Word of the week:</b></p>	<p>-All pupils to stick in a copy of the plot overview and character list (provided in Week 1 Resources)</p> <p>-Pupils should be given a copy of the <b>Prologue</b> to the play, and a class discussion should take place on key themes, including the family feud, the setting of Verona, the idea of fate and true love, and parental figures.</p> <p>TP2: f. Teachers use targeted, high quality questioning – draw out deeper meanings of language use</p> <p>-HA classes may explore language and imagery within the Prologue, particularly line 4 (“civil blood...”) and lines 9-11 (“death-mark’d love...”) commenting on Shakespeare’s use of foreshadowing here.</p> <p>TP2: d. Teachers ensure new knowledge is founded on prior knowledge and concepts – make links to Timeline unit in Year 7</p> <p>-Pupils should spiral back to work completed in Year 7 in the Timeline unit, revising knowledge of the Renaissance Period and Shakespeare’s popularity. In addition, <u>Queen Elizabeth faced several plots against her life during her reign, as Catholics sought to put a Catholic back in charge.</u></p> <p>-HA pupils may discuss Shakespeare’s message in relation to the plots on Elizabeth’s life, which many believed would destabilise the country.</p> <p>-Pupils could experience older versions of the story of Romeo and Juliet, and learn about how Shakespeare adapted the story.</p> <p>TP2: b. Teachers use highly effective explanations:</p> <p>-Pupils should learn the key term <b>patriarchy</b> and discuss the idea of <b>masculinity</b>. This should be guided by both Elizabethan expectations (some resources provided) and more modern views of masculinity.</p> <p>-Pupils should read A1S1 and A1S2, focussing on the presentation of masculinity. Some key lines provided in Week 1 Resources.</p>	<p><b>Prologue:</b> <u>a separate introductory section of a literary work.</u></p> <p><b>Chorus:</b> <u>a single character who speaks the prologue in an Elizabethan play.</u></p> <p><b>Patriarchy:</b> <u>a system of society in which the father or eldest male is head of the family.</u></p> <p><b>Masculinity:</b> <u>qualities or attributes regarded as characteristic of men.</u></p> <p><b>Foreshadowing:</b> a warning or indication of a future event.</p> <p><b>Primogeniture:</b> the right of succession belonging to the firstborn child.</p> <p><b>Class teachers may wish to include tricky vocab from selected scenes in their own key word list for the week.</b></p>	<p>Halsey performs the prologue: <a href="https://www.youtube.com/watch?v=Ya7LAOPfIFs">https://www.youtube.com/watch?v=Ya7LAOPfIFs</a></p> <p>Analysis of the Prologue (Mr Bruff): <a href="https://youtu.be/9TVEOIPSeRg">https://youtu.be/9TVEOIPSeRg</a></p> <p>Everything about the Elizabethan Era in 7 minutes: <a href="https://www.youtube.com/watch?v=OBaGCQI1E70">https://www.youtube.com/watch?v=OBaGCQI1E70</a></p> <p>Arthur Brooks’ <i>Romeus and Juliet</i> (one of Shakespeare’s main sources): <a href="http://www.canadianshakespeares.ca/folio/Sources/romeusandjuliet.pdf">http://www.canadianshakespeares.ca/folio/Sources/romeusandjuliet.pdf</a></p> <p>Information on various plots against Queen Elizabeth: <a href="https://www.bbc.co.uk/bitesize/guides/zg68tyc/revision/3">https://www.bbc.co.uk/bitesize/guides/zg68tyc/revision/3</a></p> <p>Elizabethan family life in summary: <a href="http://www.elizabethan-era.org.uk/elizabethan-life.htm">http://www.elizabethan-era.org.uk/elizabethan-life.htm</a></p> <p>The play as a warning to Elizabeth: <a href="https://shakespearestudy.wordpress.com/plays/romeo-and-juliet-historical-context/">https://shakespearestudy.wordpress.com/plays/romeo-and-juliet-historical-context/</a></p>

	<p><u>Non-Negotiable Exploration:</u>          -Romeo goes against the stereotype of masculinity, whilst Sampson and Gregory provide the image of stereotypical young men.          -Capulet's attitude to his daughter reinforces the idea of patriarchy.</p>		
