

Shakespeare Series

Romeo and Juliet



teacher resource

Romeo and Juliet

William Shakespeare

Curriculum Unit

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About the Cover

The balcony scene in act 2 provides a delightful combination of romance and comedy, and light imagery dominates the star-crossed young lovers' perceptions of each other.

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Introduction

Romeo and Juliet has the power to create magic in the high school classroom, especially with freshmen and sophomores, who are about the same age as the play's protagonists. In this, perhaps the most popular of his plays, William Shakespeare presents a timeless topic: young lovers from opposite sides of a long-standing feud. The basic story was not original with Shakespeare, but he recast it in a tightly compressed time frame and created poetry ranging from flamboyant to quietly subdued. The play surfaces issues of paramount importance to many young people. Romeo learns the difference between infatuation and love; Juliet demonstrates a rapid leap from childhood to womanhood; things escalate out of control in the interactions of young men from rival factions; trusted mentors prove to be quite fallible.

Amazingly, four centuries after his death, Shakespeare is still at the center of controversy. Some critics tend to dismiss *Romeo and Juliet* as the nice try of an immature writer. Others see artistry at work. The chief critical issue centers on the nature of tragedy. Some critics see the play as faulty because the disaster results not from the Aristotelian concept of a tragic flaw, but from a set of unfortunate circumstances. Others see the tragic conclusion as a result of Romeo and Juliet's impetuosity, as well as their helplessness in the rush of events. Still other critics contend that tragedy can take place even when the protagonist has absolutely no control over events.

The first two acts plunge us into what looks like the world of Shakespearean comedy. We see Romeo in a melodramatic state of infatuation with a girl named Rosaline; young men engage in verbal sparring, replete with sexual innuendo; revelers mask and gather for a party; the balcony scene brings young lovers together in a blend of humor and romance. Everything changes at the beginning of act 3 with the street fight that leads to the deaths of Mercutio and Tybalt. The characters' tendencies toward impetuosity and haste spiral out of control, leading to the suicides of the two young lovers.

Franco Zeffirelli's 1968 film version captures much of the magic of the play and helps to put students at ease with the cadences of Shakespeare's language. The 1996 movie is fraught with anachronisms, but students tend to enjoy its contemporary touches.

Teacher Notes

The Center for Learning's Shakespeare series is based on some core beliefs about both Shakespeare and education. William Shakespeare was not an elitist; he wrote for a broad audience that ranged from the groundlings standing around the stage to the wealthier classes sitting in the balconies. His plays are well suited to twenty-first century classrooms. *Romeo and Juliet*, like other great works of literature, is sometimes demanding, but also rewarding. Its universal situations, themes, and characters give it a timeless appeal; its mesmerizing imagery and poetry weave a web of magic.

Lessons in the Shakespeare series interface with national and state standards that challenge students to read and understand a wide variety of texts, including classic works, and to derive from those texts insight into life and human nature. Procedures engage students in a variety of learning strategies and draw on personal experiences as a means of understanding Shakespeare's plays. Students examine language structures as well as literal and figurative expressions, and procedures lead students to research using a variety of sources. The units emphasize students' responsible and informed participation in the classroom learning community.

This curriculum unit focuses on several student-centered objectives and approaches the play in a step-by-step manner. Activities include all levels of learning, from basic understanding to in-depth analysis to creation and evaluation. First and foremost, lessons aim to involve students in the process of reading and understanding *Romeo and Juliet* as a literary and dramatic work of art. Handouts enable students to put together a comprehensive study of plot, character, imagery, themes, and structure; they also help students to transcend the hurdle of Shakespeare's language. While the concentration is primarily on the play itself, students also become acquainted with Elizabethan concepts and dramatic conventions.

As with most plays, you will find it helpful to have students read aloud or role-play many of the scenes. You may also want to acquire a professional recording of *Romeo and Juliet* for use during scenes with lengthy passages that may make student readers uncomfortable. With advanced placement and honors students, it is useful to assign homework reading prior to the in-class work; this will help to refine their ability to read Shakespeare and to crystallize their understanding of what is happening in the play. The schedule for readings is as follows:

Lesson 1	Prologue
Lesson 2	Act 1, scenes 1 and 2
Lesson 3	Act 1, scenes 3 and 4
Lesson 4	Act 1, scene 5

Lesson 5	Act 2, scenes 1 and 2
Lesson 6	Act 2, scenes 3 to 6
Lesson 7	Act 3, scene 1
Lesson 8	Act 3, scenes 2 and 3
Lesson 9	Act 3, scene 5
Lesson 10	Act 4
Lessons 11	Act 5
Lessons 12–14	The entire play

The play is intended to be not only a page experience, but also a stage experience. A variety of film adaptations have been attempted; Lesson 14 includes materials to deal with both the lovely 1968 film directed by Franco Zeffirelli and the quirkier but nonetheless entertaining 1996 movie adaptation. In addition, you may be lucky enough to have an actual stage performance in your area. Students usually enjoy seeing the play and often have a lot of fun creating their own videos of various scenes.

The supplementary materials at the end of the unit include writing topics, follow-up projects, a quiz for the first act, and an objective test on the play as a whole. If you are not assigning a culminating essay, you may want to enhance the test with one or more essay questions adapted from the list of writing topics. An annotated bibliography and a chart showing parallels among several Shakespearean tragedies are also provided.

Answers to handouts will vary unless otherwise indicated. Students may need additional paper to complete some handouts.

Lesson 1

Getting Started with *Romeo and Juliet*

Objectives

- To understand the prologue to *Romeo and Juliet*
- To become acquainted with the Elizabethan theater

Notes to the Teacher

A top priority in teaching high school students a Shakespearean play is making them comfortable with the task at hand. This lesson introduces students to William Shakespeare's *Romeo and Juliet* in several steps. **Handout 1** presents several dominant motifs in the play: feud, young love, and astrology. All three topics can spark lively discussion prior to looking at the play itself. Students learn basic literary terms and use **Handout 3** to examine the prologue before the first act. Finally, they experience an introduction to characteristics of Shakespeare's theater.

In Shakespeare's day, as in our own, people tended to have mixed feelings about astrology. The zodiac is based on the idea that character is determined by positions of sun, moon, and stars at the time of birth. Based on natural cycles and rhythms of the universe, astrology holds that there is a definite order in the ways things are. It sees events as not accidental, but predictable. Some people see astrology as mere superstition; others see it as part of the mystery of the universe. Regardless, it has fascinated people since ancient times, and the opening prologue asserts that Romeo and Juliet are "star-crossed lovers."

Although Copernicus published his theory of planetary order in 1543, most Elizabethans still considered the earth as the immovable center of the universe, with sun and planets revolving in seven concentric circles around it. An eighth circle held the fixed stars. The ninth was the primum mobile, the unmoved mover, which ordered the rotation of the other heavenly bodies and symbolized the power of a God who held all things in balance and harmony.

As the plot of *Romeo and Juliet* develops, we see that Shakespeare emphasizes hasty human decisions rather than fate as the cause of the tragedy that befalls Romeo and Juliet. Sun, moon, and stars become sources for images that light up the whole play.

In this lesson, students participate in an open-ended discussion of three motifs in the play: feuds, love, and astrology. Students then review basic literary terms and examine the prologue to act 1. The lesson concludes with

a consideration of the conventions of Shakespeare's theater; you will need to display a large drawing or color picture of the Globe Theater. Useful images are available at many Web sites.

Procedure

1. Distribute **Handout 1**, and have students work in small groups to complete it. Follow with whole class discussion.

Suggested Responses

- Long-standing rivalries can be relatively lighthearted, such as those between traditional sports rivals. They can also be much more serious, such as those with ethnic, religious, or political bases. The origins are often obscured in the mist of the past; people who cross the boundaries may encounter problems; there are no easy solutions.
 - Infatuation is blind and usually somewhat ignorant; love has clearer eyes. When young people fall in love, they sometimes seem to lose interest in people and activities once important to them.
 - For many people, the daily horoscope is a source of entertainment. Others are more passionately interested in or opposed to the zodiac. Traditionally, if something is referred to as "not in the stars," it is simply not meant to be.
2. Distribute **Handout 2**, and review the literary terms with students. Explain that they will find the terminology useful in discussing many works of literature, including *Romeo and Juliet*.
 3. Explain that Shakespeare begins *Romeo and Juliet* with a prologue or introduction. Point out that prologues are rare in Shakespeare's plays but common among other dramas of the period. Distribute **Handout 3**, and read the prologue aloud or have students listen to a recording. Then ask students to answer the questions.

Suggested Responses

1. The setting is Verona, which is in Italy.
2. The families engage in continual feuding.
3. The lovers are doomed to die by fate or forces of the universe.
4. They kill themselves as a result of both fate ("death marked love") and the feud ("parents' rage").
5. The play, of two hours' duration, deals with the feud, the deaths of the lovers, and the impact of those deaths on the two families.
6. The chorus asks the audience to listen patiently. Elizabethan audiences were known to be restless and rowdy if they were not pleased with the play they were watching.

7. Shakespeare uses the sonnet form which consists of fourteen lines of iambic pentameter; the rhyme scheme is a b a b c d c d e f e f g g. This sonnet is divided into three quatrains and a closing couplet.
 8. Depending on the background of the students, answers might include the end rhymes, alliteration (“from forth the fatal loins of these two foes”), and imagery (“traffic of our stage”).
4. Ask students how many of them have ever attended a live stage performance, and conduct a general discussion of experiences. Point out that theaters during Shakespeare’s time would necessarily have been rather different from the ones we know today. Electricity and battery power are so much a part of our daily life that it is hard to imagine how anyone ever got along without them.
 5. Show students a picture of the Globe Theater, and use it as the basis to comment on the nature of Elizabethan theater. Explain that theaters were designed somewhat like inns of the period. Point out the pit around the stage and the balconies. Emphasize that the theater was open-air; performances were held during daylight and required reasonably good weather. By law, women were not allowed to perform on stage; female roles were played by boys and young men.

Before Reading *Romeo and Juliet*

Directions: William Shakespeare wrote this play a long time ago, but it includes some concerns that are as relevant today as they were then. Jot down your responses to the following questions.

Long-Standing Rivalry

1. All of the actions in the play center on a feud between two families—the Capulets and the Montagues. Think of some long-standing rivalries in today’s world. Remember that rivalries can range from relatively lighthearted to deadly serious.
2. Pick one of those rivalries, and explain when and why it started.
3. How does the rivalry affect the daily lives of the people involved?
4. What happens if two people from opposite sides become friends or fall in love?
5. What would it take to resolve the rivalry?

Young Love

6. What do you see as the difference between love and infatuation?

7. When young men and women fall in love, do their personalities change? Explain.

Astrology

8. Why do people read horoscopes?

9. What does it mean to be star-crossed or to say that something is not in the stars?

A Glossary of Literary Terms

Directions: Review the definitions of the following literary terms, which will be useful in your study of *Romeo and Juliet*.

Act—a main division of a drama (Shakespeare’s plays consist of five acts subdivided into scenes.)

Alliteration—the repetition of the same initial consonant sound in two or more consecutive or closely associated words (Example: “Now old desire doth in his deathbed lie.”)

Allusion—a reference to a literary or historical person or event to explain a present situation (Example: “She’ll not be hit / With Cupid’s arrow.”)

Aside—a brief remark made by a character and which is meant to be heard by the audience or by one other character, but not by other characters

Atmosphere—the mood established by events, places, or situations

Comic relief—a humorous scene or speech in a serious drama which is meant to provide relief from emotional intensity and, by contrast, to heighten the seriousness of the story

Foreshadowing—a hint of what is to come, often used to keep the audience in a state of expectancy

Imagery—words or phrases that appeal to the senses (Figurative language may use images, but not all images are figures of speech.)

Irony—a contrast between what is and what appears to be; types include verbal, in which a character says one thing and means another, and dramatic, in which the audience knows what the characters do not

Metaphor—a figure of speech that implies or states a comparison between two unlike things which are similar in some way, does not use *like* or *as* (Example: “It is the east, and Juliet is the sun!”)

Oxymoron—a combination of two contradictory terms for the sake of emphasis (Example: “A damned saint, an honorable villain.”)

Personification—a figure of speech in which human qualities are attributed to inanimate objects, animals, or ideas (Example: “Jocund day / Stands tiptoe on the misty mountain tops.”)

Rhetoric—the art of persuasion; may include such devices as parallel structure, antithesis, repetition, and paradox

Scene—a small unit of an act in a play in which there is no shift of locale or time

Simile—a figure of speech that states a comparison between two essentially unlike things; usually phrased with *like* or *as* (Example: “She hangs upon the cheek of night / Like a rich jewel in an Ethiop’s ear.”)

