

ROMEO ET JULIETTE FLS A2

1-Fiche activité : le théâtre FLS A

1-Lecture du prologue : en langue maternelle avec questions en français

[Romeo and Juliet: Entire Play \(mit.edu\)](#)

2- Acte 1-1 : texte en anglais et questions en français

3- Le début du film de B Lührman : avec sous titres +questions en français

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ACT I

PROLOGUE

Two households, both alike in dignity,
 In fair Verona, where we lay our scene,
 From ancient grudge break to new mutiny,
 Where civil blood makes civil hands unclean.
 From forth the fatal loins of these two foes
 A pair of star-cross'd lovers take their life;
 Whose misadventured piteous overthrows
 Do with their death bury their parents' strife.
 The fearful passage of their death-mark'd love,
 And the continuance of their parents' rage,
 Which, but their children's end, nought could remove,
 Is now the two hours' traffic of our stage;
 The which if you with patient ears attend,
 What here shall miss, our toil shall strive to mend.

[Romeo and Juliet: Entire Play \(mit.edu\)](#)

1-Où se passe l'histoire ?

2-Combien de familles sont dans cette histoire ?

3-Relève les mots qui prouvent que ces deux familles ne s'entendent pas/ne s'aiment pas

4-Retrouve les mots que tu as soulignés dans le texte en français

5-Surligne les mots qui montrent que c'est l'histoire de deux personnes qui s'aiment

6-Surligne les mots qui montrent qu'ils vont mourir.

CHOEUR

Deux familles, égales en noblesse,
 Dans la belle Vérone, où nous plaçons notre scène,
 Sont entraînées par d'anciennes rancunes à des rixes nouvelles
 Où le sang des citoyens souille les mains des citoyens.
 Des entrailles prédestinées de ces deux ennemies
 A pris naissance, sous des étoiles contraires, un couple d'amoureux
 Dont la ruine néfaste et lamentable
 Doit ensevelir dans leur tombe l'animosité de leurs parents.
 Les terribles péripéties de leur fatal amour
 Et les effets de la rage obstinée de ces familles,
 Que peut seule apaiser la mort de leurs enfants,
 Vont en deux heures être exposés sur notre scène.
 Si vous daignez nous écouter patiemment,
 Notre zèle s'efforcera de corriger notre insuffisance.

2-Acte 1 **SCENE I. Verona. A public place.**

Enter SAMPSON and GREGORY, of the house of Capulet, armed with swords and bucklers

SAMPSON

Gregory, o' my word, we'll not carry coals.

GREGORY

No, for then we should be colliers.

SAMPSON

I mean, an we be in choler, we'll draw.

GREGORY

Ay, while you live, draw your neck out o' the collar.

SAMPSON

I strike quickly, being moved.

GREGORY

But thou art not quickly moved to strike.

SAMPSON

A dog of the house of Montague moves me.

GREGORY

To move is to stir; and to be valiant is to stand:
therefore, if thou art moved, thou runn'st away.

SAMPSON

A dog of that house shall move me to stand: I will
take the wall of any man or maid of Montague's.

GREGORY

That shows thee a weak slave; for the weakest goes
to the wall.

SAMPSON

True; and therefore women, being the weaker vessels,
are ever thrust to the wall: therefore I will push
Montague's men from the wall, and thrust his maids
to the wall.

GREGORY

The quarrel is between our masters and us their men.

SAMPSON

'Tis all one, I will show myself a tyrant: when I
have fought with the men, I will be cruel with the
maids, and cut off their heads.

GREGORY

The heads of the maids?

SAMPSON

Ay, the heads of the maids, or their maidenheads;
take it in what sense thou wilt.

GREGORY

They must take it in sense that feel it.

SAMPSON

Me they shall feel while I am able to stand: and
'tis known I am a pretty piece of flesh.

GREGORY

'Tis well thou art not fish; if thou hadst, thou hadst been poor John. Draw thy tool! here comes two of the house of the Montagues.

SAMPSON

My naked weapon is out: quarrel, I will back thee.

GREGORY

How! turn thy back and run?

SAMPSON

Fear me not.

GREGORY

No, marry; I fear thee!

SAMPSON

Let us take the law of our sides; let them begin.

GREGORY

I will frown as I pass by, and let them take it as they list.

SAMPSON

Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it.

Enter ABRAHAM and BALTHASAR

ABRAHAM

Do you bite your thumb at us, sir?

SAMPSON

I do bite my thumb, sir.

ABRAHAM

Do you bite your thumb at us, sir?

SAMPSON

[Aside to GREGORY] Is the law of our side, if I say ay?

GREGORY

No.

SAMPSON

No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

GREGORY

Do you quarrel, sir?

ABRAHAM

Quarrel sir! no, sir.

SAMPSON

If you do, sir, I am for you: I serve as good a man as you.

ABRAHAM

No better.

SAMPSON

Well, sir.

GREGORY

Say 'better:' here comes one of my master's kinsmen.

SAMPSON

Yes, better, sir.

ABRAHAM

You lie.

SAMPSON

Draw, if you be men. Gregory, remember thy swashing blow.

They fight

Enter BENVOLIO

BENVOLIO

Part, fools!

Put up your swords; you know not what you do.

Beats down their swords

Enter TYBALT

TYBALT

What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

BENVOLIO

I do but keep the peace: put up thy sword,

Or manage it to part these men with me.

TYBALT

What, drawn, and talk of peace! I hate the word,

As I hate hell, all Montagues, and thee:

Have at thee, coward!

They fight

Enter, several of both houses, who join the fray; then enter Citizens, with clubs

First Citizen

Clubs, bills, and partisans! strike! beat them down!

Down with the Capulets! down with the Montagues!

[Romeo and Juliet: Entire Play \(mit.edu\)](http://mit.edu)

1-Surligne les phrases qui montrent que le début de la pièce est violent

2-Surligne en ☐ les armes qui sont évoquées ici.

Cherche leur traduction en français et note les mots nouveaux ici :

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3-Le film de Baz Luhrman Roméo + Juliette

1-L'histoire de Roméo et Juliette dans ce film se passe au XXème siècle. Que vois-tu qui le prouve ?

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2-Les deux familles sont différentes. Comment sont habillés les Capulet et les Montague ?

Les Capulet.....