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<p><b>Week Two:</b></p> <p><i>How are women and girls presented in the play?</i></p> <p><i>What was life like for women in the Elizabethan era?</i></p> <p><b>Word of the Week:</b></p>	<p>-Pupils should learn about <u>the role of women in Elizabethan society. The fundamentals of a woman as the property of her husband/father, a woman's lack of rights, and her lack of choice regarding education or marriage</u> should be covered by all classes.</p> <p>TP1: f. Teachers promote reading – encourage wider reading          -HA pupils may cover writers like Rousseau and Wollstonecraft, exploring attitudes towards a woman's role at the time.</p> <p>-Pupils should discuss, mind map or otherwise explore the concept of romantic love. Do pupils believe in love at first sight? Are physical looks important for two people to fall in love? Pupils should be encouraged to compare marriage traditions from Elizabethan times (<u>it was foolish to marry for love</u>) to marriage traditions in the modern day (link provided, right). What do these differences tell us about the nature of love in each time period?</p> <p>-Pupils should read and explore key lines from Act 1, Scene 3 of the play. Some key extracts provided in Week 2 resources.</p> <p><u>Non-Negotiable Exploration:</u>          -Lady Capulet's focus on Juliet's appearance e.g. "a pretty age" reinforcing gender stereotypes of women as objects.          -Lady C and Nurse's attitudes towards marriage – Juliet is a "lady of esteem" showing her value as a bride. Paris is a "man of wax" – pretty enough to marry.</p>	<p><u><b>Feminism:</b> the advocacy of women's rights on the ground of the equality of the sexes.</u></p> <p><u><b>Dowry:</b> an amount of property or money brought by a bride to her husband on their marriage.</u></p> <p><u><b>Betrothal:</b> formal engagement to be married; engagement.</u></p> <p><u><b>Matriarch:</b> an older woman who is powerful within a family or organization.</u> (Note: the core definition is "a woman who is the head of a family or tribe". HA pupils might perhaps be encouraged to discuss why Lady Capulet does not fit this definition).</p> <p><b>Gender roles:</b> the behaviour learned by a person as appropriate to their gender, determined by the cultural norms.</p> <p><b>Class teachers may wish to include tricky vocab from selected scenes in their own key word list for the week.</b></p>	<p>Women in Elizabethan times:  <a href="https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/3">https://www.bbc.co.uk/bitesize/guides/z2wp34j/revision/3</a></p> <p>Rousseau on women:  <a href="https://www.thoughtco.com/rousseau-on-women-and-education-3528799">https://www.thoughtco.com/rousseau-on-women-and-education-3528799</a></p> <p>Quotes from Mary Wollstonecraft on femininity and masculinity:  <a href="https://www.shmoop.com/study-guides/literature/a-vindication-of-the-rights-of-woman/quotes">https://www.shmoop.com/study-guides/literature/a-vindication-of-the-rights-of-woman/quotes</a></p> <p>Interesting take on physical attraction in the play:  <a href="https://morrison.sunygeneseoenglish.org/2017/09/08/marriage-shakespeares-elizabethan-era-and-modern-day-america/">https://morrison.sunygeneseoenglish.org/2017/09/08/marriage-shakespeares-elizabethan-era-and-modern-day-america/</a></p> <p>Love in Elizabethan England (link to marriage traditions at the bottom)</p>

	<p>-Lady C “making yourself no less” – the idea of this marriage as a business transaction</p> <p>-Juliet’s response: “no more deep...” showing her already fighting against her mother’s will (possible links to Wollstonecraft for HA here)</p>		<p><a href="http://elizabethan.org/compendium/10.html">http://elizabethan.org/compendium/10.html</a></p>
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<p><b>Week Three:</b></p> <p><i>How does the central relationship in the play develop?</i></p> <p><i>How does Shakespeare present the idea of romantic love?</i></p> <p><i>What other types of love are there?</i></p> <p><i>How are these other types of love presented in the play?</i></p> <p><b>Word of the Week:</b></p>	<p>TP2: a. Teachers consistently use spaced exposition and practice in the form of Do It Now</p> <p>-Pupils should review the idea of romantic love and love at first sight, in preparation for a study of A1S5 and A2S2. Some key lines provided in Week 3 Resources</p> <p><u>Non-Negotiable Exploration:</u></p> <p>-Romeo’s description of Juliet as he first sees her – a “jewel”, “beauty too rich for use” etc. A very shallow, objectifying love.</p> <p>-Shakespeare’s use of religious imagery as the two lovers first meet and “flirt”, using the metaphor of a prayer as a first kiss.</p> <p>-In A2S2, Romeo’s use of light imagery to describe his feelings for Juliet.