Soliloquy—a speech given by a character alone on the stage to let the audience know what the character is thinking and feeling

Tragedy—a type of drama of human conflict which ends in defeat and suffering (Often the main character, usually dignified and noble, has a tragic flaw, such as weakness of character or wrong judgment, which leads to his or her destruction. Sometimes the conflict is with forces beyond the control of the character, such as fate or evil in the world.)

The Prologue

Directions: Shakespeare begins *Romeo and Juliet* with a prologue consisting of fourteen lines. Read it carefully, and answer the questions that follow.

Chorus:

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 misadventur'd piteous overthrows
Doth 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.

1. What is the place setting of the play?

2. What is the relationship between the two households?

3. What does Shakespeare mean by “star-cross’d lovers”?

4. What happens to the lovers?

5. What is the subject matter for this play?

6. What does the chorus ask of the audience in the last two lines? Why?

7. How many lines are there? What is the name of the poetic form which Shakespeare uses for the prologue? Mark the rhyming pattern.

8. Underline examples of poetic language.

Lesson 2

On the Streets in Verona

Objective

- To understand the events and characters presented in act 1, scenes 1 and 2

Notes to the Teacher

The first two scenes emphasize the streets of Verona, often disrupted by the long-standing conflict between the Montague and Capulet families. Although we hear the prince proclaim capital punishment for the next person to disturb the peace, the atmosphere is decidedly comedic. The opening conversation between Sampson and Gregory is full of bawdy innuendo; Romeo's behavior and language reveal him as a lovesick fool; the encounter of Romeo and Benvolio with Capulet's illiterate servant is amusing. The decision to attend the enemy's party seems more a prank than a gesture of war.

Love is definitely in the air. Romeo pines away for the lovely but unattainable Rosaline; Paris wishes to marry Juliet, who has not yet appeared on the stage. Benvolio wants Romeo to find a new and more receptive girlfriend. If it were not for the disruptive troublemaker, Tybalt, surely this play would turn out to be a comedy.

In this lesson, students begin by listening to or reading aloud the first scene, up to the exit of the prince. After clarifying events, they learn or review journalistic style and write news articles entitled "Street Fighting in Verona." They go on to read the remainder of scene 1 and use **Handout 4** to analyze the initial portrayal of Romeo. Finally, they read scene 2 and complete a handout to synthesize their understanding of the opening scenes.

Procedure

1. Have students listen to or read aloud scene 1 to the exit of the prince. Speaking roles include Sampson, Gregory, Abram, Benvolio, Tybalt, an officer, Capulet and Lady Capulet, Montague and Lady Montague, and the prince. Then ask why Shakespeare would open the play with an active street scene instead of a love scene. Point out that one effect might be that the rowdy, lower class members of the audience would be satisfied by the rough street scene.
2. Point out that events like the ones just presented onstage often become the subject of news reports. Distribute **Handout 4**, and use it

to review the basic topics of news reporting: who, what, where, when, why, and how. Then have students complete part A.

Suggested Responses

Who—people associated with both the Capulet and the Montague families; the prince

What—a street fight; the prince's declaration of a death penalty for the next person to disturb the peace

Where—a public area in Verona

When—Sunday morning

Why—Perennial feud between the two families leads to frequent street violence; the prince is determined once and for all to stop the public disturbances.

How—The prince declares capital punishment as a penalty and schedules follow-up meetings with the heads of both families.

3. Review the information in part B of the handout, and have partners collaborate to write news articles. Share results. (Note: If the appropriate software is available, have students publish writings in newspaper format and post results around the classroom.)
4. Have students read aloud the rest of scene 1. Roles include Montague, Benvolio, Lady Montague, and Romeo.
5. Distribute **Handout 5**, and have small groups complete the activity.

Suggested Responses

Romeo's parents are worried about him because he has been moody and quiet. He gets up very early in the morning and leaves the house; he spends a lot of time roaming around on his own. He is miserable because he admires a girl named Rosaline, and she wants nothing to do with him. In his lovesick emotional state, he is sure he will never be happy again. Romeo is also poetic, prone to figurative language and hyperbole.

6. Keep the same students as Romeo and Benvolio, and add students to read the roles of Paris, Capulet, and a servant in scene 2.
7. Distribute **Handout 6**, and have small groups complete the exercise.

Suggested Responses

1. People in the audience learn the basic situation of a play that will take about two hours and will feature ill-fated lovers from feuding families in Verona.
2. The play opens with a lively and potentially dangerous street scene.
3. The Capulets and the Montagues are the two feuding families.

4. Tybalt is extremely hotheaded and eager to fight. He is not just kidding around.
 5. Benvolio seems honest and tells an accurate account.
 6. The prince is fed up with violence in the streets; he says the next one who causes trouble will have to die.
 7. Romeo is wallowing in depression over Rosaline's rejection.
 8. Paris wants to marry Juliet; Capulet is reluctant because he thinks his daughter is too young.
 9. The servant with the note cannot read and so cannot deliver Capulet's message. Romeo helps out.
 10. Romeo and Benvolio plan to go uninvited to the party. Benvolio wants to get Romeo interested in someone new; Romeo probably wants a glimpse of Rosaline.
8. Ask students what they expect will happen next in the play. (Students are usually quick to suggest the possibility that Romeo might meet Juliet and forget all about Rosaline.)

Thinking Like a News Reporter

Part A.

Directions: To organize their data, news reporters first think in terms of six basic questions. Who was or were involved? What happened? Where and when did it happen? Why and how did it happen? Use the chart below to record information about the street fight at the beginning of *Romeo and Juliet*.

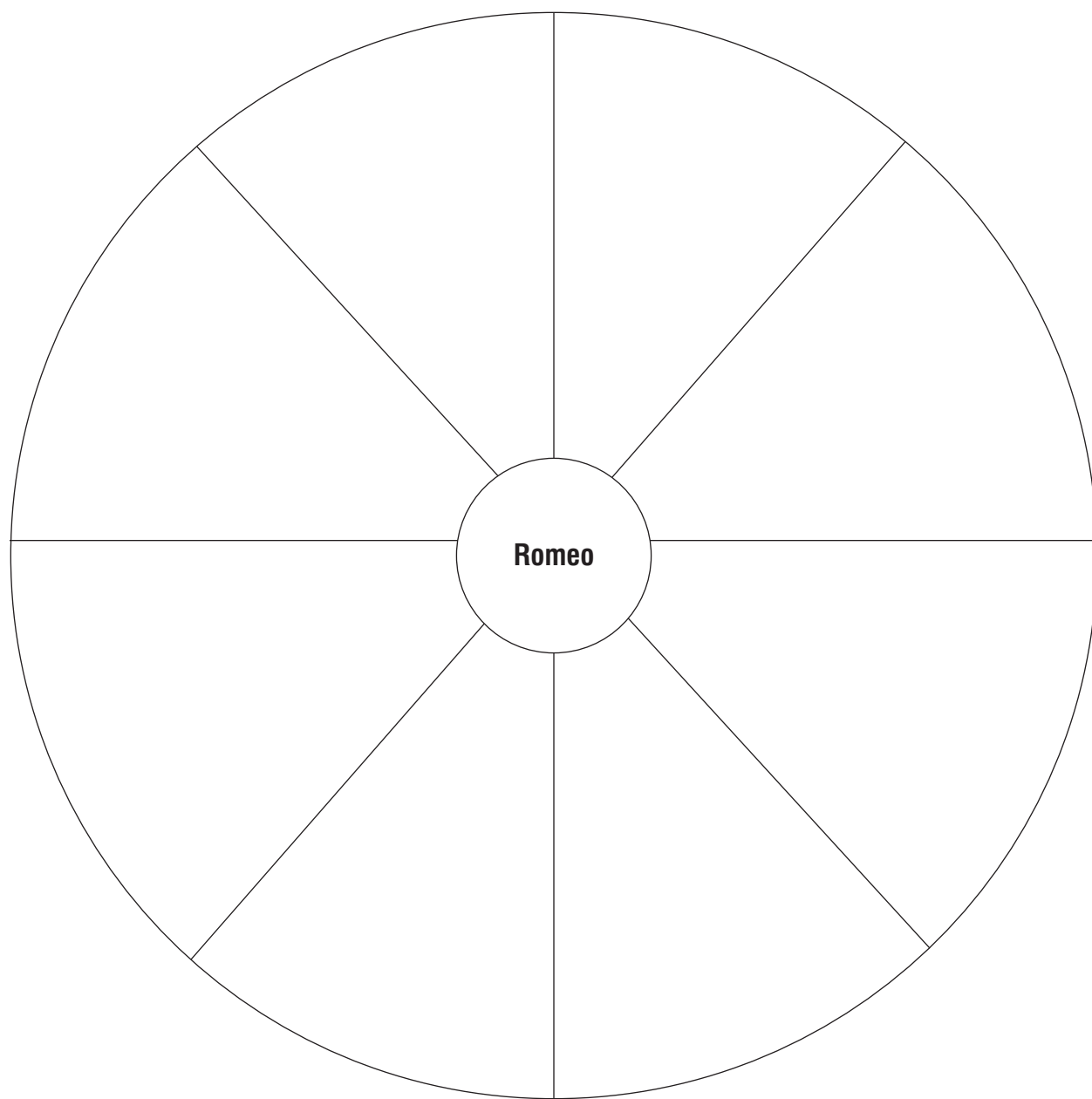
Basic Question	Information
Who?	
What?	
Where?	
When?	
Why?	
How?	

Part B.

Directions: Once the reporter has all the information, the next task involves prioritizing. A news article begins with the most important information and trails down to the least important. This enables editors to crop stories to fit available space and time. Prioritize your information about the fight in Verona, and list the most important facts in order. Then write a news article about the event.

Poor Romeo!

Directions: The last part of act 1, scene 1, introduces Romeo. Use the graphic organizer to analyze Shakespeare's initial portrayal of one of the play's main characters. Include insights based on Romeo's words and behavior, and give supporting evidence from the play.



Act 1, Scenes 1 and 2: Synthesis

Directions: Use the following questions to make sure you understand the opening scenes of *Romeo and Juliet*.

1. How does the prologue prepare the audience for the play?
2. How does Shakespeare immediately get the audience's attention?
3. Who are the two feuding families?
4. How does Tybalt differ from the other young men?
5. How accurate is Benvolio's description of the street fight?

6. What proclamation does the prince make? Why?
7. What is wrong with Romeo?
8. What does Paris want? How does Capulet respond?
9. How does Romeo happen to read Capulet's note?
10. By the end of scene 2, what do Benvolio and Romeo plan to do?

Lesson 3

Before the Party

Objectives

- To understand characters and events in scenes 3 and 4
- To focus on the roles of three supporting characters: Paris, the nurse, and Mercutio
- To consider imagery in the Queen Mab speech

Notes to the Teacher

In scene 3, we meet Juliet, who hears of Paris's proposal and seems willing to comply with her parents' wishes. We also meet Lady Capulet and the earthy, loquacious nurse. Scene 4 presents Romeo and friends on the way to the Capulet party. A verbal highlight is Mercutio's lengthy Queen Mab speech. Because of the length of some of the passages in the two scenes, you may want to supplement oral reading with listening to a recording or with silent individual reading.

Shakespeare presents three supporting characters who are important catalysts in the tragic action of *Romeo and Juliet*. Minor characters often provide parallels to the chief characters in plays. Paris, Romeo's rival for the affection of Juliet, is portrayed as a young, handsome, well-to-do gentleman, related to the prince and, generally speaking, an excellent match. Later in the play, the Capulets, unaware of Juliet's marriage to Romeo, force Juliet to choose either to marry Paris or to go begging in the streets. Thus, Paris becomes the catalyst to Juliet's risky plan to drink the Friar's potion.

Mercutio's role also provides a parallel and a foil for Romeo. While Romeo is an idealist, a melancholy lover who seeks isolation and pines for his unattainable beloved, Mercutio is witty, earthy, highly sociable, and definitely practical. His role as catalyst comes at the beginning of act 3, when he dies in the fight with Tybalt. Romeo, angry and guilt-ridden, feels forced to avenge his friend's death; the result is banishment and the ensuing tragedy.

The nurse, like Mercutio, is garrulous, bawdy, practical, and realistic. Juliet, closer to the nurse than to her own mother, has often turned to her for advice. However, in Juliet's moment of greatest need and support, the nurse will advise something so repulsive that Juliet can only say, "O most wicked fiend." The nurse's proposal is thus the catalyst for Juliet's acceptance of the friar's last resort.