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Les Montague

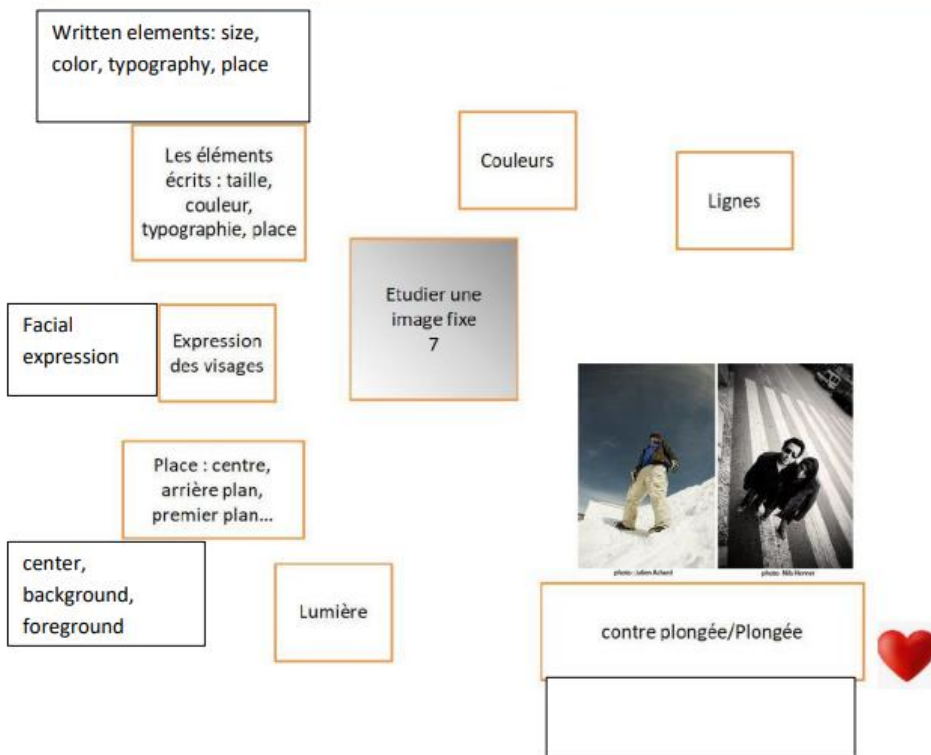
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3-Que font-ils ? Ils

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POUR ANALYSER UNE IMAGE





1-Quelle arme les personnages ont dans les mains ?
Ils.....

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2-Que ressent le personnage ?



Il.....

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Il.....

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3-Comment Tybalt est **mis en valeur** ?

1-Commence par souligner les outils qui semblent nécessaires (page 7)


2-Fais des phrases maintenant.

Il est mis en valeur parce que

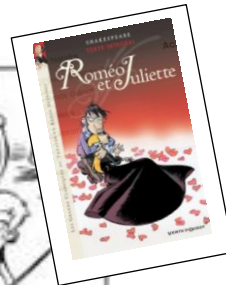
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- 1-Dans cette case, vers qui les lignes se dirigent ?
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 - 2-Comment on appelle ça ?

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 - 3-Entoure en la case dans laquelle on voit Benvolio surpris.
 - 4-Entoure en les cases qui ne sont pas rectangulaires (qui sont différentes des cases de la BD page 10)
 - 5-Surligne en les phrases exclamatives
- En les phrases interrogatives.

ACTE I, SCÈNE PREMIÈRE.



Quelle est la nature de ce document ?

LADY MONTAGUE

O, where is Romeo? saw you him to-day?
Right glad I am he was not at this fray.

BENVOLIO

Madam, an hour before the worshipp'd sun
Peer'd forth the golden window of the east,
A troubled mind drave me to walk abroad;
Where, underneath the grove of sycamore
That westward rooteth from the city's side,
So early walking did I see your son:
Towards him I made, but he was ware of me
And stole into the covert of the wood:
I, measuring his affections by my own,
That most are busied when they're most alone,
Pursued my humour not pursuing his,
And gladly shunn'd who gladly fled from me.

MONTAGUE

Many a morning hath he there been seen,
With tears augmenting the fresh morning dew.
Adding to clouds more clouds with his deep sighs;
But all so soon as the all-cheering sun
Should in the furthest east begin to draw
The shady curtains from Aurora's bed,
Away from the light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks far daylight out
And makes himself an artificial night:
Black and portentous must this humour prove,
Unless good counsel may the cause remove.

BENVOLIO

My noble uncle, do you know the cause?

MONTAGUE

I neither know it nor can learn of him.

BENVOLIO

Have you importuned him by any means?

MONTAGUE

Both by myself and many other friends:
But he, his own affections' counsellor,
Is to himself--I will not say how true--
But to himself so secret and so close,
So far from sounding and discovery,
As is the bud bit with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the sun.
Could we but learn from whence his sorrows grow.
We would as willingly give cure as know.

1--Qui est Monsieur Montague pour Benvolio ?

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2- Qui est Madame Montague pour Benvolio ?

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3- Qui est Benvolio pour Monsieur Montague ?

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4-Que ressent Roméo ?

Il est.....

5- « With tears augmenting the fresh
morning dew. »

Comment s'appelle cette figure de style ?

C'est

Que veut-on dire ?

On veut dire que Roméo..... beaucoup.

Revoir le vocabulaire de la
famille ? FLS

QR code

Enter ROMEO

BENVOLIO

See, where he comes: so please you, step aside;
I'll know his grievance, or be much denied.

MONTAGUE

I would thou wert so happy by thy stay,
To hear true shrift. Come, madam, let's away.

Exeunt MONTAGUE and LADY MONTAGUE

BENVOLIO

Good-morrow, cousin.

ROMEO

Is the day so young?

BENVOLIO

But new struck nine.

ROMEO

Ay me! sad hours seem long.
Was that my father that went hence so fast?

BENVOLIO

It was. What sadness lengthens Romeo's hours?

ROMEO

Not having that, which, having, makes them short.

BENVOLIO

In love?

ROMEO

Out--

BENVOLIO

Of love?

ROMEO

Out of her favour, where I am in love.

BENVOLIO

Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof!

ROMEO

Alas, that love, whose view is muffled still,
Should, without eyes, see pathways to his will!
Where shall we dine? O me! What fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why, then, O brawling love! O loving hate!
O any thing, of nothing first create!
O heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire,
sick health!
Still-waking sleep, that is not what it is!

6-Pourquoi Roméo est triste ?

Il est triste.....

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Le vocabulaire de la tristesse

FLS QR code

This love feel I, that feel no love in this.
Dost thou not laugh?

BENVOLIO

No, coz, I rather weep.

ROMEO

Good heart, at what?

BENVOLIO

At thy good heart's oppression.

ROMEO

Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it prest
With more of thine: this love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke raised with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;
Being vex'd a sea nourish'd with lovers' tears:
What is it else? a madness most discreet,
A choking gall and a preserving sweet.
Farewell, my coz.

BENVOLIO

Soft! I will go along;
An if you leave me so, you do me wrong.

ROMEO

Tut, I have lost myself; I am not here;
This is not Romeo, he's some other where.

BENVOLIO

Tell me in sadness, who is that you love.

ROMEO

What, shall I groan and tell thee?

BENVOLIO

Groan! why, no.
But sadly tell me who.

ROMEO

Bid a sick man in sadness make his will:
Ah, word ill urged to one that is so ill!
In sadness, cousin, I do love a woman.

BENVOLIO

I aim'd so near, when I supposed you loved.

ROMEO

A right good mark-man! And she's fair I love.

BENVOLIO

A right fair mark, fair coz, is soonest hit.

ROMEO

Well, in that hit you miss: she'll not be hit
With Cupid's arrow; she hath Dian's wit;
And, in strong proof of chastity well arm'd,
From love's weak childish bow she lives unharm'd.