</p> <p>-Juliet’s concern over Romeo’s family name, including class discussion as to whether this is a justified concern</p> <p>-The promise of the two lovers to exchange vows.</p> <p>-HA classes may also consider Tybalt’s actions and behaviour in A1S5, discussing his love for his family and how it might be considered to be a negative trait.</p> <p>-All pupils should know the role of Friar Lawrence and Nurse in the scenes following A2S2: Friar Lawrence agrees to marry the two lovers in secret, and Nurse acts as a messenger between them. All classes should discuss the role of these two characters and the</p>	<p><u>Objectification:</u> the action of degrading someone to the status of a mere object.</p> <p><u>Religious Imagery:</u> visually descriptive or figurative language, relating to symbols of religion.</p> <p><u>Eros:</u> love of the body.</p> <p><u>Philia:</u> love for a brother or friend.</p> <p><u>Ludus:</u> playful or flirtatious love.</p> <p><u>Pragma:</u> committed, understanding and tolerant love.</p> <p><u>Agape:</u> love for humanity.</p> <p><u>Philautia:</u> love for yourself, both in a selfish and mindful manner.</p> <p><u>Storge:</u> the love of parents for their children.</p>	<p>Mr Bruff’s analysis of A1S5:  <a href="https://www.youtube.com/watch?v=IE8VAoiZ2xU">https://www.youtube.com/watch?v=IE8VAoiZ2xU</a>          And A2S2:  <a href="https://youtu.be/e4n4ns0P5m0">https://youtu.be/e4n4ns0P5m0</a></p> <p>The role of the church in Elizabethan England:  <a href="https://sites.google.com/a/pvlearners.net/church-and-religion-in-the-1500-1600-s/home/the-importance-of-the-church">https://sites.google.com/a/pvlearners.net/church-and-religion-in-the-1500-1600-s/home/the-importance-of-the-church</a></p> <p>The role of Priests:  <a href="http://www.elizabethan-era.org.uk/religion-elizabethan-england.htm">http://www.elizabethan-era.org.uk/religion-elizabethan-england.htm</a></p> <p>The 7 types of love:  <a href="https://www.psychologytoday.com/gb/blog/hide-and-peek/201606/these-are-the-7-types-love">https://www.psychologytoday.com/gb/blog/hide-and-peek/201606/these-are-the-7-types-love</a></p>

	<p><b>type of love that they display.</b> HA pupils may explore these two characters through extracts provided in Week 3 Resources.</p> <p>TP2: f. Teachers use targeted, high quality questioning – draw out the types of relationships that can be seen. Can any comparisons be made to other characters from this play or from their wider reading?</p> <p>TP3: b. Teachers plan for, and address misconceptions</p> <p>-Pupils should learn the seven types of love as the ancient Greeks defined them. Each of the seven types is embodied by at least one of the relationships in the play – pupils should begin to categorise the relationships based on the seven types (extended in Week 4).</p> <p>TP3: b. Teachers plan for, and address misconceptions</p>	<p><b>Class teachers may wish to include tricky vocab from selected scenes in their own key word list for the week.</b></p>	<p><a href="https://thoughtcatalog.com/rania-naim/2016/02/the-7-kinds-of-love-and-how-they-can-help-you-define-yours-according-to-the-ancient-greeks/">https://thoughtcatalog.com/rania-naim/2016/02/the-7-kinds-of-love-and-how-they-can-help-you-define-yours-according-to-the-ancient-greeks/</a></p>
<p><b>Weeks and key questions.</b></p>	<p><b>Suggested content with non-negotiables in red. Underlined content appears on the Knowledge Organiser.</b></p>	<p><b>Terminology with non-negotiables in red. Underlined words appear on the Knowledge Organiser.</b></p>	<p><b>Useful texts or links that enable the exploration of the content and terminology.</b></p>
<p><b>Week Four:</b></p> <p><i>How are the different types of love presented in different relationships within the play?</i></p> <p><i>Can love lead people to make poor decisions?</i></p> <p><i>What happens at the climax of the play?</i></p>	<p>-Pupils should read/act the marriage of Romeo and Juliet in Act 2, Scene 6. Friar Lawrence’s warning, line 9-15 (“These violent delights...”) serve as a metaphor for the action to come: all pupils should discuss and understand the Friar’s warning about passion and extreme emotions here.</p> <p>TP3: b. Teachers plan for, and address misconceptions - ensure the concept of a metaphor is understood in this context</p> <p>-Pupils should be given the opportunity to explore the action and events of Act 3, Scene 1. This could include practicing swordfighting techniques, freeze-framing the scene, or group readings.