Dreams play a significant role in this play. When Romeo questions the wisdom of entering the Capulet house, he says, "I dreamt a dream tonight." We never hear what his dream was because Mercutio proceeds to tell

his story of Queen Mab; however, Romeo's words after the Queen Mab speech ("my mind misgives / Some consequence yet hanging in the stars") provide tragic foreshadowing.

In this lesson, students read scenes 3 and 4. They then analyze the introduction of Juliet, focus on the initial presentations of the three minor characters, and examine the imagery in the Queen Mab speech. You will find it useful to display one or more sketches or paintings of Queen Mab; many by both professional and amateur artists are available on the Internet. If students seem frustrated by the length of the speech, you may want to make very short work of it by providing a simple summary.

Procedure

1. Have students read the roles of Lady Capulet, the nurse, and Juliet in act 1, scene 3. Then ask students to complete **Handout 7**.
2. Have students pool responses to the handout. (Juliet is almost fourteen; she seems docile and childlike. Her manner with her mother is somewhat formal; with the nurse, she is more comfortable.) Explain that in this culture upper-class children were often raised by nurses and only met with their parents on formal occasions. Juliet expresses no displeasure about having a husband chosen for her. She allows her mother and the nurse to dominate the scene. Is this the real Juliet, or is it a façade she presents to her parents?
3. Ask students where Juliet is going at the end of the scene (to her father's dinner party).
4. Have students read act 1, scene 4. Roles include Romeo, Benvolio, and Mercutio. Point out the contrast between Mercutio's joking and teasing and Romeo's gloominess. Emphasize that Romeo starts to tell Mercutio about a dream, but Mercutio interrupts and goes on at length about his own dream. Why? (Perhaps Mercutio senses that Romeo's dream is probably serious, even depressing; Mercutio wants to keep things cheerful.)
5. Point out that Romeo and Juliet, the two main characters, have not yet met each other. Shakespeare has introduced three significant supporting characters: Paris, the nurse, and Mercutio. Distribute **Handout 8**, and have students complete the exercise.

Suggested Responses

Paris

1. *Relationships*—related to prince
2. *Social status*—well-to-do gentleman
3. *Personality*—respectful, polite
4. *Goal*—to marry Juliet

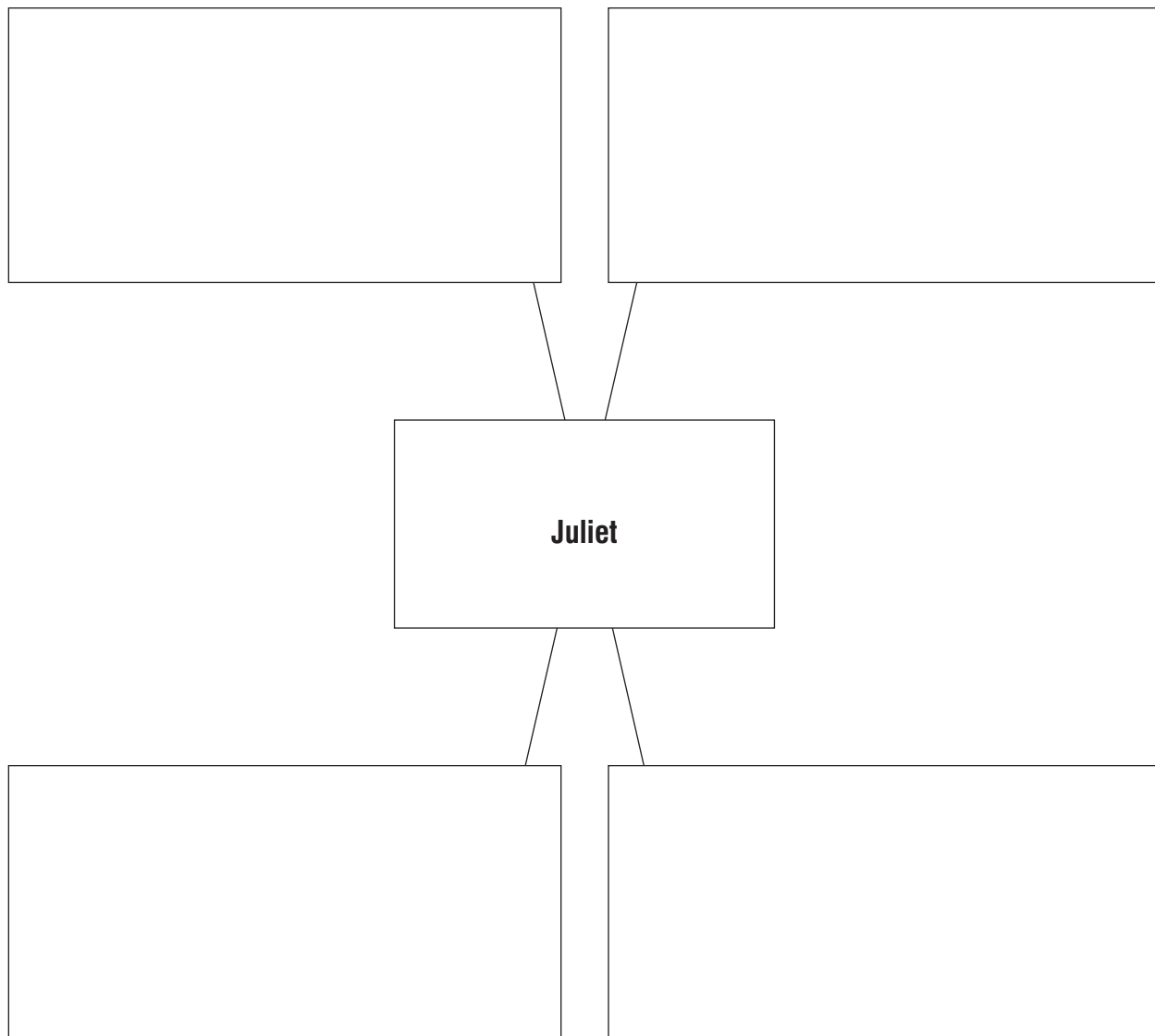
Mercutio

1. *Relationships*—friend of Romeo

2. *Social status*—related to the prince
 3. *Personality*—witty, earthy, sociable, practical
 4. *Goals*—fun with friends
- Nurse
1. *Relationships*—like a mother to Juliet
 2. *Social status*—employee to upper-class Capulet family
 3. *Personality*—bawdy, practical, realistic
 4. *Goals*—domestic harmony, Juliet’s happiness
6. Refer to Mercutio’s long dream speech. If possible, show students sketches or drawings of Queen Mab. Ask students to summarize Mercutio’s description of Queen Mab. (She is a tiny fairy queen who is very busy at night, as she travels above sleeping people and sends them dreams.) Emphasize that Mercutio’s dream is a huge flight of fancy.
 7. Point out that it sometimes helps to summarize a play by giving each scene a headline or title. Ask students to create catchy titles for the first four scenes. If necessary, share the following examples:
 - Scene 1: Street Fighting in Verona; Romeo Rejected, Dejected
 - Scene 2: Sleek Paris Seeks Juliet
 - Scene 3: Juliet Ponders Paris
 - Scene 4: Mercutio and Queen MabEncourage students to think of similar phrases for additional scenes as they read on in the play.

A First Look at Juliet

Directions: In act 1, scene 3, Shakespeare first presents Juliet Capulet. Use the graphic to show what you learn about her. Include specific lines and incidents to support your ideas.



Three Minor Characters

Directions: You have been introduced to three comparatively minor characters who play significant roles in the disaster that befalls Romeo and Juliet by the end of the play. Use the graphic organizer to record observations.

Topic	Paris	Mercutio	Nurse
1. Relationships			
2. Social status			
3. Personality			
4. Goals			

Lesson 4

Love at First Sight

Objectives

- To examine the dynamics of Romeo and Juliet's first meeting
- To recognize the stage directions embedded in the dialogue
- To identify Shakespeare's use of imagery and figures of speech

Notes to the Teacher

Act 1, scene 5, is pivotal because it includes Romeo and Juliet's initial meeting. Romeo immediately forgets about Rosaline, and Juliet immediately reciprocates Romeo's interest. The impetuosity of both is apparent. The scene also emphasizes Tybalt as troublemaker, and we see that Capulet is completely willing to ignore the presence of a Montague at his party.

This lesson focuses on the conversation between Romeo and Juliet. For students who find Shakespeare's language difficult, it is manageable as well as interesting. It also shows Shakespeare's deft use of dialogue to indicate stage directions. Using a recording of Elizabethan music or the soundtrack of the Franco Zeffirelli movie helps to create the party's atmosphere.

This lesson begins with a reading of the scene and goes on to focus on both stage directions and poetic language. At the conclusion of the lesson, you may find the act 1 quiz in the supplementary materials at the back of this unit useful.

Procedure

1. Assign students to read the roles in act 1, scene 5: the first servant; the second servant; Capulet; the second Capulet; Romeo; Tybalt; Juliet; the nurse; Benvolio. As they read, stop periodically to ask questions to focus attention and clarify meaning.
 - What are the servants doing? (They are busy with preparations and serving.)
 - What are the two Capulets talking about? (This is jovial, teasing conversation such as the kind that older people often engage in at parties.)
 - "O, she doth teach the torches to burn bright!" What does Romeo mean? (Juliet is so pretty that she lights up the whole room.)
 - What is Tybalt's first impulse? (His hotheaded nature is clear; he wants to fight.)
 - How does Capulet react? (He forbids Tybalt to fight.)

- By the end of the scene, what surprising fact have both Romeo and Juliet learned? (Each has fallen instantly in love with a member of an enemy family.)
2. Point out that Romeo and Juliet meet at a kind of dinner dance. Ask volunteers to role-play a few situations.
 - Boy meets girl; each finds the other boring.
 - Boy meets girl and is interested, but she is not.
 - Girl meets boy and is interested, but he is not.
 - Boy and girl meet, both interested.
 - Emphasize that the last is Romeo and Juliet's situation.
 3. Explain that modern playwrights often include lengthy stage directions along with dialogue. Shakespeare's stage directions are very brief, but he builds directions into the dialogue. Have students reread or listen to the dialogue between Romeo and Juliet. Point out that when Romeo first sees Juliet he is awed by her beauty and says he plans to approach her and touch her hand.
 4. Distribute **Handout 9**, and have partners complete the exercise.

Suggested Responses

Romeo first touches Juliet's hand with his own, then bends to kiss it. Juliet turns her palm toward his, so the two are holding hands. Then they kiss several times.

5. Have partners examine act 1 for additional examples of cues and stage directions embedded in dialogue. (Examples abound: thumb biting and sword wielding in scene 1; torch light in scene 4; angry gestures between Tybalt and Capulet in scene 5; Juliet pointing at various young men at the end of scene 5.)
6. Distribute **Handout 10**, and have small groups complete the activity. Follow with open-ended discussion. Be sure to include the following points:
 - Romeo has fallen head over heels in love with a girl from an enemy family; his courtship will have to be secretive; Tybalt wants to fight him.
 - Juliet, too, will have to be secretive, and for the same reason; additionally, her parents are interested in betrothing her to Paris.
 - Paris has no idea that the girl he wants to marry has just fallen in love with someone else.
 - Capulet and Lady Capulet have no reason to doubt that Juliet will go along with the engagement to Paris; she was agreeable and completely docile just a few hours ago.
 - Benvolio thinks he knows what is on Romeo's mind; he has no idea of the change in his cousin.

Finding Shakespeare's Stage Directions

Directions: Actors in Shakespeare's plays often find that stage directions are embedded in the dialogue of the play. Shakespeare actually tells the performers what to do. This is true in the first meeting of Romeo and Juliet. Read the lines carefully, and underline the stage directions. Then summarize the character's movements.

Romeo: If I profane with my unworhiest hand
This holy shrine, the gentle sin 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: Aye, 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: Then move not, while my prayer's effect I take.
Thus from my lips, by thine, my sin is purg'd.

Juliet: Then have my lips the sin that they have took.

Romeo: Sin from my lips? O trespass sweetly urg'd!
Give me my sin again.

Problems, Problems, Problems

Directions: By the end of the first act, a number of the characters have problems, whether or not they know it. Use the following chart to identify the problems. Then indicate how you think the characters will react.

Character	Problems	Possible Reactions
1. Romeo		
2. Juliet		
3. Paris		
4. Capulet and Lady Capulet		
5. Benvolio		

Lesson 5

The Balcony Scene

Objectives

- To analyze the rapid development of the relationship between Romeo and Juliet
- To recognize Shakespeare's use of the courtly love tradition

Notes to the Teacher

The events in act 1 conclude with Romeo and Juliet falling in love at first sight at the Capulets' party. In the first two scenes of act 2, Shakespeare moves this forward to a plan for marriage. In the short time between Sunday morning and late Sunday night/very early Monday morning, Romeo has been infatuated with Rosaline, has fallen out of love with Rosaline, has fallen in love with Juliet, and has become engaged to marry Juliet.