She will not stay the siege of loving terms,
 Nor bide the encounter of assailing eyes,
 Nor ope her lap to saint-seducing gold:
 O, she is rich in beauty, only poor,
 That when she dies with beauty dies her store.

BENVOLIO

Then she hath sworn that she will still live chaste?

ROMEO

She hath, and in that sparing makes huge waste,
 For beauty starved with her severity
 Cuts beauty off from all posterity.
 She is too fair, too wise, wisely too fair,
 To merit bliss by making me despair:
 She hath forsworn to love, and in that vow
 Do I live dead that live to tell it now.

BENVOLIO

Be ruled by me, forget to think of her.

ROMEO

O, teach me how I should forget to think.

BENVOLIO

By giving liberty unto thine eyes;
 Examine other beauties.

ROMEO

'Tis the way
 To call hers exquisite, in question more:
 These happy masks that kiss fair ladies' brows
 Being black put us in mind they hide the fair;
 He that is stricken blind cannot forget
 The precious treasure of his eyesight lost:
 Show me a mistress that is passing fair,
 What doth her beauty serve, but as a note
 Where I may read who pass'd that passing fair?
 Farewell: thou canst not teach me to forget.

BENVOLIO

I'll pay that doctrine, or else die in debt.

Exeunt



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La version en manga est différente. Pourquoi ?

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SCENE II. A street.*Enter CAPULET, PARIS, and Servant***CAPULET**

But Montague is bound as well as I,
 In penalty alike; and 'tis not hard, I think,
 For men so old as we to keep the peace.

PARIS

Of honourable reckoning are you both;
 And pity 'tis you lived at odds so long.
 But now, my lord, what say you to my suit?

CAPULET

But saying o'er what I have said before:
 My child is yet a stranger in the world;
 She hath not seen the change of fourteen years,
 Let two more summers wither in their pride,
 Ere we may think her ripe to be a bride.

PARIS

Younger than she are happy mothers made.

CAPULET

And too soon marr'd are those so early made.
 The earth hath swallow'd all my hopes but she,
 She is the hopeful lady of my earth:
 But woo her, gentle Paris, get her heart,
 My will to her consent is but a part;
 An she agree, within her scope of choice
 Lies my consent and fair according voice.
 This night I hold an old accustom'd feast,
 Whereto I have invited many a guest,
 Such as I love; and you, among the store,
 One more, most welcome, makes my number more.
 At my poor house look to behold this night
 Earth-treading stars that make dark heaven light:
 Such comfort as do lusty young men feel
 When well-apparell'd April on the heel
 Of limping winter treads, even such delight
 Among fresh female buds shall you this night
 Inherit at my house; hear all, all see,
 And like her most whose merit most shall be:
 Which on more view, of many mine being one
 May stand in number, though in reckoning none,
 Come, go with me.

To Servant, giving a paper

1- Qui Juliette doit-elle épouser ?

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Acte I-scène 5

SCENE V. A hall in Capulet's house.

Musicians waiting. Enter Servingmen with napkins

ROMEO

[To a Servingman] What lady is that, which doth enrich the hand Of yonder knight?

Servant

I know not, sir.

ROMEO

O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night Like a rich jewel in an Ethiope's ear; Beauty too rich for use, for earth too dear! So shows a snowy dove trooping with crows, As yonder lady o'er her fellows shows. The measure done, I'll watch her place of stand, And, touching hers, make blessed my rude hand. Did my heart love till now? forswear it, sight! For I ne'er saw true beauty till this night.

TYBALT

This, by his voice, should be a Montague. Fetch me my rapier, boy. What dares the slave Come hither, cover'd with an antic face, To fleer and scorn at our solemnity? Now, by the stock and honour of my kin, To strike him dead, I hold it not a sin.

CAPULET

Why, how now, kinsman! wherefore storm you so?

TYBALT

Uncle, this is a Montague, our foe, A villain that is hither come in spite, To scorn at our solemnity this night.

CAPULET

Young Romeo is it?

TYBALT

'Tis he, that villain Romeo.

CAPULET

Content thee, gentle coz, let him alone; He bears him like a portly gentleman; And, to say truth, Verona brags of him To be a virtuous and well-govern'd youth: I would not for the wealth of all the town

1-Roméo voit Juliette.

Souligne les phrases qui montrent qu'il la trouve belle

2- Qui a remarqué que Roméo était présent ?

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Vocabulaire beauté

Champ lexical

Here in my house do him disparagement:
Therefore be patient, take no note of him:
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
And ill-beseeming semblance for a feast.

TYBALT

It fits, when such a villain is a guest:
I'll not endure him.

CAPULET

He shall be endured:
What, Goodman boy! I say, he shall: go to;
Am I the master here, or you? go to.
You'll not endure him! God shall mend my soul!
You'll make a mutiny among my guests!
You will set cock-a-hoop! you'll be the man!

TYBALT

Why, uncle, 'tis a shame.

CAPULET

Go to, go to;
You are a saucy boy: is't so, indeed?

[...]

ROMEO

[To JULIET] If I profane with my unworhiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

Ay, pilgrim, lips that they must use in prayer.

ROMEO

O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.

JULIET

Saints do not move, though grant for prayers' sake.

ROMEO

3-Surligne en ☐ les mots du **champ lexical** ♥ de la religion

Champ lexical : tous les mots qui appartiennent au même thème.

Exemple : stylo, cahier, livre, manuel : **champ lexical de l'école**

Then move not, while my prayer's effect I take.
Thus from my lips, by yours, my sin is purged.

JULIET

Then have my lips the sin that they have took.

ROMEO

Sin from thy lips? O trespass sweetly urged!
Give me my sin again.

JULIET

You kiss by the book.

Nurse

Madam, your mother craves a word with you.

ROMEO

What is her mother?

Nurse

Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise and virtuous
I nursed her daughter, that you talk'd withal;
I tell you, he that can lay hold of her
Shall have the chinks.

ROMEO

Is she a Capulet?
O dear account! my life is my foe's debt.

BENVOLIO

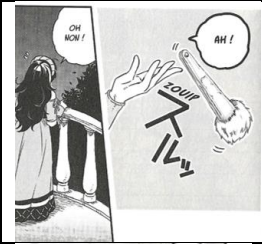
Away, begone; the sport is at the best.

ROMEO

Ay, so I fear; the more is my unrest.

1-Surligne la phrase qui montre
que Roméo sait que Juliette est
une Capulet.

4-Raconte ce que les personnages ont fait. Utilise le **passé composé**



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Evaluation



1-Comment est déguisé Tybalt ?

2-Comment sont déguisés Roméo et Juliette ?





3- Que ressent Roméo ?

4-Pourquoi ?

Eval Acte 2-scène 2

SCENE II. Capulet's orchard.

Enter ROMEO

ROMEO

He jests at scars that never felt a wound.

JULIET appears above at a window

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green

And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

JULIET

Ay me!

ROMEO

She speaks:

O, speak again, bright angel! for thou art

As glorious to this night, being o'er my head

As is a winged messenger of heaven

Unto the white-upturned wondering eyes

Of mortals that fall back to gaze on him

When he bestrides the lazy-pacing clouds

And sails upon the bosom of the air.