</p> <p><u>Non-negotiable exploration:</u></p> <p><u>-Romeo’s refusal to fight, borne out of both his <i>eros</i> love for Juliet and a developing <i>pragma</i> towards the Capulets.</u></p> <p><u>-Tybalt’s fiery pride and <i>philautia</i> which forces him to fight.</u></p> <p><u>-Mercutio’s willingness to fight Tybalt for his friend, showing his <i>philia</i> love for Romeo, which leads to his death.</u></p>	<p><u><b>Narcissism (in relation to Tybalt and Mercutio): excessive interest in or admiration of oneself.</b></u></p> <p><u><b>Climax: the most intense, exciting, or important point of a story.</b></u></p> <p><u><b>Patriarchy: a system of society in which the father or eldest male is head of the family. (Reviewed from Week 1)</b></u></p> <p><b>Teachers may also wish to recap the seven types of love as key terminology for this week.</b></p>	<p>The fight scene: <a href="https://www.youtube.com/watch?v=PYwbOEj1DPg">https://www.youtube.com/watch?v=PYwbOEj1DPg</a></p> <p>How to do an Elizabethan swordfight in 10 steps: <a href="https://www.youtube.com/watch?v=ksmjeczatQU">https://www.youtube.com/watch?v=ksmjeczatQU</a></p> <p>Analysis of the key parts of Act 3 Scene 1: <a href="https://www.youtube.com/watch?v=7JppHmaBETI">https://www.youtube.com/watch?v=7JppHmaBETI</a></p> <p>The story of Narcissus (two slightly different retellings):</p>

<p><i>How does the climax affect the falling action and resolution of the play?</i></p> <p><b>Word of the Week:</b></p>	<p><u>-Romeo’s overwhelming <i>philia</i> as Mercutio dies, leading him to kill Tybalt in revenge</u> (HA pupils might also consider this to be a narcissistic action/borne from Romeo’s <i>philautia</i>).</p> <p>TP2: d. Teachers ensure new knowledge is founded on prior knowledge and concepts – refer to previous week’s learning on different types of love</p> <p>TP3: b. Teachers plan for, and address misconceptions – ensure students have understood new terms perhaps in the form of a short quiz</p> <p>-At Tybalt’s death, Romeo cries “I am fortune’s fool”. Pupils could explore to what extent Romeo is a victim of chance/bad luck, and to what extent his own behaviour is to blame.</p> <p>-All pupils should know the events following the climactic deaths: Prince Escalus’ banishment of Romeo, Juliet’s reaction to the death of her cousin, the Friar’s plan for Romeo, the consummation of the marriage, and Romeo’s departure (up to Act 3, Scene 5 line 59). Pupils should discuss and sort these actions by the type of love that each character presents. HA pupils may explore key lines from these events, provided in Week 4 Resources.</p>	<p><b>Fate:</b> something that unavoidably befalls a person; that which is predetermined.</p> <p><b>Class teachers may wish to include tricky vocab from selected scenes in their own key word list for the week.</b></p>	<p><a href="https://www.youtube.com/watch?v=35jVsyWFss4">https://www.youtube.com/watch?v=35jVsyWFss4</a></p> <p><a href="https://www.greekmythology.com/Myths/Mortals/Narcissus/narcissus.html">https://www.greekmythology.com/Myths/Mortals/Narcissus/narcissus.html</a></p>
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<p><b>Week Five:</b></p> <p><i>What was the role of parents in Elizabethan England?</i></p> <p><i>How do Juliet’s parents behave towards their daughter?</i></p>	<p>-Pupils should be encouraged to discuss different parenting styles and how they can lead to different outcomes, particularly situations wherein disciplinarian parenting can lead to more rebellious children. All pupils should know the terms <b>disciplinarian</b> and <b>authoritarian</b> and apply these to characters both in this play and other studied texts, e.g. Prospero in <i>The Tempest</i>.</p> <p>TP2: d. Teachers ensure new knowledge is founded on prior knowledge and concepts</p> <p>-How does Shakespeare present Lord Capulet as a father, in A3S4 and S5? <u>Is he an effective parent or not? All pupils should explore the</u></p>	<p><u><b>Arranged marriage:</b> a marriage planned and agreed by the families or guardians of the couple concerned.</u></p> <p><u><b>Patriarchy:</b> a system of society in which the father or eldest male is head of the family.</u></p> <p><u><b>Disciplinarian:</b> a person who believes in or practises firm discipline.</u></p>	<p>Parenting in Elizabethan England: <a href="http://www2.cedarcrest.edu/academic/eng/lfletcher/tempest/papers/KMartin.htm">http://www2.cedarcrest.edu/academic/eng/lfletcher/tempest/papers/KMartin.htm</a></p> <p>“Disciplinarian parents have fat kids” article on a US study (good for a discussion starter) <a href="https://www.redorbit.com/news/health/527070/">https://www.redorbit.com/news/health/527070/</a></p>