These two scenes take place directly after the Capulets' party. Romeo's friends are looking for him as he finds his way to the grounds just beneath Juliet's balcony. Shakespeare presents the balcony scene in four sections. In the first part, Juliet has no idea Romeo is present as she talks about her love for him. The second part ends with the nurse's first call; the third section ends with Juliet's line, "A thousand times good night."

In this lesson, students complete a quick reading and discussion of act 2, scene 1. They then focus on the balcony scene and analyze the impetuous behavior of both Romeo and Juliet. Finally, students define and reflect on the tradition of courtly love. A copy of "La Belle Dame Sans Merci" by John Keats is needed for procedure 6.

Procedure

1. Read the act 2 prologue to students. Point out that, as in the first act, Shakespeare uses a prologue to give the audience an idea of what to expect. Ask students to summarize the prologue. (Juliet has supplanted Rosaline in Romeo's affections; they love each other, but because of the feud between their families, they may not be able to get together. They do meet, and the difficulties seem like nothing because of the sweetness of being together.)
2. Have two volunteers read the parts of Mercutio and Benvolio in act 2, scene 1. Ask students what Romeo's friends do not know. (Romeo has forgotten Rosaline and now loves Juliet.) Point out the scene's humor, with Romeo hiding and the teasing of the other two young men.
3. Have students read all of act 2, scene 2, silently to get an overview of the balcony scene. Ask students what is surprising. (Romeo and

Juliet just met a few hours ago, and they are already planning to get married.)

4. Divide the class into small groups, and distribute **Handout 11**. Encourage students to reread the balcony scene aloud as they complete the exercise.

Suggested Responses

1. Romeo watches Juliet and reflects on her beauty.
 2. Juliet asks why the young man she just met has to be Romeo Montague—a member of a family in a long-standing feud with her own. She is not asking where Romeo is.
 3. Juliet has quickly fallen in love with Romeo, and she is worried about the feud.
 4. Romeo is probably delighted with what he is hearing!
 5. Romeo just heard her going on and on about her love for him.
 6. If Juliet's family finds Romeo under her balcony, he will get hurt.
 7. Juliet stops him by complaining of the moon's inconstancy.
 8. Juliet feels that things are moving along too quickly.
 9. Juliet proposes to Romeo. She wants to be sure he has honorable motives.
 10. The nurse impatiently calls to Juliet.
 11. Romeo and Juliet have agreed that Juliet will send a messenger to him at 9:00 the next morning.
 12. Just as someone might keep a pet bird restrained by a silk thread, Juliet would like to keep Romeo near her.
5. Point out that the Romeo portrayed in this scene contrasts greatly with the young man presented at the beginning of the play. Ask students to summarize the differences they see. (Romeo is now happy because this beautiful young girl returns his affections. His former melancholy has been dispersed, and he is full of energy.)
 6. Explain that in the first act Shakespeare makes fun of the courtly love tradition. Ask students to listen as you read aloud "La Belle Dame Sans Merci" by John Keats. Provide a translation of the title: the beautiful lady with no kindness. Ask students to listen again as you reread the poem and to look for similarities between the poem and the play. (At first, Romeo is very much like the knight in the poem: solitary, pale, haggard, woebegone, anguished—all because of the unkindness of the beautiful Rosaline.)
 7. Ask students, based on the poem and the first few scenes of *Romeo and Juliet*, to define the term *courtly love tradition*. (A sensitive young

man falls hopelessly in love with a beautiful woman who has little use for him. He spends his time mired in his own emotions and preoccupied by poetic reflections on the nature and cruelty of love.)

8. Distribute **Handout 12**, and ask students to complete the exercise.

Suggested Responses

In the first quote, Romeo thinks he is in desperate love with Rosaline, but he is really only thinking about himself; he uses extravagant images to describe his own emotional state. He appears in love with the idea of being in love, not with Rosaline herself.

The second quote continues the extravagant imagery as Romeo focuses totally on his own pain.

The third quote reflects a radically different state of mind; Romeo is totally focused on the girl, Juliet, and not so absorbed in his own emotions.

The Balcony Scene

Directions: Act 2, scene 2, presents one of the most famous scenes in *Romeo and Juliet*. Notice that it easily divides into four sections. Use the following questions to analyze the rapid development of Romeo and Juliet's courtship.

Phase 1: The beginning of the scene up to the point that Romeo says, "I take thee at thy word!"

1. The scene begins with Romeo's first long soliloquy. What is he doing?
2. What does Juliet mean when she asks, "Wherefore art thou Romeo?"
3. What does Juliet reveal about herself? Explain the dramatic irony in the scene.
4. Should Romeo have made his presence known earlier? Why didn't he?

Phase 2: From Romeo making his presence known to the nurse's first call

5. Why is Juliet embarrassed?
6. Why is Juliet also worried?

7. Romeo tends to get carried away by his own poetic comments. How does Juliet react?

8. Why is Juliet doubtful about this meeting with Romeo?

Phase 3: From the nurse's call to Juliet's "A thousand times good night!"

9. Who first brings up the idea of getting married? Why?

10. Why doesn't the conversation get very far?

Phase 4: The rest of the scene

11. What concrete plans do Romeo and Juliet make?

12. What does Juliet mean in her metaphor about a little bird?

Romeo and Love

Directions: The quotations below express Romeo's experiences with love in act 1. Read them, and explain how he changes.

Love is a smoke made with the fume of sighs;
Being purg'd, 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.
—act 1, scene 1

Is love a tender thing? It is too rough,
Too rude, too boisterous, and it pricks
like thorn.
—act 1, scene 4

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear—
Beauty too rich for use, for earth too dear! . . .
For I ne'er saw true beauty till this night.
—act 1, scene 5

Lesson 6

Hasty Steps toward a Wedding

Objectives

- To analyze the initial portrayal of Friar Lawrence
- To identify the changes in both Romeo and Juliet

Notes to the Teacher

Act 2, scene 3, introduces Friar Lawrence, a well-meaning man whose advice, nevertheless, becomes partly responsible for the tragedy in the second half of the play. Friar Lawrence is an herbalist and chemist who expresses the medieval view that everything on earth fulfills some special purpose. His gathering of herbs, which can both cure and kill, foreshadows his later knowledge of the potion that he will give to Juliet. The friar is confused by Romeo's sudden switch in affections, but he sees that the marriage might bring an end to the feuding in Verona. Thus, by agreeing to officiate at the marriage of the two lovers, he acts as a catalyst to tragedy.

Scenes 4 and 5 reveal the trouble brewing between Tybalt and Romeo and emphasize the teasing between Mercutio and Romeo. We see Juliet anxiously awaiting word from Romeo about their wedding. The nurse and Friar Lawrence become deeply involved in the lovers' plans. In scene 6, the lovers meet at Friar Lawrence's cell, and the action leads to the moment before the wedding itself, which is an unplayed scene.

In this lesson, students read all four scenes. They first focus on Friar Lawrence's opening soliloquy. They then develop skill in paraphrasing dialogue, and they analyze the steps leading to the wedding, which takes place offstage.

Procedure

1. Point out the beginning of act 2, scene 3, and explain Friar Lawrence's title. He is a member of the clergy, a Franciscan priest. Romeo confides in him; he appears to be the pastor in Verona.
2. Read aloud the Friar's soliloquy at the beginning of scene 3, or have students listen to a recording. Remind students that a soliloquy is a tool that a playwright can use to reveal a character's thoughts.
3. Ask students to give their first impressions of Friar Lawrence. Lead them to see that he is very knowledgeable about nature, especially plants; he is aware that both good and evil are part of the nature of everything. Plants, for example, can be used to create both poison and medicine.

4. Ask students to list the contrasts that the friar sees in nature. Examples include the following: “grey-eyed morn” and “frowning night”; “eastern clouds” and “streaks of light”; “the day to cheer” and “night’s dank dew to dry.” Ask students why contrasts are important to the meaning of this speech. (The friar sees the possibility for good as well as evil in human beings and in nature.)
5. Continue reading Friar Lawrence’s lines, and have a student role-play Romeo for the rest of the scene. Ask the following questions:
 - Initially, to whom does the friar think Romeo is referring? (Rosaline)
 - What makes the friar suspect that Romeo has been up all night? (Romeo comes to the cell so early.)
 - What does Romeo ask the friar to do? (Romeo asks that he and Juliet be married by the Friar that very day.)
 - What does the friar hope to accomplish by allowing Romeo and Juliet to marry? (He hopes to stop the feuding between the two families.)
6. Ask students to comment on differences they have noticed between today’s English and the language in Shakespeare’s play. (They will probably comment on unfamiliar diction and syntax.) Explain that in reading Shakespeare and other challenging materials it is often helpful to paraphrase. Describe paraphrasing as translating an original into one’s own words. A paraphrase is a way of understanding a passage; it is also a way of demonstrating comprehension.
7. Distribute **Handout 13**, and have small groups complete part A.

Suggested Responses

1. Since you are up so early, something must be wrong. Either that, or you haven’t been to bed at all.
 2. I am in love with the beautiful Juliet Capulet, and she is in love with me. We just need you to perform our marriage ceremony.
 3. Good grief, what a difference! Have you already forgotten Rosaline, whom you loved so much? Young men are fickle and will fall for any pretty girl.
 4. Okay, young man. I will help you because your marriage could end the feud between your families.
8. Have students read or listen to act 2, scenes 4 and 5. Roles include Mercutio, Benvolio, Romeo, the nurse, Peter, and Juliet. Debrief with the following questions:
 - What grim news is inserted at the beginning of scene 4? (Tybalt is challenging Romeo to fight.)

- What don't Benvolio and Mercutio know? (They still have no idea that Romeo has forgotten Rosaline and now loves Juliet.)
 - What does the nurse do during scene 4? (Like the friar, she plays a role in facilitating the wedding of Romeo and Juliet.)
 - What is Juliet unhappy about at the beginning of scene 5? (The nurse has not yet returned from her meeting with Romeo.)
 - What reason has Juliet given her parents for her visit to Friar Lawrence? What is her real purpose? (Her parents think she is going to confession, but she is really going to get married.)
9. Have three volunteers read the parts of Friar Lawrence, Romeo, and Juliet in scene 6. Point out that the friar is a little uneasy about the haste in approaching the wedding and that the wedding does not appear onstage.
 10. Have students complete part B of **Handout 13**.

Suggested Responses

1. Romeo, noting that Juliet is probably as happy as he is, wants her to talk about the extent of her joy and love.
2. Juliet responds that words are simply inadequate to the occasion.
3. The friar, seeing the passion between them, decides to conduct the marriage immediately.

Paraphrasing Shakespeare

Part A.

Directions: Try your hand at paraphrasing the following short passages from act 2, scene 3, of *Romeo and Juliet*.

Shakespeare's Lines	Paraphrase
1. Friar Therefore thy earliness doth me assure Thou art up-rous'd by some distemp'rature; Or if not so, then here I hit it right, Our Romeo hath not been in bed tonight.	
2. Romeo Then plainly know my heart's dear love is set On the fair daughter of rich Capulet. As mine on hers, so hers is set on mine, And all combin'd, save what thou must combine By holy marriage.	
3. Friar Holy Saint Francis, what a change is here! Is Rosaline, that thou didst love so dear, So soon forsaken? Young men's love then lies Not truly in their hearts, but in their eyes.	
4. Friar But come, young waverer, come, go with me, In one respect I'll thy assistant be; For this alliance may so happy prove To turn your households' rancor to pure love.	

Part B.

Directions: Paraphrase the closing dialogue in act 2, scene 6.

Shakespeare's Lines	Paraphrase
1. Romeo Ah, Juliet, if the measure of thy joy Be heap'd like mine, and that thy skill be more To blazon it, then sweeten with thy breath This neighbor air, and let rich music's tongue Unfold the imagin'd happiness that both Receive in either by this dear encounter.	
2. Juliet Conceit, more rich in matter than in words, Braggs of his substance, not of ornament. They are but beggars that can count their worth; But my true love is grown to such excess I cannot sum up sum of half my wealth.	
3. Friar Come, come with me, and we will make short work; For, by your leaves, you shall not stay alone Till holy church incorporate two in one.	