JULIET

O Romeo, Romeo! wherefore art thou Romeo?
 Deny thy father and refuse thy name;
 Or, if thou wilt not, be but sworn my love,
 And I'll no longer be a Capulet.

ROMEO

[Aside] Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;
 Thou art thyself, though not a Montague.
 What's Montague? it is nor hand, nor foot,
 Nor arm, nor face, nor any other part
 Belonging to a man. O, be some other name!
 What's in a name? that which we call a rose
 By any other name would smell as sweet;
 So Romeo would, were he not Romeo call'd,
 Retain that dear perfection which he owes
 Without that title. Romeo, doff thy name,
 And for that name which is no part of thee
 Take all myself.

ROMEO

I take thee at thy word:
 Call me but love, and I'll be new baptized;
 Henceforth I never will be Romeo.

JULIET

What man art thou that thus bescreen'd in night
 So stumblest on my counsel?

ROMEO

By a name
 I know not how to tell thee who I am:
 My name, dear saint, is hateful to myself,
 Because it is an enemy to thee;
 Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words
 Of that tongue's utterance, yet I know the sound:
 Art thou not Romeo and a Montague?

ROMEO

Neither, fair saint, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore?
 The orchard walls are high and hard to climb,
 And the place death, considering who thou art,
 If any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'er-perch these walls;
 For stony limits cannot hold love out,
 And what love can do that dares love attempt;
 Therefore thy kinsmen are no let to me.

JULIET

If they do see thee, they will murder thee.

ROMEO

Alack, there lies more peril in thine eye
 Than twenty of their swords: look thou but sweet,
 And I am proof against their enmity.

JULIET

I would not for the world they saw thee here.

ROMEO

I have night's cloak to hide me from their sight;
 And but thou love me, let them find me here:
 My life were better ended by their hate,
 Than death prorogued, wanting of thy love.

1-« O h ! Voilà mon amour»

a-Surligne en cette phrase dans le texte en anglais

b-Quel type de phrase est utilisé ?

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2-A quel moment les personnages commencent vraiment à dialoguer ? Mets une croix

3-Surligne en une didascalie

4-Quels vêtements pourrait porter Roméo ?

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Surligne en dans le texte la phrase qui t'a aidé

II-SCENE V. Capulet's orchard.

Enter JULIET

JULIET

The clock struck nine when I did send the nurse;
 In half an hour she promised to return.
 Perchance she cannot meet him: that's not so.
 O, she is lame! love's heralds should be thoughts,
 Which ten times faster glide than the sun's beams,
 Driving back shadows over louring hills:
 Therefore do nimble-pinion'd doves draw love,
 And therefore hath the wind-swift Cupid wings.
 Now is the sun upon the highmost hill
 Of this day's journey, and from nine till twelve
 Is three long hours, yet she is not come.
 Had she affections and warm youthful blood,
 She would be as swift in motion as a ball;
 My words would bandy her to my sweet love,
 And his to me:
 But old folks, many feign as they were dead;
 Unwieldy, slow, heavy and pale as lead.
 O God, she comes!

Enter Nurse and PETER

O honey nurse, what news?
 Hast thou met with him? Send thy man away.

Nurse

Peter, stay at the gate.

Exit PETER

JULIET

Now, good sweet nurse,--O Lord, why look'st thou sad?
 Though news be sad, yet tell them merrily;
 If good, thou shamest the music of sweet news
 By playing it to me with so sour a face.

Nurse

I am a-weary, give me leave awhile:
 Fie, how my bones ache! what a jaunt have I had!

JULIET

I would thou hadst my bones, and I thy news:
Nay, come, I pray thee, speak; good, good nurse, speak.

Nurse

Jesu, what haste? can you not stay awhile?
Do you not see that I am out of breath?

JULIET

How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? answer to that;
Say either, and I'll stay the circumstance:
Let me be satisfied, is't good or bad?

Nurse

Well, you have made a simple choice; you know not
how to choose a man: Romeo! no, not he; though his
face be better than any man's, yet his leg excels
all men's; and for a hand, and a foot, and a body,
though they be not to be talked on, yet they are
past compare: he is not the flower of courtesy,
but, I'll warrant him, as gentle as a lamb. Go thy
ways, wench; serve God. What, have you dined at home?

JULIET

No, no: but all this did I know before.
What says he of our marriage? what of that?

Nurse

Lord, how my head aches! what a head have I!
It beats as it would fall in twenty pieces.
My back o' t' other side,--O, my back, my back!
Beshrew your heart for sending me about,
To catch my death with jaunting up and down!

JULIET

I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?

Nurse

Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous,--Where is your mother?

JULIET

Where is my mother! why, she is within;
Where should she be? How oddly thou repliest!
'Your love says, like an honest gentleman,
Where is your mother?'

Nurse

O God's lady dear!
Are you so hot? marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward do your messages yourself.

JULIET

Here's such a coil! come, what says Romeo?

Nurse

Have you got leave to go to shrift to-day?

JULIET

I have.

Nurse

Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife:
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark:
I am the drudge and toil in your delight,
But you shall bear the burden soon at night.
Go; I'll to dinner: hie you to the cell.

JULIET

Hie to high fortune! Honest nurse, farewell.

Exeunt

III1 Eval étude film **insérer capture d'image**

1-Ce moment te fait penser à quel type de film ?

2-Comment ce moment du film est mis en valeur ?

Eval Manga pour Alex



1-Quelle est la nature de ce document ?

.....
.....

2-Combien de cases il y a ?

.....
.....




3- Que ressent le personnage ?

.....
.....

4-QU'est ce que Tybalt a fait ? (utilise le passé composé)


.....
.....
.....
.....



5-  Comment ça s'appelle ?

.....

.....

6-  Que ressent Roméo ?

.....

.....

7- Surligne en une phrase interrogative

8- Surligne en une phrase exclamative

9- Que ressent Tybalt ?

.....

.....

.....

Acte IIIscène 2 Capulet's orchard.

Enter JULIET

JULIET

Gallop apace, you fiery-footed steeds,
 Towards Phoebus' lodging: such a wagoner
 As Phaethon would whip you to the west,
 And bring in cloudy night immediately.
 Spread thy close curtain, love-performing night,
 That runaway's eyes may wink and Romeo
 Leap to these arms, untalk'd of and unseen.
 Lovers can see to do their amorous rites
 By their own beauties; or, if love be blind,
 It best agrees with night. Come, civil night,
 Thou sober-suited matron, all in black,
 And learn me how to lose a winning match,
 Play'd for a pair of stainless maidenhoods:
 Hood my unmann'd blood, bating in my cheeks,
 With thy black mantle; till strange love, grown bold,
 Think true love acted simple modesty.
 Come, night; come, Romeo; come, thou day in night;
 For thou wilt lie upon the wings of night
 Whiter than new snow on a raven's back.
 Come, gentle night, come, loving, black-brow'd night,
 Give me my Romeo; and, when he shall die,
 Take him and cut him out in little stars,
 And he will make the face of heaven so fine
 That all the world will be in love with night
 And pay no worship to the garish sun.
 O, I have bought the mansion of a love,
 But not possess'd it, and, though I am sold,
 Not yet enjoy'd: so tedious is this day
 As is the night before some festival
 To an impatient child that hath new robes
 And may not wear them. O, here comes my nurse,
 And she brings news; and every tongue that speaks
 But Romeo's name speaks heavenly eloquence.

