

Asides: Say it like you mean it

Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.i.1-17 (**Paris** and **Friar Laurence**) *

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not every line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

Performance: Be prepared to perform your scene to the class by saying your line summaries of the public meanings to each other in dialogue and then revealing your subtext to the audience as **asides**. Include blocking in your performance. You need to know when to say your line, so in your script you should note when other characters speak, though you don't need to write out their line summaries.

“On Thursday sir?”
to
“here comes the lady toward my cell.”

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar: You're getting married Thursday? That's really soon.	Friar's subtext: Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	

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Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.i.18-21 (**Paris**, **Juliet**, and **Friar Laurence**) *

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not every line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

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“Happily met”
to
“That's a certain text”

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar: You're getting married Thursday? That's really soon.	Friar's subtext: Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	<i>P's line.</i>

Asides: Say it like you mean it

Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.i.46-88 (Friar Laurence and Juliet) **

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not every line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

Performance: Be prepared to perform your scene to the class by saying your line summaries of the public meanings to each other in dialogue and then revealing your subtext to the audience as **asides**. Include blocking in your performance. You need to know when to say your line, so in your script you should note when other characters speak, though you don't need to write out their line summaries.

“O Juliet, I already know thy grief”
to
“unstained wife to my sweet love.”

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar:	Friar's subtext:
You're getting married Thursday? That's really soon.	Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	<i>P's line.</i>

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Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.ii.11-22 (Lord Capulet, Nurse, and Juliet) **

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not every line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

Performance: Be prepared to perform your scene to the class by saying your line summaries of the public meanings to each other in dialogue and then revealing your subtext to the audience as **asides**. Include blocking in your performance. You need to know when to say your line, so in your script you should note when other characters speak, though you don't need to write out their line summaries.

“What, is my daughter gone”
to
“I am ever ruled by you.”

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar:	Friar's subtext:
You're getting married Thursday? That's really soon.	Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	<i>P's line.</i>

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Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.ii.33-47 (Lord Capulet, Lady Capulet, Nurse, and Juliet) *

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not *every* line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

Performance: Be prepared to perform your scene to the class by saying your line summaries of the public meanings to each other in dialogue and then revealing your subtext to the audience as **asides**. Include blocking in your performance. You need to know when to say your line, so in your script you should note when other characters speak, though you don't need to write out their line summaries.

“Nurse, will you go with me”
to
“this same wayward girl is so reclaimed.”

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar: You're getting married Thursday? That's really soon.	Friar's subtext: Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	<i>P's line.</i>

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Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.i.22-28 (Paris and Juliet) ***

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not *every* line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

Performance: Be prepared to perform your scene to the class by saying your line summaries of the public meanings to each other in dialogue and then revealing your subtext to the audience as **asides**. Include blocking in your performance. You need to know when to say your line, so in your script you should note when other characters speak, though you don't need to write out their line summaries.

“Come you to make confession”
to
“Being spoke behind your back, than to your face.”

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar: You're getting married Thursday? That's really soon.	Friar's subtext: Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	<i>P's line.</i>

Asides: Say it like you mean it

Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.ii.23-32 (Lord Capulet and Juliet) *

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not every line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

Performance: Be prepared to perform your scene to the class by saying your line summaries of the public meanings to each other in dialogue and then revealing your subtext to the audience as **asides**. Include blocking in your performance. You need to know when to say your line, so in your script you should note when other characters speak, though you don't need to write out their line summaries.

“Send for the county”
to
“our whole city is much bound to him.”

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar: You're getting married Thursday? That's really soon.	Friar's subtext: Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	<i>P's line.</i>

Asides: Say it like you mean it

Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.i.89-126 (Friar Laurence and Juliet) **

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not every line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

Performance: Be prepared to perform your scene to the class by saying your line summaries of the public meanings to each other in dialogue and then revealing your subtext to the audience as **asides**. Include blocking in your performance. You need to know when to say your line, so in your script you should note when other characters speak, though you don't need to write out their line summaries.

“Hold, then.”
to
“Farewell, dear father.”

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar: You're getting married Thursday? That's really soon.	Friar's subtext: Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	<i>P's line.</i>

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Asides: Say it like you mean it

Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.i.29-36 (Paris and Juliet) **

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not every line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

Performance: Be prepared to perform your scene to the class by saying your line summaries of the public meanings to each other in dialogue and then revealing your subtext to the audience as **asides**. Include blocking in your performance. You need to know when to say your line, so in your script you should note when other characters speak, though you don't need to write out their line summaries.

"Poor soul"
to
"it is not mine own."

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar: You're getting married Thursday? That's really soon.	Friar's subtext: Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	<i>P's line.</i>

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Concealed Knowledge and Subtext in Act IV of *Romeo and Juliet*

Scene Summary: IV.i.37-45 (Paris, Friar Laurence and Juliet) **

Directions: In your group, assign roles for each character. Together, write a summary *in your own words* for each set of lines a character speaks. This summary can be as short as one word or as long as two sentences, maximum.

What you need: Each group member must make a script from a piece of notebook paper. Draw a line down the middle of it. On the *left side*, write what your character's lines say literally—the public, revealed emotions meant for the other characters to understand. On the *right side*, write what the subtext, or implied meaning, of the lines is—the private, hidden meaning, not meant for the other characters to know, but known to the audience. Not every line has an implied meaning! You don't have to write a subtext for a line if there isn't one.

Performance: Be prepared to perform your scene to the class by saying your line summaries of the public meanings to each other in dialogue and then revealing your subtext to the audience as **asides**. Include blocking in your performance. You need to know when to say your line, so in your script you should note when other characters speak, though you don't need to write out their line summaries.

"Are you at leisure"
to
"past hope, past care, past help!"

Example: Friar's script

Summary Script (say to other character)	Subtext Script (say to audience about other character)
Friar: You're getting married Thursday? That's really soon.	Friar's subtext: Uh-oh. Plan backfired. I don't have very long to fix this Romeo-Juliet situation I got tangled up in.
<i>P's line.</i>	<i>P's line.</i>