Lesson 7

A Disastrous Turning Point

Objective

- To discover how the first scene of act 3 serves as a turning point in the play as a whole

Notes to the Teacher

Before the events that occur in act 3, scene 1, *Romeo and Juliet* is very much like a romantic comedy. The audience has much to laugh about in the first two acts. Act 3 opens with a street scene similar to the one at the very beginning of the play, but this one leads to disaster. When Romeo intervenes in the fight, Tybalt mortally stabs Mercutio, who dies offstage. Romeo, in turn, challenges and kills Tybalt, Juliet's cousin. With the deaths of Mercutio and Tybalt, the play takes on a somber tone. By the end of the scene, the prince has exiled Romeo.

In this lesson, students examine the transition from comedy to tragedy and determine what actually happens to alter the mood, language, and events in the play.

Procedure

1. Point out that like act 1, scene 1, the first scene of act 3 begins in a public place in Verona.
2. Read aloud the first four lines in the scene, and ask the students to paraphrase them. Point out that Benvolio anticipates trouble and wants to avoid it.
3. Read orally from Mercutio's response through Romeo's exit after Tybalt's death. Roles include Benvolio, Mercutio, Tybalt, and Romeo.
4. Distribute **Handout 14**, and ask students to work with partners to complete it.

Suggested Responses

1. Benvolio and Mercutio are the first people on the street.
2. Tybalt approaches Benvolio and Mercutio.
3. Mercutio says, "a word and a blow."
4. Benvolio suggests going somewhere private.
5. Romeo enters the scene.
6. Tybalt calls Romeo a "villain."
7. Romeo answers gently and politely.

8. Mercutio scorns Romeo's behavior.
 9. Romeo steps between the duelists.
 10. Tybalt thrusts under Romeo's arm and stabs Mercutio.
 11. Romeo believes his honor to be stained, and he feels that Juliet's beauty has unmanned him in some way.
 12. When Tybalt returns, Romeo challenges him and kills him.
 13. Benvolio encourages Romeo to flee because he knows he will be arrested.
 14. The prince said the punishment would be death. In this scene, he modifies the penalty to exile from Verona.
5. Review the news reporter's six basic questions. (See Lesson 2.) Remind students that news stories are always written with the most important facts first—the inverted pyramid style. This allows an editor to cut concluding sentences as necessary to fit in a specific space. Ask students what a story about this street fight would be most likely to emphasize. (Unlike the first one, which would probably stress the prince's decision, this story would be likely to focus on the deaths of Mercutio and Tybalt and the status of Romeo.)
 6. Have students read from the citizens' entrance through the prince's questioning of Benvolio. Point out that Benvolio again offers a kind of news story, this time about the two deaths that he has witnessed. Have students read his report aloud, and ask the following questions:
 - According to Benvolio, which two people really wanted to fight? (Mercutio and Tybalt)
 - Who started the fight? (Tybalt)
 - What did Benvolio want to do when Romeo and Tybalt were fighting? (intervene to stop it)
 - Whose idea was it for Romeo to run away? (Romeo's)
 7. Ask students to evaluate Benvolio's accuracy. (Benvolio implies Tybalt is to blame, but Mercutio drew first. Benvolio encouraged Romeo to flee. Benvolio tilts the story just a bit.)
 8. Complete the reading of act 3, scene 1. Ask students how the prince reacts (exile of Romeo) and how this reaction is related to the main concern of the play, the love of Romeo and Juliet (thwarts their relationship).
 9. Ask students to point out the important events that have taken place since the end of act 2 (marriage of Romeo and Juliet, death of Mercutio, death of Tybalt, exile of Romeo). Tell students that these serious events serve as a turning point in the play as a whole.

Two Street Murders on a Hot, Hot Day in Verona

Directions: Use the following questions to discover the truth about the deaths of Mercutio and Tybalt.

1. Who are the first people on the street?

2. Who is the first to approach a member of an opposing group?

3. Who is the first to mention fighting?

4. What does Benvolio suggest?

5. What actually stops an immediate fight between Tybalt and Mercutio?

6. How does Tybalt approach Romeo?

7. How does Romeo respond?

8. How does Mercutio react?
9. What does Romeo do when Mercutio and Tybalt are fighting?
10. What is the result of Romeo's intervention?
11. What relationship does Romeo see between his love for Juliet and the death of Mercutio?
12. What does Romeo do when Tybalt returns to the scene?
13. How does Benvolio react?
14. In the first act, what decision did the prince announce about people who fight in Verona? Do you think he will stick with that decision?

Lesson 8

Complications

Objectives

- To analyze Shakespeare's uses of complex imagery
- To observe parallels in scenes
- To conjecture about the outcomes of Capulet's decision to betroth Paris and Juliet
- To become acquainted with the real city of Verona, Italy

Notes to the Teacher

Act 3, scene 2, opens with Juliet, who anxiously awaits Romeo's arrival; she is no longer the passive young girl we saw in the first act. Juliet has no idea of the disaster that has just occurred in Verona. When the nurse tells her, she experiences double grief, first for her cousin Tybalt's death, then more strongly for Romeo's banishment. Juliet's soliloquy and her dialogue with the nurse offer students the opportunity to study imagery as it pertains to the theme, the second half of the play, and the character herself.

Critics of the play have suggested numerous themes, often focusing on the feuding families, the youthful lovers, the role of fate, and the passage of time. Still, more than anything else, the play deals with the paradoxes of life: love/hate, life/death, youth/age, haste/delay. Juliet uses paradoxical images and numerous oxymorons to express the duality of life.

It is also obvious from Juliet's words that a shift in tone has occurred. Whereas the first half of the play was comic in tone, it now becomes decidedly urgent and tragic. Juliet's "Gallop apace" soliloquy, spoken after the deaths of Mercutio and Tybalt but before she hears of those deaths, has her ironically calling for night to come swiftly. She joyfully anticipates the arrival of night so that Romeo may be able to come to her, but the night-darkness-death imagery also establishes the tragic note of a love that is doomed before it has the chance to develop. Lastly, Juliet's language helps us to understand her character better. She blushes to think of the coming night, but she eagerly awaits her bridegroom. She angrily denounces her new husband as Tybalt's murderer until the nurse cries "Shame come to Romeo!" Then she just as vehemently defends him.

Scene 3 shows Romeo, distraught and desperate, at Friar Lawrence's cell. Romeo considers banishment a punishment as dreadful as death. The friar tries to give him some practical advice, but Romeo's anguish is not mollified until the meeting with Juliet has been arranged through the nurse. In this scene, Shakespeare parallels the despairing Romeo with the

last scene's despairing Juliet. Students should be able to see many such parallel scenes (of both comparison and contrast) in the play.

Between the friar and the nurse, a plan evolves; Romeo will spend the night with Juliet and then flee to Mantua until things settle down in Verona. Scene 4 brings in the terrible complication that Capulet, completely unaware of Juliet's involvement with Romeo, hastily commits to have Juliet marry Paris in a few days.

In this lesson, students focus first on Juliet's "Gallop apace" soliloquy. They note the way Shakespeare creates parallel scenes for Romeo and Juliet apart from each other. Students then conjecture about the consequences of Capulet's decision to betroth Juliet to Paris. Finally, as a change of pace, students discover that there really is a Verona, Italy.

Procedure

1. Have students read silently as they listen to a recording of Juliet's soliloquy at the beginning of act 3, scene 2. Point out that Juliet is very eager to consummate her marriage, but there is more going on in Shakespeare's language here. Ask students to reread the soliloquy and, working in pairs, to record all of the references to light/day and dark/night. Point out that there are many more images of darkness than of light; the word *night* is repeated eleven times.
2. Explain the mythological allusion. Phoebus is the sun, and his lodging in the west would be his abode after sunset. Phaeton is Phoebus's son; his inability to control the horses drawing the sun-chariot brings night very quickly.
3. Point out the foreshadowing of Romeo's death. Romeo is Juliet's light/day. When he dies, he will make the night like day, more paradoxical imagery.
4. Have students read the rest of scene 2. Ask them to describe Juliet's reaction to Tybalt's death and Romeo's banishment. (She is grief-stricken and distraught. She first laments Tybalt and blames Romeo but then defends her husband and says his banishment is death to all.)
5. Have students discuss how the imagery and the reference to the ropes foreshadow dire events and reveal Juliet's character.
6. Read the first lines of act 3, scene 3, to the beginning of the friar's long speech of admonishment to Romeo. Discuss Romeo's disposition and his view of banishment as a fate worse than death. Contrast his view ("I'd rather die") to the friar's view ("You're getting off easy"). Have students discuss why they cannot understand each other's point of view. (The Romeo we see here resembles the one in the play's first scene, completely absorbed in his own emotions. The friar's logic makes no impact on the young man.)
7. Ask students to explain how this scene parallels the previous scene. (Juliet's response to the nurse's news of Romeo's banishment is

compared to Romeo's response to the friar's news of the sentence of banishment. Both Romeo and Juliet say that banishment is death.)

8. Have students consider other examples from the play where parallel scenes, either of comparison or of contrast, are used.

Suggested Responses

- Two fight scenes (act 1, scene 1, and act 3, scene 1)—One ends in warning of death; one ends in exile.
 - Two love scenes (act 1, scene 5, and act 2, scene 2)—One shows initial meeting; one shows marriage plans.
 - Two scenes in which the nurse delivers messages—comic/tragic (act 2, scene 5, and act 3, scene 2)—one is basically comic; the other is filled with woe.
 - Love (act 1, scene 1, and act 1, scene 5)—The first goes from street brawl to talk of love; the second combines violence of Tybalt with love poetry.
9. Read from the friar's "Hold thy desperate hand" to the end of the scene. Have students summarize Friar Lawrence's specific plans for Romeo. (Romeo is to go to Juliet as planned, then proceed to Mantua to wait until things have been worked out at home. Friar Lawrence will keep him informed of events in Verona.)
 10. Ask volunteers to read aloud the roles of Capulet, Lady Capulet, and Paris in scene 4.
 11. Distribute **Handout 15**, and have small groups complete the exercise.

Suggested Responses

1. This scene parallels act 1, scene 2, Paris's earlier conversation with Capulet about the possibility of marrying Juliet.
2. Tybalt's sudden death prevented the Capulets from approaching Juliet with the possibility.
3. Capulet is confident that Juliet will be obedient to his will.
4. In the earlier scene, Capulet seemed reluctant to have Juliet marry at such a young age, and he said he would consult her to see what she wanted. Here he assumes Juliet's compliance and seems in a hurry to have her married.
5. It is very late Monday night or early Tuesday morning. The party was on Sunday; Romeo and Juliet were married Monday morning a little after 9:00; Mercutio and Tybalt were killed on Monday. Capulet has set Juliet's wedding to Paris for Thursday.
6. The audience knows that Juliet is already married; the characters onstage are oblivious to that fact.
7. Capulet rushes the wedding plans.

8. Lady Capulet is supposed to go directly to Juliet to tell her about the wedding. The audience knows that Romeo is probably in Juliet's bedroom.
 9. Juliet's past few days have been filled with many powerful emotions. She may feel trapped and desperate. Will she tell her parents what she has done? Will she flee with Romeo to Mantua? To whom can she turn for help?
12. Point out that Verona, Italy, the place setting for Romeo and Juliet, is a real city in northeastern Italy, not too far from Venice. Have students use the Internet to find it on a map. (Many Web sites provide pictures of and information about the city.) Remind students that Friar Lawrence has told Romeo to flee to Mantua. Ask them to use the map to find out how far Romeo has to go. (Mantua is quite a distance away, in northwestern Italy.) Verona is an ancient city, dating back to the Roman Empire, and it is a popular tourist attraction today, not least for the Capulet balcony that can still be seen. Have students work with partners to create multimedia presentations or posters depicting the city of Verona, past and present. Set a date for class presentations.

Complication at the Capulets

Directions: Act 3, scene 4, is very short, but it has a major impact on events in the play. Read it carefully, and answer the following questions.

1. What earlier scene does this one parallel?
2. Why have the Capulets not yet formally approached Juliet with the possibility of marrying Paris?
3. Capulet thinks he knows his daughter very well. What characteristic does he see in her?
4. How do Capulet's responses in this scene differ from those near the beginning of the play?
5. During this scene, time is clearly established. What time and day is the present setting? How many days have gone by?

Lesson 9

Juliet's Dilemma

Objectives

- To observe the nuances in Romeo and Juliet's final meeting
- To recognize factors that cause the failure in communication between Juliet and her parents
- To understand Juliet's emotional state at the end of act 3

Notes to the Teacher

Act 3, scene 5, immerses Juliet in more emotional chaos. Following her night with Romeo, she must let him go into exile. Then her mother informs her of the betrothal to Paris, her father enters, and both parents become enraged with her. Juliet turns to the nurse for advice and is appalled to be encouraged to marry Paris and forget Romeo. She decides to consult with Friar Lawrence and is already considering suicide as an option.