Enter Nurse, with cords

Now, nurse, what news? What hast thou there? the cords
 That Romeo bid thee fetch?

Nurse

Ay, ay, the cords.

Throws them down

JULIET

Ay me! what news? why dost thou wring thy hands?

Nurse

Ah, well-a-day! he's dead, he's dead, he's dead!

We are undone, lady, we are undone!

Alack the day! he's gone, he's kill'd, he's dead!

JULIET

Can heaven be so envious?

Nurse

Romeo can,

Though heaven cannot: O Romeo, Romeo!

Who ever would have thought it? Romeo!

JULIET

What devil art thou, that dost torment me thus?

This torture should be roar'd in dismal hell.

Hath Romeo slain himself? say thou but 'I,'

And that bare vowel 'I' shall poison more

Than the death-darting eye of cockatrice:

I am not I, if there be such an I;

Or those eyes shut, that make thee answer 'I.'

If he be slain, say 'I'; or if not, no:

Brief sounds determine of my weal or woe.

Nurse

I saw the wound, I saw it with mine eyes,--

God save the mark!--here on his manly breast:

A piteous corse, a bloody piteous corse;

Pale, pale as ashes, all bedaub'd in blood,

All in gore-blood; I swounded at the sight.

JULIET

O, break, my heart! poor bankrupt, break at once!

To prison, eyes, ne'er look on liberty!

Vile earth, to earth resign; end motion here;

And thou and Romeo press one heavy bier!

Nurse

O Tybalt, Tybalt, the best friend I had!

O courteous Tybalt! honest gentleman!

That ever I should live to see thee dead!

JULIET

What storm is this that blows so contrary?

Is Romeo slaughter'd, and is Tybalt dead?

My dear-loved cousin, and my dearer lord?

Then, dreadful trumpet, sound the general doom!

For who is living, if those two are gone?

Nurse

Tybalt is gone, and Romeo banished;
Romeo that kill'd him, he is banished.

JULIET

O God! did Romeo's hand shed Tybalt's blood?

Nurse

It did, it did; alas the day, it did!

JULIET

O serpent heart, hid with a flowering face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravening lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain!
O nature, what hadst thou to do in hell,
When thou didst bower the spirit of a fiend
In moral paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O that deceit should dwell
In such a gorgeous palace!

Nurse

There's no trust,
No faith, no honesty in men; all perjured,
All forsworn, all naught, all dissemblers.
Ah, where's my man? give me some aqua vitae:
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!

JULIET

Blister'd be thy tongue
For such a wish! he was not born to shame:
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.
O, what a beast was I to chide at him!

Nurse

Will you speak well of him that kill'd your cousin?

JULIET

Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?
But, wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,

Which you, mistaking, offer up to joy.
 My husband lives, that Tybalt would have slain;
 And Tybalt's dead, that would have slain my husband:
 All this is comfort; wherefore weep I then?
 Some word there was, worsen than Tybalt's death,
 That murder'd me: I would forget it fain;
 But, O, it presses to my memory,
 Like damned guilty deeds to sinners' minds:
 'Tybalt is dead, and Romeo--banished';
 That 'banished,' that one word 'banished,'
 Hath slain ten thousand Tybalts. Tybalt's death
 Was woe enough, if it had ended there:
 Or, if sour woe delights in fellowship
 And needly will be rank'd with other griefs,
 Why follow'd not, when she said 'Tybalt's dead,'
 Thy father, or thy mother, nay, or both,
 Which modern lamentations might have moved?
 But with a rear-ward following Tybalt's death,
 'Romeo is banished,' to speak that word,
 Is father, mother, Tybalt, Romeo, Juliet,
 All slain, all dead. 'Romeo is banished!'
 There is no end, no limit, measure, bound,
 In that word's death; no words can that woe sound.
 Where is my father, and my mother, nurse?

Nurse

Weeping and wailing over Tybalt's corse:
 Will you go to them? I will bring you thither.

JULIET

Wash they his wounds with tears: mine shall be spent,
 When theirs are dry, for Romeo's banishment.
 Take up those cords: poor ropes, you are beguiled,
 Both you and I; for Romeo is exiled:
 He made you for a highway to my bed;
 But I, a maid, die maiden-widowed.
 Come, cords, come, nurse; I'll to my wedding-bed;
 And death, not Romeo, take my maidenhead!

Nurse

Hie to your chamber: I'll find Romeo
 To comfort you: I wot well where he is.
 Hark ye, your Romeo will be here at night:
 I'll to him; he is hid at Laurence' cell.

JULIET

O, find him! give this ring to my true knight,
 And bid him come to take his last farewell.

Exeunt

1-Dans cette scène il y a un
malentendu : un quiproquo ♥.

Explique ce que pense Juliette au
 début.

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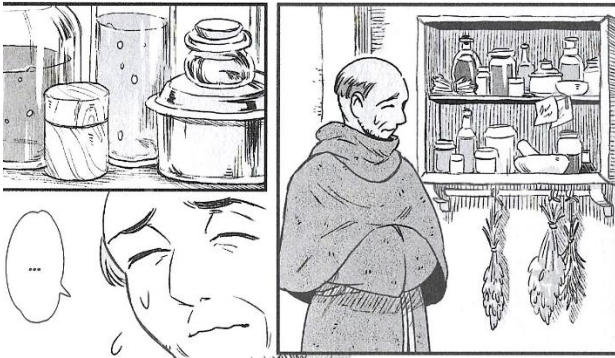
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2-Surligne le moment où il n'y a plus
 de malentendu

Un malentendu / un quiproquo
 misunderstanding

Lire ACTE 4 scène 1 : le plan de frère Laurence : voir si manga ok

Roméo est à Mantou. Juliette doit se marier avec Pâris. Elle va demander de l'aide à Laurence, un prêtre.



1-Qu'est ce que le prêtre sait fabriquer ?

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6-Qu'est ce qui s'est passé ? Utilise du passé composé

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7-Est-ce que Juliette a apprécié le goût ?

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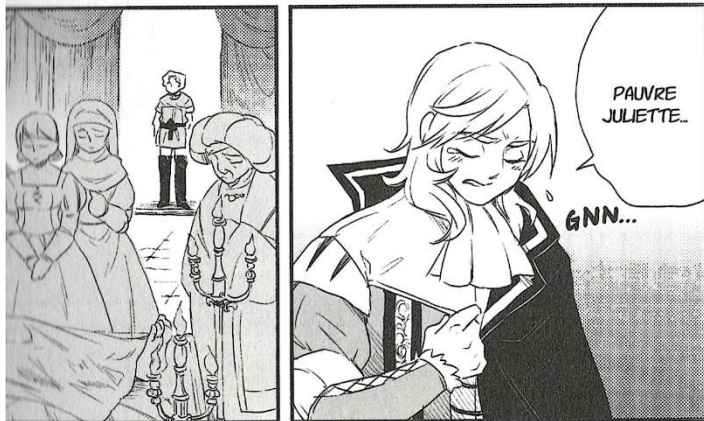
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8-Cite la phrase qui t'a permis de répondre

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.....