<p>Are there other characters in the play that have a “parental”-style role?</p> <p><b>Word of the Week:</b></p>	<p><u>presentation of his character in relation to the key terms disciplinarian and authoritarian.</u></p> <p><u>Non-negotiable exploration:</u></p> <p>-That Capulet has not found the time to “move our daughter” i.e. discuss the marriage with her first.</p> <p>-Capulets description of Juliet’s love as a “tender”, usually a word reserved for business arrangements.</p> <p>-Explore Capulet’s use of imagery: “green-sickness carrion” and “baggage” suggests that he sees no use for Juliet if she is not married.</p> <p>TP2: f. Teachers use targeted, high quality questioning – tease out students’ knowledge of meanings and connotations</p> <p>TP2: e. Teachers model excellence and how to achieve it – make time for: ‘I do, we do, you do’ activity</p> <p>-HA groups may explore Juliet’s “not proud you have...” response to her father, discussing the love that Juliet still has for her family despite this betrothal, linked to the Fifth Commandment and Elizabethan expectations.</p> <p>-All pupils should know the key plot points of Friar Lawrence’s “plan”, in getting Juliet to feign death.</p> <p>-HA pupils could explore Friar Lawrence as a paternal figure to both Romeo and Juliet in contrast to Capulet’s role, exploring his interactions with both (provided in Week 5 Resources).</p>	<p><u>Authoritarian: favouring or enforcing strict obedience to authority at the expense of personal freedom.</u></p> <p><b>The Fifth Commandment in the Bible:</b> Honour thy father and thy mother.</p> <p><b>Civic duty (in relation to Friar Lawrence):</b> the responsibility of a citizen to protect or do good for his government.</p> <p><b>Class teachers may wish to include tricky vocab from selected scenes in their own key word list for the week.</b></p>	<p>Father figures in Romeo and Juliet:  <a href="http://theshakespearestandard.com/father-figures-romeo-juliet-lord-capulet/">http://theshakespearestandard.com/father-figures-romeo-juliet-lord-capulet/</a></p>
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<p><b>Week Six:</b></p>	<p>-All pupils should understand <u>the Elizabethan attitude towards death: it is seen as a release of the soul from the body, which can finally be free.</u> Elizabethan’s also believed that an untimely death was a punishment for sin, and a thing to be feared.</p>	<p><u>Falling action: the part of a literary plot that occurs after the climax has been reached and the conflict has been resolved.</u></p>	<p>Funerals in the Elizabethan Era:  <a href="https://www.funeralwise.com/customs/society/shakespeare/">https://www.funeralwise.com/customs/society/shakespeare/</a></p>

<p><i>How to Romeo and Juliet come to their demise?</i></p> <p><i>How does the other action of the play resolve?</i></p> <p><i>What are the dangers of the different types of love?</i></p> <p><b>Word of the Week:</b></p>	<p>TP2: b. Teachers use highly effective explanations – ensure students understand the religious connections here before moving on to Juliet’s death</p> <p>-All pupils should study Juliet’s final thoughts before her “death” in A4S3 (lines 24-58)</p> <p><u>Non-Negotiable Exploration of Act 4, Scene 3:</u> -Juliet’s fixation on the physical aspects of death: “bones” “festering” etc. HA may compare this to her attitudes towards love, being similarly shallow and based upon appearances.</p> <p>-All pupils should know the key points leading up to the final death of Juliet in the tomb: the Capulet’s discovering Juliet’s “dead” body, the message from Balthasar to Romeo, the missed message from Friar Lawrence, the fight with Paris and his death, and finally Romeo opening the tomb. HA classes may wish to explore and analyse selected lined from these scenes.</p> <p><u>Non-Negotiable Exploration of Act 5, Scene 3:</u> -Romeo’s last lines (91 – 120) including his comments on how Juliet looks in death – a mirror of her own concerns in A4S3. -Juliet’s last lines (148 – 171) linking back to <u>the Elizabethan idea of two souls joining each other again in the afterlife.