In this lesson, students consider the scene in three sections. First, they focus on the dialogue between Romeo and Juliet; next, they examine the angry exchange between the Capulets and their daughter; finally, they study the exchange with the nurse. The lesson concludes with consideration of causes for communication gaps.

Procedure

1. Ask volunteers to read aloud the roles of Romeo, Juliet, and the nurse in scene 5 up to the point at which Lady Capulet enters. Ask students to clarify what Romeo and Juliet are discussing at the beginning of the scene (whether it is time for him to leave). Point out that the contrast between day and night is dominant throughout their conversation. Have students recall the importance of imagery.
2. Ask students to paraphrase from Juliet's "O God, I have an ill-divining soul" through Romeo's "adieu, adieu." Point out that this is an example of foreshadowing. Both young people have a feeling of impending doom.
3. Remind students that Lady Capulet's purpose in coming to Juliet's room is to talk with Juliet about her marriage to Paris. You may want to ask volunteers to role-play the situation: a mother comes in to inform her daughter, who is secretly married, that she has been promised to another young man for marriage in a few days. Tell students that they may want to involve the nurse and/or Capulet in the conversation. By

viewing several different improvisations, the class will come to see that Juliet has more than one option.

4. Have students read aloud from Lady Capulet's entrance through her exit. Roles include Juliet, Lady Capulet, Capulet, and the nurse. Point out that this conversation is an example of people failing to communicate, even when their subject is extremely important.
5. Have students read aloud the roles of Juliet and Nurse in the rest of the scene.
6. Distribute **Handout 16**, and have small groups complete the exercise.

Suggested Responses

1. Romeo and Juliet are tender with each other, reluctant to part.
 2. The last part of Romeo and Juliet's conversation focuses on death.
 3. Lady Capulet thinks that Juliet is crying in grief at Tybalt's death.
 4. Lady Capulet plans to have Romeo poisoned.
 5. The Capulets fully expect Juliet to go along willingly with their plan.
 6. Because of Tybalt's death, Juliet's parents have been under emotional strain. Juliet's reaction also threatens their sense of control.
 7. At first, Juliet is defiant; she dissimulates; she begs for pity and asks that the marriage be delayed; she hints that she might kill herself.
 8. As Juliet's mother says, "Talk not to me, for I'll not speak a word. / Do as thou wilt, for I have done with thee." She completely repudiates Juliet.
 9. The nurse is practical. She advises Juliet to marry Paris and forget the exiled Romeo.
 10. Juliet feels that the friar is her last hope before she resorts to suicide.
7. Ask students to identify factors that cause the communication gaps between Juliet and her parents and between Juliet and the nurse (tacit expectations, power issues, secrecy, anger, overly hasty reactions, failure to listen).
 8. Distribute **Handout 17**, and have small groups complete the chart. Follow with class discussion.

Suggested Responses

1. *Tacit expectations*—The Capulets clearly expect Juliet to go along with their wishes, and she just as clearly expects them

to care about what she wants. Juliet expects the nurse to help her and is shocked at the response she receives.

2. *Power issues*—Capulet's anger is triggered by feeling his control threatened. He needs to be in charge, to be obeyed.
3. *Secrecy*—The secrecy of Juliet's marriage is central to the problem. Her parents cannot be held responsible for what they do not know.
4. *Anger*—Anger and other emotions spiral out of control so that people say things they probably do not mean.
5. *Hasty reactions*—Haste causes a lot of problems throughout this play. If Juliet's parents were not so quick to reject her, maybe some understanding could have been found.
6. *Failure to listen*—Juliet's parents do not listen to her obvious pain, and she does not listen to their frustration. The nurse seems oblivious to Juliet's anguish. Students will recognize that anger, power issues, and frustration make it painfully difficult to listen when listening is most needed.

Juliet's Terrible Dilemma

Directions: Act 3, scene 5, is one of the longer scenes in *Romeo and Juliet*. Use the following questions to consider the communications and miscommunications in Juliet's conversations with Romeo, her parents, and the nurse.

1. The first part of the scene focuses on Romeo and Juliet as they prepare to say goodbye. What is the atmosphere?
2. What is the last subject in their dialogue?
3. How does Lady Capulet interpret Juliet's tears?
4. What is Lady Capulet's plan for Romeo?
5. How do both Capulet and Lady Capulet expect their daughter to react to the news of her coming wedding?

6. Why do the Capulets become so angry?

7. What various approaches does Juliet try to get her parents to change their minds?

8. What is the last thing Lady Capulet says to her daughter? What does she mean?

9. What does the nurse advise Juliet to do? Why?

10. At the end of the scene, what is Juliet's situation?

Communication Gaps

Directions: Act 3, scene 5, of *Romeo and Juliet* shows that Shakespeare knew very well some of the factors that hamper real communication. Use the columns to show how each problem causes difficulty in the play and to explain how the same problems damage relationships today.

Problem	<i>Romeo and Juliet</i>	Life Today
1. Tacit expectations		
2. Power issues		
3. Secrecy		

Problem	<i>Romeo and Juliet</i>	Life Today
4. Anger		
5. Hasty reactions		
6. Failure to listen		

Lesson 10

The Friar's Plan

Objectives

- To recognize Shakespeare's uses of verbal and dramatic irony
- To understand Friar Lawrence's plan and to consider multiple ways it could go wrong
- To examine the language of grief in response to Juliet's apparent death

Notes to the Teacher

Act 4, scene 1, is an appropriate time for a discussion of irony, a device that Shakespeare uses throughout the play. Students should notice the irony both in Juliet's meeting with Paris—the one person she would not want to encounter—and in the dialogue between the two. Also in this scene, Friar Lawrence's plan for Juliet is revealed. Instead of advising Juliet to reveal her secret marriage to Romeo, the friar deepens the deception by suggesting his plan.

In act 4, scene 2, Capulet quickens the pace of the plot by changing the wedding day from Thursday to Wednesday. This throws off the friar's plan, making it necessary for Juliet to take the potion a day earlier.

Scene 3 presents the dramatic moments in Juliet's bedroom just before she takes the potion; scene 4 provides a marked contrast with its presentation of the hectic wedding preparations. Finally, in scene 5, Juliet is discovered apparently dead in bed, and all of the items prepared for the wedding festivities turn into materials for a funeral.

In this lesson, students first examine all four scenes, which move quite quickly. They then focus on Juliet's extreme language in talking with the friar and on her fears about the potion. They examine contrasts in the language of grief. Finally, students review the cast of characters they have met in Verona.

Procedure

1. Point out that act 4 begins on Tuesday morning. Paris has a wedding to schedule, Juliet a wedding to evade; Friar Lawrence is acutely aware of being in a tricky position.
2. Ask volunteers to read the roles of Friar Lawrence, Paris, and Juliet up to the exit of Paris.
3. Ask students to point out ironies in the scene. Friar Lawrence is aware of Juliet's marriage the day before as Paris tries to schedule the wedding

for Thursday. Juliet runs into Paris, probably the last person she wants to see, at Friar Lawrence's cell. Juliet dissembles with Paris.

4. Ask students whether the characters have any other options in scene 1. (Paris is known to be an honorable man, and he seems to have sincere regard for Juliet. Perhaps this would have been a good time for the truth to come out.)
5. Have students read the rest of scene 1. Emphasize the extreme imagery in Juliet's descriptions of things she would rather do than marry Paris.
6. Ask students to summarize the friar's plan. (Wednesday night Juliet should take a potion that will make her look dead the next morning, so that the wedding will not be able to take place. The friar will write a letter to Romeo in Mantua; when Juliet awakens, Romeo will be there to take her with him to Mantua.)
7. Have students read scene 2, which includes the characters of Capulet, a servingman, the nurse, Juliet, and Lady Capulet. Emphasize Juliet's choice to dissemble. Point out that Capulet's haste becomes even hastier as he moves the wedding up to Wednesday.
8. Have students read the lines of Juliet and Lady Capulet in scene 3. Ask students to explain the reasons Juliet is nervous about taking the potion. (What if the potion is really a poison? What if something about the plan fails? What if the tomb is just too awful?)
9. Have students read scenes 4 and 5. Roles include Lady Capulet, the nurse, Capulet, servants, the friar, Paris, Peter, and musicians. Point out that Shakespeare inserts comic relief through the servants at this serious moment in the play.
10. Distribute **Handout 18**, and have small groups complete the exercise.

Suggested Responses

1. Capulet's simile compares Juliet to a lovely flower. Despite the fact that he was extremely angry with her, it is evident that he has loved her.
2. The second quote illustrates Capulet's overwrought state. The adjectives are arranged in climactic order; even the punctuation emphasizes the man's distraught state. The exaggerated expressions reflect Capulet's deeply felt grief.
3. The friar's comments advise restraint.
4. The tone of the third quote is controlled and calm. Capulet points out the transformation of hope and joy to tragedy and grief, which essentially summarizes the action of the whole play. Even the punctuation is calmer, and the balance of opposites in each line reminds one of the solemn tolling of a funeral bell.

11. Distribute **Handout 19**, and have students complete the exercise. Note that adjective choices will vary widely; for example, Juliet is passionate, poetic, and secretive.

Suggested Responses

House of Capulet—Juliet, old Capulet, Lady Capulet, Tybalt, Paris, the nurse, servants

Neutral—the prince, Friar Lawrence

House of Montague—Romeo, old Montague, Lady Montague, Mercutio, Benvolio, servants

The Language of Grief in Act 4

Directions: In act 4, scene 5, Capulet mourns the apparent death of his daughter. Focus on some of the language he uses. Then answer the questions that follow.

Quotation 1, Lines 28–29

Death lies on her, like an untimely frost
Upon the sweetest flower of all the field.

Quotation 2, Lines 59–64

Despis'd, distress'd, hated, martyr'd, kill'd!
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O child! O child! My soul, and not my child!
Dead art thou! Alack, my child is dead,
And with my child my joys are buried.

Quotation 3, Lines 84–90

All things that we ordained festival
Turn from their office to black funeral:
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast,
Our solemn hymns to sullen dirges change,
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.

1. What does the first quotation reveal about Capulet's attitude toward Juliet?
2. How would you describe the tone and word choices in the second passage?
3. How does the friar react to the language in the second quotation?
4. What changes are evident in the third passage? In what ways does the third quotation summarize the action of the play?

Who’s Who in Verona

Directions: Refer to the cast of characters at the beginning of the play. Now that you have met almost everyone, use the chart to indicate who is associated with the house of Capulet, who with the house of Montague, and who can be considered neutral. Then choose one or two adjectives to describe each character.

House of Capulet	Neutral	House of Montague

Lesson 11

Concluding Actions

Objectives

- To examine the concluding actions in *Romeo and Juliet*
- To analyze Shakespeare's compression of time in the play

Notes to the Teacher

In act 5, the play concludes with a rush of events and characters. Friar Lawrence's plan backfires; he was overly confident about his ability to control people and events. He did not anticipate the wedding being moved to Wednesday, Juliet taking the potion Tuesday night, Friar John's inability to get a message to Romeo, Balthasar's visit to Romeo, and Romeo's hasty return to Verona, armed with poison.

Romeo and Juliet comes from a long tradition of tragic love tales, dating back as early as "Pyramus and Thisbe" in Ovid's *Metamorphosis*. Shakespeare's most immediate source was a long moralistic poem by Arthur Brooke, *The Tragicall Historye of Romeus and Juliet*, published in 1562. In writing his play, Shakespeare compressed the time from months to days. Hasty decisions cause the eventual tragedy of the lovers; the action of the play is rushed throughout.

In this lesson, students begin by talking about flaws in the friar's plan. They then read act 5 and discuss **Handout 20**, which reviews the closing events. Finally, they analyze Shakespeare's compression of time; the events in the play take place in less than a week.

Procedure

1. Ask a volunteer to summarize Friar Lawrence's plan to evade the marriage of Paris and Juliet and to reunite Juliet with Romeo. Remind the class that, before taking the potion, Juliet worries about the plan going awry. Ask students to identify things that could go wrong. (What if Romeo fails to get Friar Lawrence's message? Why if Romeo hears that Juliet has been found dead in bed? What if Juliet wakes up locked in the tomb and Romeo is not there?)
2. Have volunteers read the roles of Balthasar, Romeo, and the apothecary in act 5, scene 1. Ask students what Romeo plans to do (use poison to commit suicide).
3. Have volunteers read aloud the roles of Friar Lawrence and Friar John in scene 2. Ask students where Friar Lawrence is going at the end (to the Capulets' tomb so that Juliet is not alone when she awakens).