9-Pourquoi Juliette est-elle allongée ?

10-Que ressentent les personnages ?

11-A quoi le vois-tu ?

Evaluation Groupe 1

Séquence 1

1-Quelles différences relèves-tu quand Roméo est dans l'église ?

Outils que je peux sélectionner	Je rédige : Je remarque/je vois que	Je comprends donc que
Lumière <input type="checkbox"/> Couleur <input type="checkbox"/> 1 ^{er} plan <input type="checkbox"/> Centre <input type="checkbox"/> Expression visage/attitude <input type="checkbox"/> Lignes <input type="checkbox"/> Sons <input type="checkbox"/>	Quand Roméo est dans l'église.....	



2- Quelles remarques peux-tu faire concernant ce plan de Roméo ?

Outils que je peux sélectionner	Je rédige : Je remarque/je vois que	Je comprends donc que
Lumière <input type="checkbox"/> Couleur <input type="checkbox"/> 1 ^{er} plan <input type="checkbox"/> Centre <input type="checkbox"/> Expression visage/attitude <input type="checkbox"/> Lignes <input type="checkbox"/> Sons <input type="checkbox"/>		

Séquence 2 : Roméo ouvre la porte et se dirige vers la nef



3-Quelles remarques peux-tu faire concernant ce plan ?

Outils que je peux sélectionner	Je rédige : Je remarque/je vois que	Je comprends donc que
Lumière <input type="checkbox"/> Couleur <input type="checkbox"/> 1 ^{er} plan <input type="checkbox"/> Centre <input type="checkbox"/> Expression visage/attitude <input type="checkbox"/> Lignes <input type="checkbox"/> Sons <input type="checkbox"/>	On voit ...	

4-Quelles remarques peux-tu faire concernant la musique ?

Séquence 3 : Roméo près de Juliette



5-Quelles remarques peux-tu faire concernant ce plan

Outils que je peux sélectionner	Je rédige : Je remarque/je vois que	Je comprends donc que
Lumière <input type="checkbox"/> Couleur <input type="checkbox"/> 1 ^{er} plan <input type="checkbox"/> Centre <input type="checkbox"/> Expression visage/attitude <input type="checkbox"/> Lignes <input type="checkbox"/> Sons <input type="checkbox"/>	On voit	



6-

Quelles remarques peux-tu faire concernant ce plan ?



7-

Quelles remarques peux-tu faire concernant ce plan ?

6-

7-

Corrigé

1-Dans l'église règne le silence, les coups de feu, hurlement et bruits de l'hélicoptère ne s'entendent pas. Roméo est plus calme. On comprend qu'il va se passer quelque chose de « différent » dans cet endroit

2-Romeo est vu en gros plan, l'arrière-plan est sombre et la lumière est sur lui : on le met en valeur

4-La musique est triste elle le son augmente progressivement, cela crée du suspens et insiste sur la gravité du moment

5-Juliette est vue en plongée, elle est au centre de l'image. Le blanc domine et symbolise sa pureté. L'arme est mise en valeur car elle est posée sur un coussin blanc. La mort est liée à leur amour.

6-Les yeux ouverts de Juliette sont filmés en gros plan : on met ainsi en valeur son réveil et le caractère tragique de la scène : contrairement à ce que Roméo pense, elle est vivante !

7-Le couple est vu en plongée : ils sont au centre d'une croix formée par les bougies.

La tragédie

Tragedy

[Kids Encyclopedia Facts](#)

In [theatre](#), a **tragedy** is a [play](#) that ends badly for the hero or heroine or others. A tragedy is usually about a person who has many good qualities, but has one poor quality (called a "tragic flaw") that causes trouble for him, and may cause him, or his family or friends, to be in trouble.

Often in a tragedy, there is one thing that the hero does not want to happen and tries to prevent, but no matter what he does, it makes this thing more and more sure to happen. Tragedies originated in [Ancient Greek theatre](#), where they were performed at religious festivals. The three most famous Greek tragedy writers were [Aeschylus](#), [Sophocles](#) and [Euripides](#). Other famous writers include [Shakespeare](#) and [Jean Racine](#). Sometimes the word **tragedy** is also used to mean something with a bad outcome in real life.

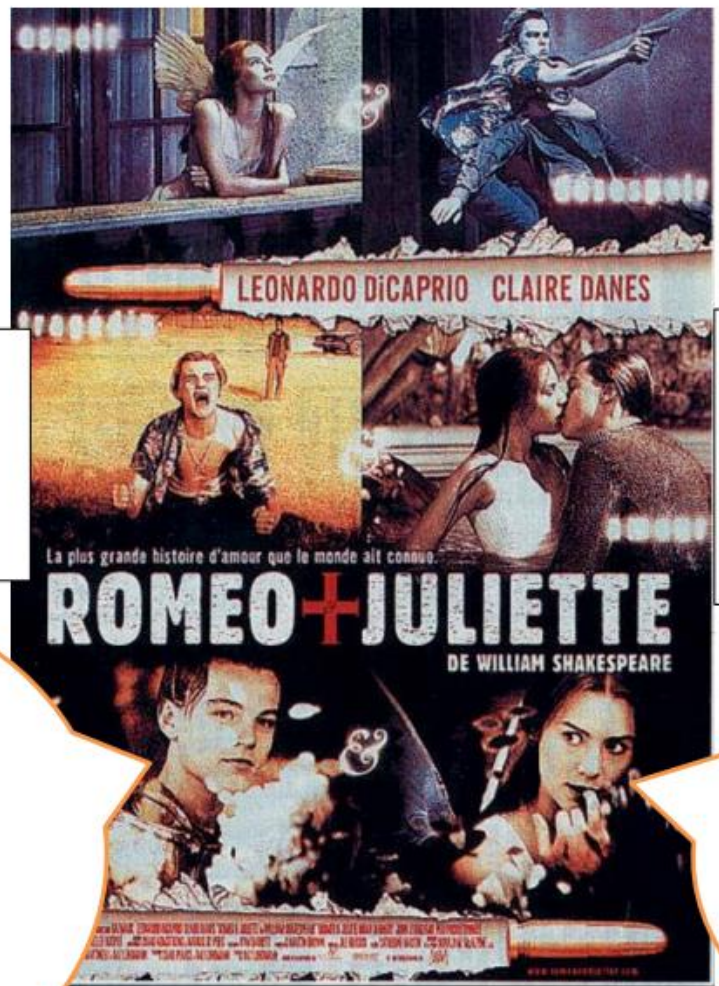
[Tragedy Facts for Kids \(kiddle.co\)](#)

Pense à noter les mots nouveaux dans l'ABCD book !