</u> -The final moments of the play (291-310), exploring how and why the Montagues and Capulets make peace.</p> <p>TP2: e. Teachers model excellence and how to achieve it – make time for: ‘I do, we do, you do’ activity f. Teachers use targeted, high quality questioning – draw out deeper meanings of language use</p> <p>-Focussing on Prince Escalus’ line “Go hence...” (307), pupils could discuss their initial reactions and thoughts at the play’s resolution.</p>	<p><u>Dénouement: the final part of a play in which the strands of the plot are drawn together and matters are resolved.</u></p> <p><u>Soliloquy: an act of speaking one's thoughts aloud when by oneself or regardless of any hearers</u></p> <p><b>Resolution:</b> the action of solving a problem or contentious matter.</p> <p><b>Class teachers may wish to include tricky vocab from selected scenes in their own key word list for the week.</b></p>	<p>Suicide in Shakespeare’s plays, and Elizabethan attitudes towards it: <a href="https://www.nosweatshakespeare.com/blog/suicide-in-shakespeares-plays/">https://www.nosweatshakespeare.com/blog/suicide-in-shakespeares-plays/</a></p> <p>Elizabethan attitudes towards death: <a href="https://internetshakespeare.uvic.ca/Library/SLT/ideas/religion/death2.html#castiglione">https://internetshakespeare.uvic.ca/Library/SLT/ideas/religion/death2.html#castiglione</a></p> <p>The role of Prince Escalus as a father figure in the play: <a href="http://unrehearsedshakespeareproject.blogspot.com/2016/01/the-princes-daddy-issues-in-tragedie-of.html">http://unrehearsedshakespeareproject.blogspot.com/2016/01/the-princes-daddy-issues-in-tragedie-of.html</a></p>
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Weeks and key questions.	Suggested content with non-negotiables in red. Underlined content appears on the Knowledge Organiser.	Terminology with non-negotiables in red. Underlined words appear on the Knowledge Organiser.	Useful texts or links that enable the exploration of the content and terminology.
<p><b>Week Seven:</b></p> <p><i>What are Shakespeare’s morals and messages through the play?</i></p> <p><i>Who is to blame for the tragedy of the play?</i></p> <p><i>Who can be exonerated for their actions during the play?</i></p> <p><b>Word of the Week:</b></p>	<p>-All pupils should debate (or otherwise discuss) each of the characters of the play, in terms of who should be <b>exonerated</b> for their actions, and who should be <b>convicted</b> as responsible for the tragedy.</p> <p>-Alongside a discussion of characters, pupils should also explore Shakespeare’s key messages and morals presented through the action of the play.</p> <p>TP2: f. Teachers use targeted, high quality questioning – perhaps prepare some discussion points or prompt questions, depending on your class</p> <p>HA classes may, after a full reading of the text, consider the text’s success as a warning to Queen Elizabeth about the tensions between Catholics and Protestants (referenced in Week 1).</p> <p>-HA pupils may explore the term <b>toxic masculinity</b> and how its influence over the male characters in the play lead to the final tragedy.</p> <p>TP2: d. Teachers ensure new knowledge is founded on prior knowledge and concepts – using knowledge from the beginning of the unit to explore the ending of the play</p> <p>-Time should be given in this week for pupils to prepare, complete and DIRT the final assessment, focussing primarily on presentations of love in the play.</p>	<p><b>Exonerate:</b> absolve someone from blame for a fault or wrongdoing.</p> <p><b>Convict:</b> declare (someone) to be guilty of a criminal offence.</p> <p><b>Toxic Masculinity:</b> traditional male gender roles that limit the emotions boys and men may comfortably express, while elevating other emotions such as anger.</p>	<p>How toxic masculinity killed Romeo and Juliet:  <a href="https://confluence.gallatin.nyu.edu/featured/death-by-patriarchy">https://confluence.gallatin.nyu.edu/featured/death-by-patriarchy</a></p> <p>3 facts about the dangerous power of love:  <a href="https://www.psychologytoday.com/us/blog/dating-and-mating/201607/3-surprising-facts-about-the-dangerous-power-love">https://www.psychologytoday.com/us/blog/dating-and-mating/201607/3-surprising-facts-about-the-dangerous-power-love</a></p>