4. Have students listen to a recording as they silently read scene 3. Ask students how many characters die in the course of the play (six—Mercutio, Tybalt, Lady Montague, Paris, Romeo, and Juliet).
5. Distribute **Handout 20**, and have small groups answer the questions.

Suggested Responses

1. Ironically, Romeo wakes up expecting good news and almost immediately hears from Balthasar that Juliet has died.
 2. After Juliet's supposed funeral, Balthasar rushed off to Mantua to give Romeo the bad news.
 3. Unlike Capulet's noisy grief, Romeo's is quick and grim. He decides to acquire poison to kill himself at Juliet's tomb.
 4. Friar John was prevented from delivering Friar Lawrence's letter to Romeo because of a quarantine.
 5. Paris is at the tomb to grieve, Romeo to kill himself. Each misconstrues the other's purpose, and Romeo kills Paris.
 6. Death has not diminished Juliet's beauty; Romeo's suicide is Tybalt's revenge; he kills himself to be near Juliet in death.
 7. If Friar Lawrence had been just a little bit earlier, he could have informed Romeo that Juliet is not dead.
 8. Friar Lawrence becomes frightened and flees the tomb for self-protection.
 9. Romeo is dead, and there is no poison left. Juliet stabs herself to death.
 10. The friar gives an accurate account of events.
 11. The feud is over, but the price of peace is the death of five young people.
 12. Capulet and Montague will erect gold statues of the young lovers.
6. Point out that time is critically important in *Romeo and Juliet*. Distribute **Handout 21**, and have students complete it.

Suggested Responses

Some events can be argued as either very late at night or very early in the morning.

Sunday—morning street violence; conversation of Benvolio and Romeo at about 9:00 a.m.; Capulets' dinner party that evening; first meeting of Romeo and Juliet; late evening balcony scene

Monday—wedding (offstage); deaths of Mercutio and Tybalt; announcement of exile of Romeo

Tuesday—Romeo's departure for Mantua; wedding to Paris scheduled for Thursday; Juliet informed of engagement to Paris; potion plan; wedding moved to Wednesday; at night, Juliet takes the potion

Wednesday—Juliet discovered apparently dead in bed; funeral

Thursday—Romeo told of Juliet's death; purchase of poison; night arrival at tomb and encounter with Paris

Friday—funeral of Romeo and Juliet; end of feud

Catastrophe

Directions: Use the following questions to analyze characters and events in act 5 of *Romeo and Juliet*.

1. What literary device is evident in the opening lines of act 5, scene 1?
2. How does Balthasar ruin the friar's plan?
3. How does Romeo respond to the news of Juliet's death? Why is his reaction so extreme?
4. How did Friar John inadvertently ruin Friar Lawrence's plan?
5. What factors lead Romeo and Paris to confront one another at the tomb? What is the end result?
6. What are the main ideas in Romeo's last soliloquy?

7. What is ironic about the friar's arrival at the tomb? What if he had been just ten minutes earlier?

8. Why does the friar leave Juliet alone in the tomb?

9. What does Juliet do? Why?

10. Is the friar's lengthy account near the end of the play accurate?

11. At the end of the play, what is the status of the family feud?

12. How will Romeo and Juliet be commemorated?

Time Compression in *Romeo and Juliet*

Directions: Use the calendar page below to indicate what happens on each day.

	Sunday
	Monday
	Tuesday
	Wednesday
	Thursday
	Friday
	Saturday

Lesson 12

The Structure of *Romeo and Juliet*

Objectives

- To understand the general structure of Shakespearean tragedies
- To apply the structural pattern to *Romeo and Juliet*

Notes to the Teacher

In the middle of the nineteenth century, a German writer and critic, Gustav Freytag, developed a pyramid diagram to analyze plot development. It and various adaptations of it have served ever since as tools for plot analysis. This lesson presents students with a simple version of the pyramid and challenges them to discern exposition, rising action, climax, falling action, and catastrophe.

Every Shakespearean tragedy is divided into five acts and contains the following six elements: an exposition (beginning of act 1), an initial exciting force (somewhere in act 1), rising action (acts 1, 2, and part of 3), a major turning point (somewhere in act 3), falling action (acts 3, 4, and part of 5), and a catastrophic ending (act 5). The concluding lines usually achieve some kind of harmony or restoration or order.

In this lesson, students begin with a general description of the word *structure*. They then use **Handout 22** to learn the general structure of Shakespearean tragedies, after which they analyze the structure of *Romeo and Juliet*. You will find it helpful to use yarn to create a large version of Freytag's pyramid on a wall of the classroom and to use art paper and markers to post events on the diagram. It is important to note that this is the traditional scholarly analysis of *Romeo and Juliet*. Many sources provide alternative analyses. The lesson closes with a discussion of other ways of viewing the play's structure.

Procedure

1. Conduct a general discussion of the meaning of the word *structure*. Start with familiar examples: the structure of a basketball court, roller coaster, A-frame. Then relate the term to literature, and explain that structure involves how a story is organized.
2. Distribute **Handout 22**, and use Freytag's pyramid to explain the structure of Shakespearean tragedies. Students are usually surprised to see the climax positioned in act 3, as their initial response will be to see the climax as the deaths of Romeo and Juliet.

3. Distribute **Handout 23**, and have small groups complete the activity. Have volunteers arrange events on a large pyramid for all to see. Encourage the addition of events not mentioned on the handout.

Suggested Responses

Exposition—from the prologue to act 1, scene 3: street brawling; introduction of Romeo, infatuated with Rosaline; introduction of Juliet, about to be engaged to Paris

Exciting force—act 1, scene 4: Romeo’s decision to attend the Capulets’ party

Rising action—act 1, scene 4, to act 3, scene 1: Romeo and Juliet meeting at the party; the balcony scene; Romeo’s consultation with Friar Lawrence; Romeo’s meeting with the nurse; Juliet’s discussion with the nurse; the wedding (offstage)

Climax—act 3, scene 1: deaths of Mercutio and Tybalt; exile of Romeo

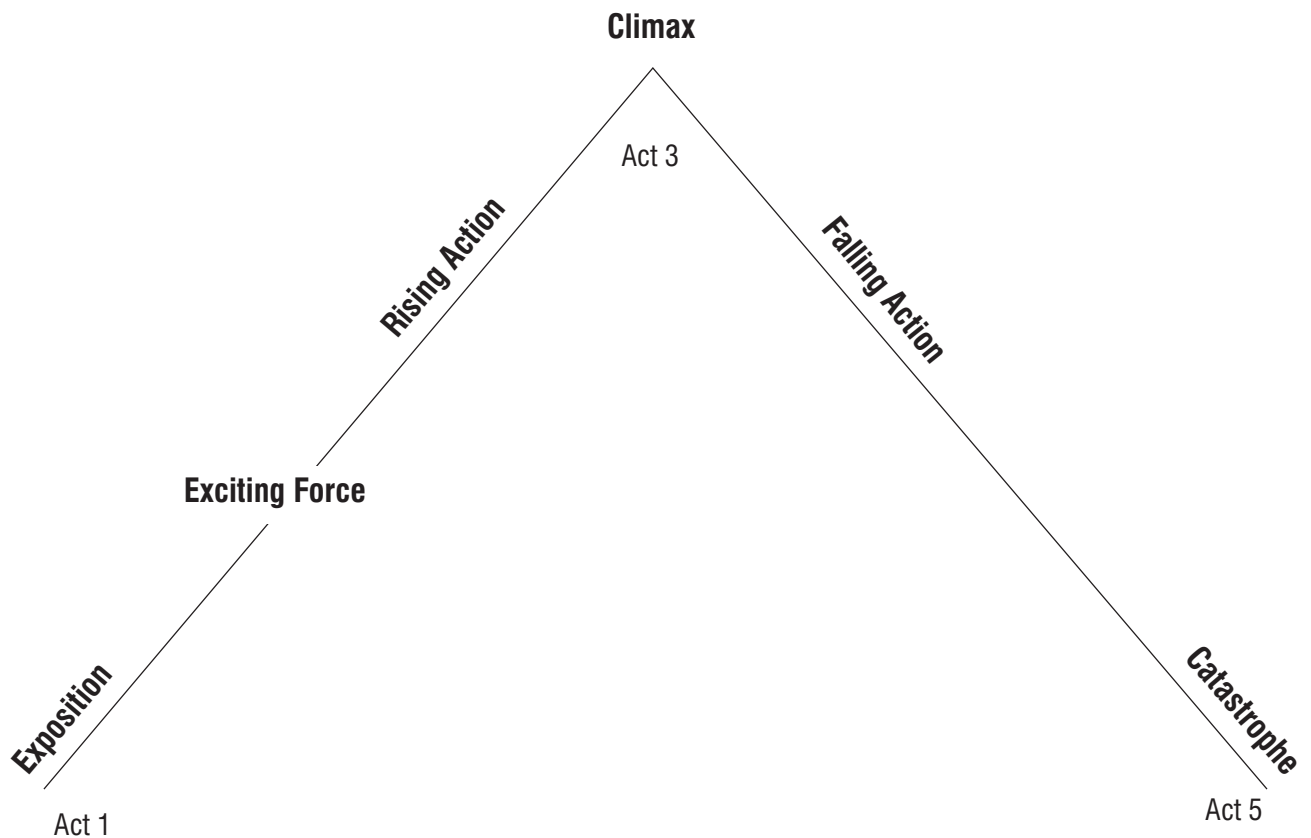
Falling action—act 3, scene 2, through act 5, scene 2: Juliet learns of Tybalt’s death and Romeo’s exile; Capulet’s betrothal of Juliet to Paris; Romeo and Juliet’s farewell; Friar Lawrence’s plan; Juliet’s use of the potion; Balthasar’s misinformation for Romeo; purchase of poison and return to tomb

Catastrophe—act 5, scene 3: deaths of Romeo and Juliet

4. Tell students that this is one way of viewing the play’s structure. Ask them to brainstorm other possible ways of viewing it. Some people see all of the events as building up to the deaths of Romeo and Juliet, with the final step in the rising action being Friar Lawrence’s slightly too late arrival at the tomb. In this view, the climax is the catastrophe, and it is followed by a resolution with the end of the feud and the plan to build the gold monument.

Structure in Shakespearean Tragedies

Directions: Critics have discovered that Shakespeare's tragedies, while diverse in plot and characters, share similar structures. The diagram below illustrates the pattern.



Exposition—beginning of act 1; introduces characters and basic situation

Exciting force—in act 1; a complication that starts the conflict

Rising action—from act 1 to act 3; a series of events that develop the conflict

Climax—in act 3; major turning point that seems to make the ending inevitable

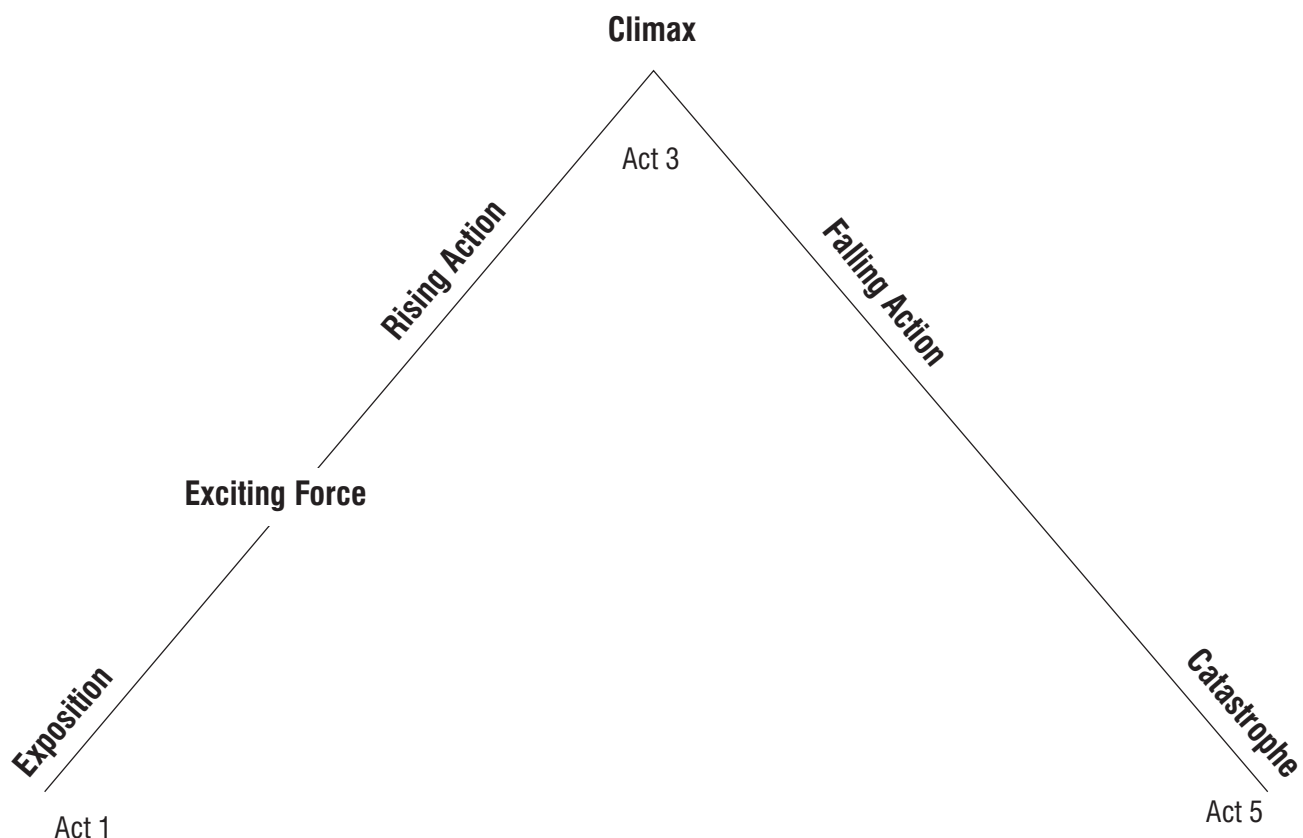
Falling action—end of act 3 to act 5; series of events after the climax

Catastrophe—end of act 5; death of the tragic hero

The Structure of *Romeo and Juliet*

Directions: Number the events in the order in which they occur in the play. Then arrange them in the correct places on the pyramid. Fill in additional events that you think are important.