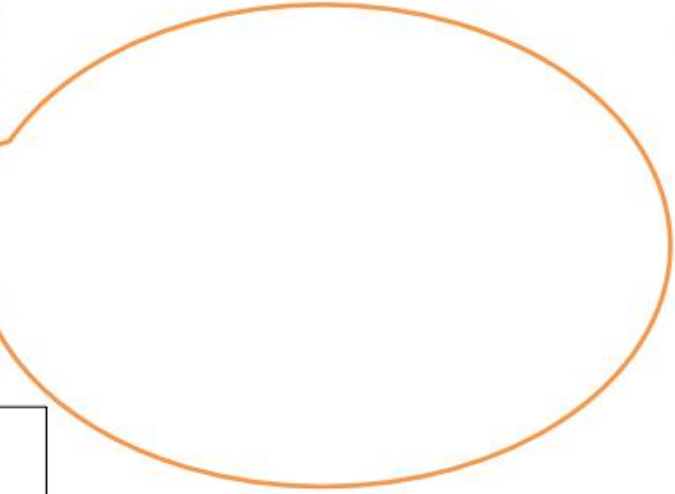
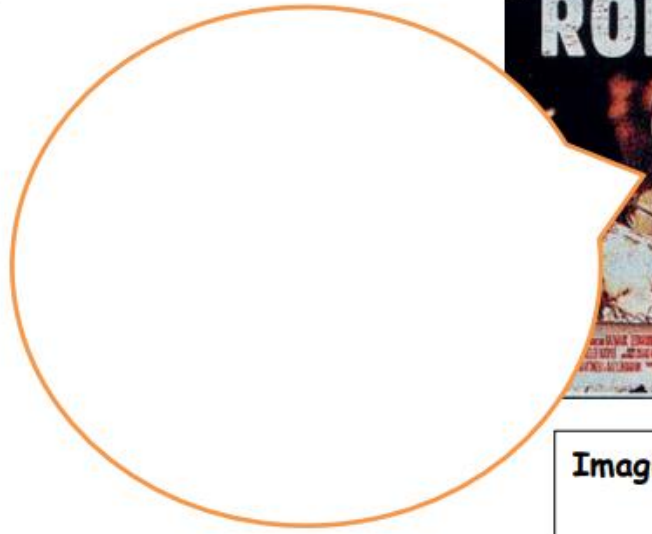
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3-Etude des affiches du film. Décris ce que tu vois : 2 phrases pour chaque image !

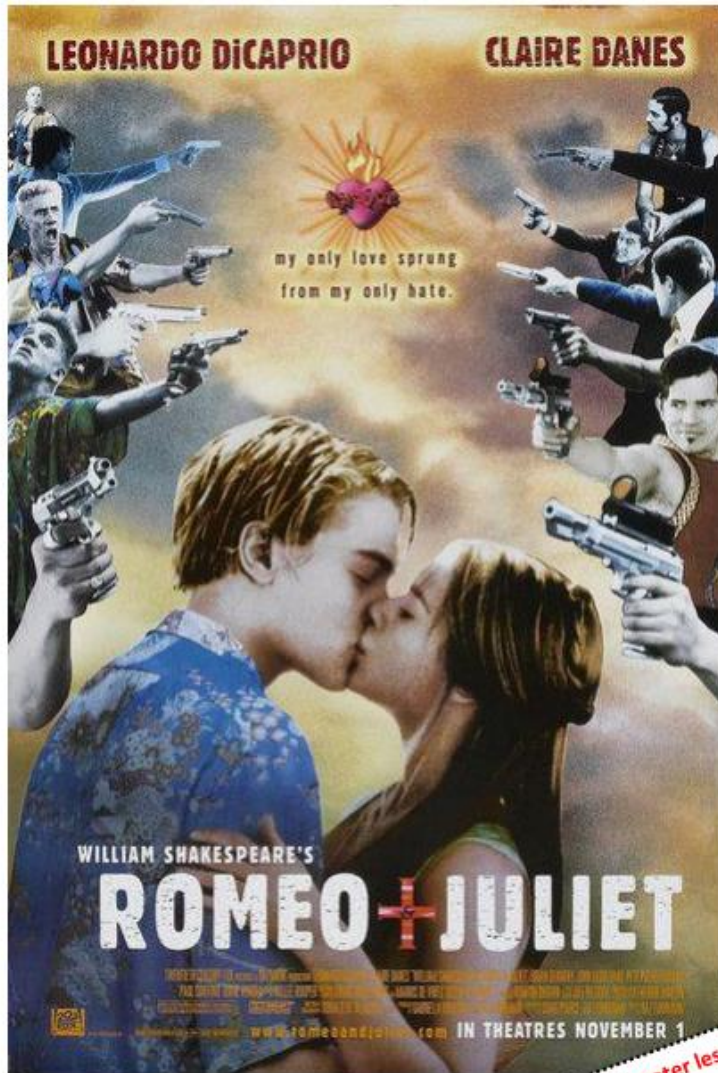
Elle



Il



Imagine ce que disent les personnages



Fais des phrases pour répondre

1-Comment Roméo et Juliette sont mis en valeur ?

2-Quelles remarques peux-tu faire sur les couleurs ?








3- Quelles remarques peux-tu faire sur les lignes ?

4- Quelles remarques peux-tu faire sur les lignes ?

Pense à noter les
mots nouveaux
dans l'ABCD
book !

4-Remets dans l'ordre les tableaux suivants et fais une (ou deux !) phrase(s) qui décrit ce qui se passe.

7

 <p>Eugène Delacroix 1855.</p>	 <p>F Dicksee 1884</p>	 <p>Pietro Roi1882</p>	
 <p>Leighton, 1856</p>	 <p>Leighton, Frederic 1856</p>	 <p>Francesco Hayez - 1830</p>	<p>A toi de dessiner un autre passage !</p>

Javotte - Eh bien, pas trop tôt! N'oublie pas le raccommodage et n'oublie pas de prendre le linge qui est dans la buanderie. Et tâche de ne pas lambiner.

Cendrillon - Oui, Javotte. *(Elle fait ses tâches, lave le plancher. On cogne à la porte. Cendrillon va ouvrir).* Oui, qu'est-ce que c'est ? Un message urgent de sa majesté? Merci. *(À elle-même)* Je me demande ce que c'est. Je vais aller le porter tout de suite à mes demi-sœurs. *(Elle se rend près de ses sœurs.)* Une lettre vient d'arriver du palais.

Mots à placer

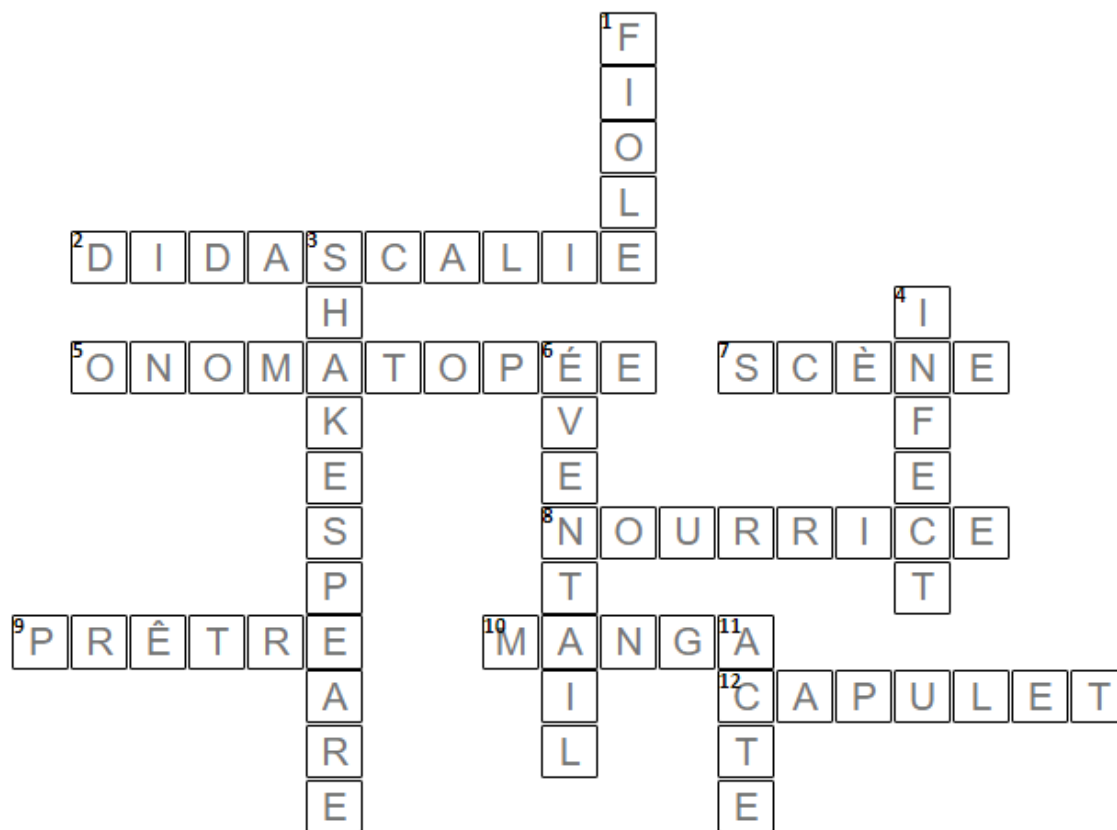
- *Le nom du personnage
- *Une réplique
- *une didascalie : on écrit entre parenthèse ou en italique ce que le comédien doit faire



Roméo et Juliette sont au bal. Tu vas imaginer leur dialogue. Tu vas écrire une scène de théâtre. Tu vas commencer par décrire le costume de Roméo dans une didascalie.(tu peux imaginer un autre costume que celui de l'image)

Romeo and Juliet are at the ball. You will imagine their dialogue. You will write a theatre scene. You will begin by describing the costume of Romeo in a didascalie. (you can imagine another costume than the one in the picture)

Pense à noter les
mots nouveaux
dans l'ABCD
book !

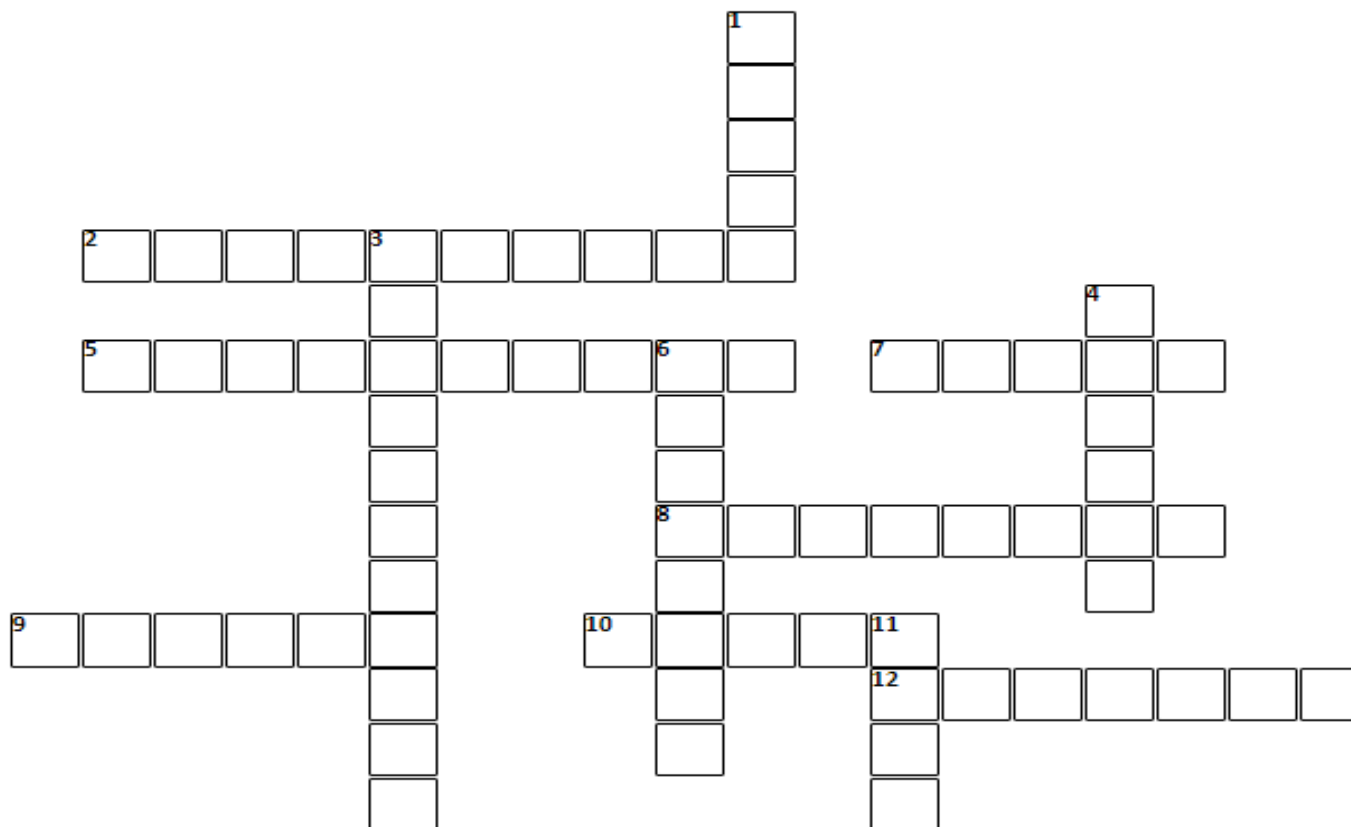


Horizontal

- 2 Au théâtre, une phrase destinée aux acteurs, à la mise en scène : (Elle sourit)
- 5 "Bim" "Bang" : mots qui évoquent des sons dans les BD
- 7 Il y en a plusieurs dans les actes
- 8 Femme qui s'occupe d'un enfant
- 9 Un homme d'église
- 10 Bande dessinée japonaise
- 12 Nom de famille de Juliette

Vertical

- 1 petite bouteille
- 3 Il a écrit Roméo et Juliette
- 4 Qui a mauvais goût : C'est i....
- 6 On l'utilise pour se rafraîchir
- 11 Il y en a 5 dans la pièce de Roméo et Juliette



Horizontal

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Cécile Osouf CASNAV 79