- | | |
|---|--|
| _____ Paris is killed. | _____ The prince exiles Romeo. |
| _____ Romeo and Juliet marry. | _____ Tybalt kills Mercutio. |
| _____ Juliet drinks a potion. | _____ An early morning street fight occurs in Verona. |
| _____ Romeo is infatuated with Rosaline. | _____ Romeo kills Tybalt. |
| _____ Romeo sees Juliet for the first time. | _____ Romeo dies. |
| _____ Romeo leaves for Mantua. | _____ Romeo purchases poison. |
| _____ Juliet dies. | _____ The nurse discovers Juliet apparently dead in bed. |
| _____ Romeo and Benvolio decide to go to the Capulets' party. | |



Lesson 13

Themes and Insights

Objectives

- To recognize cause-effect relationships in *Romeo and Juliet*
- To articulate some of the play's major themes
- To conduct and report on a culminating discussion

Notes to the Teacher

Along the way in their study of *Romeo and Juliet*, students have discussed many aspects of character and theme. This lesson is intended to facilitate a synthesis of ideas.

The class begins with a discussion of “what if” possibilities. From the beginning, we know that Romeo and Juliet are “star-crossed lovers,” but the play offers many possibilities for divergent outcomes. What if Romeo had not attended Capulet’s party? What if Juliet had been in less of a hurry to get married? What if Mercutio killed Tybalt instead of vice versa? What if Friar Lawrence had chosen direct rather than devious solutions to problems? What if Juliet had awakened before Romeo’s desperate suicide? This procedure should alert students to cause-effect relationships.

Students then articulate major themes of the play. Emphasis is placed on the dangers involved in acting too hastily, the impulsive energy of young love, the power of society over the individual, and the interactions of fate and free will.

The lesson ends with small group discussion of open-ended questions, followed by a whole class debriefing.

Procedure

1. Refer students back to the play’s opening prologue and the fact that Romeo and Juliet are described as “star-crossed lovers.” Point out that many key events in the play seem to be based on luck or fate.
2. Distribute **Handout 24**, and have students complete the exercise.

Suggested Responses

Alternatives may vary widely.

1. Romeo would not have known about the party, and therefore would not have seen Juliet. Presumably, he would have met some other pretty girl, or he might have continued to mope about Rosaline. This play would not exist.

2. If Capulet allowed a fight, perhaps Tybalt would have killed Romeo there and then. At least Tybalt would have had no real reason to want to fight Romeo at the beginning of act 3.
 3. If Juliet had paid attention to her own unease about hurrying, she may not have found herself in such a desperate situation.
 4. It is more likely that the marriage would just make both families even angrier; if the friar had been more realistic, he would have declined to perform the marriage.
 5. Perhaps Mercutio would have defeated Tybalt; Romeo would not have felt the need to avenge Mercutio's death and would not have been exiled.
 6. Juliet would not have been forced into a desperate situation.
 7. If she had been a little more devious, perhaps she could have convinced her parents to delay the marriage.
 8. Juliet would not have become even more desperate; the friar's plan might have worked.
 9. Romeo would have known about the true state of affairs in Verona.
 10. Paris would not have experienced his unnecessary death.
 11. The friar could have told Romeo the real story, preventing the catastrophes at the end.
 12. At least Juliet's life could have been saved.
3. Remind students of the definition of *theme*: a statement or implication about life or human nature. Distribute **Handout 25**, and have students use the graphic organizer to formulate themes in the play.

Suggested Responses

Haste—Impulsive, hasty actions get people into a lot of trouble. It is important to slow down and think before acting.

Young love—Young love is, by nature, impulsive and idealistic. It requires some outside controls for the well-being of everyone involved.

Society/individuals—In the context of social forces, the individual tends to be pretty easily victimized.

Fate/free will—Life includes both chance events and deliberate choices. People have to face the consequences of their choices.

4. Distribute **Handout 26**, and have small groups discuss the questions. Ask each group to select a recorder who will report on the group's findings at the end of the discussion period.
5. Conclude by having recorders share the groups' ideas.

Suggested Responses

1. A combination of many characters' choices and fate leads to the outcome. The nurse and the friar could have served as much wiser advisers; the feud itself seems a waste of time and energy; Romeo and Juliet are old enough to know better than to rush into a serious commitment like marriage.
2. Romeo and Juliet could have slowed down; they could have talked the situation over with their parents; Juliet could have gone to Mantua with Romeo.
3. The feud causes the violence of both the opening scene and the climax in act 3. It makes the relationship of Romeo and Juliet taboo. The very fact of the feud prompts Friar Lawrence to agree to the marriage.
4. Tightly compressed time adds urgency and tension to the play.
5. This has been a topic of considerable critical debate. Perhaps the tragic flaw here is a tendency to impulsive, emotional decisions and actions.
6. Most people can identify with the sweetness of young love; the play's poetry rivets attention. This is, at the very least, a good story.
7. Students usually enjoy this question and pose interesting ideas, some about wanting the smallest role possible, others about the desire to play Romeo or Juliet.

What If?

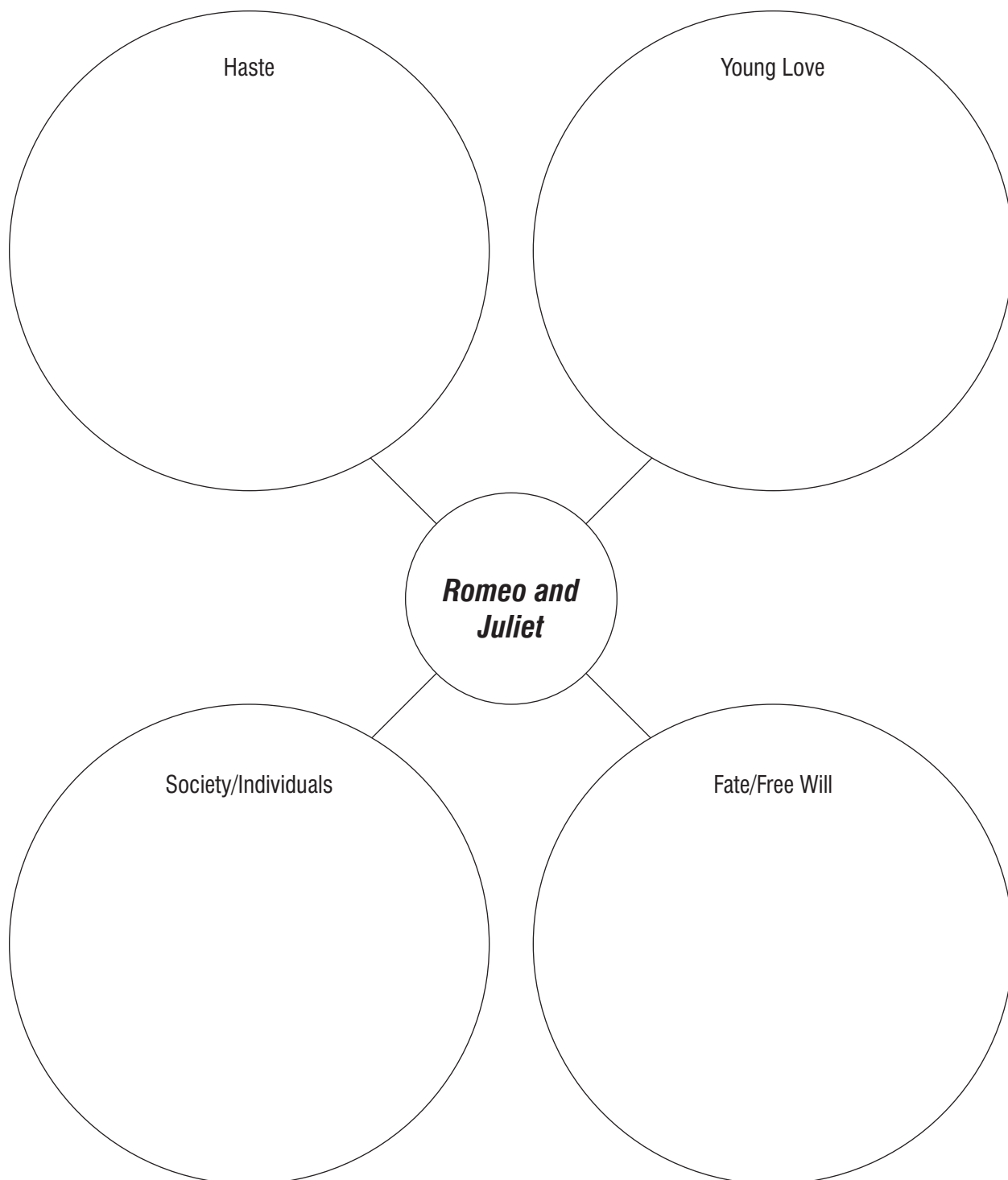
Directions: The following chart lists twelve significant events in *Romeo and Juliet*. For each, list a possible alternative, and indicate how the change would alter the play as a whole.

Event	Alternate	Consequences
1. Capulet's servant, unable to read the guest list, meets Benvolio and Romeo.		
2. At the party, Tybalt recognizes Romeo, but Capulet forbids a fight.		
3. In the balcony scene, Juliet is uneasy about haste but then rushes to propose marriage.		
4. Friar Lawrence judges that the marriage of Romeo and Juliet could end the feud.		
5. Romeo intervenes in the fight between Mercutio and Tybalt.		
6. Late Monday night or very early Tuesday morning, Capulet abruptly decides to have Paris and Juliet marry on Thursday.		

Event	Alternate	Consequences
7. Juliet absolutely and directly refuses to marry Paris.		
8. Capulet abruptly shifts the wedding to Wednesday.		
9. Friar John is caught in quarantine, but Balthasar gets through to Mantua.		
10. Paris and Romeo arrive at the Capulets' monument at the same time.		
11. Friar Lawrence arrives at the tomb just a few minutes late.		
12. A noise causes the friar to leave Juliet alone in the tomb.		

Themes in *Romeo and Juliet*

Directions: What does the play say or imply about the following topics? Use the graphic organizer to record your ideas.



A Culminating Discussion

Directions: At the beginning of the play, there is no tie between Romeo and Juliet. By the end of act 5, their relationship has developed to such a point that one is not able to live without the other. Use the following questions to discuss this famous tragedy.

1. Which characters are most responsible for shaping the outcome of the play? Is any one character responsible for the tragedy? Defend your answer.
2. Could Romeo and Juliet have made decisions that would have prevented their deaths, or was it “in the stars”? Defend your answer.
3. What role does the feud between the two families play in the tragedy? Be specific.
4. Why is there such a sense of urgency in the play? Why does the time in the second half of the play seem more rushed than in the first half? Why did Shakespeare compress time to only a few days, instead of months? What role does time play in the tragedy?
5. Traditional tragic heroes end in catastrophe because of flaws in their own characters. Is that the case in this play?
6. Why has *Romeo and Juliet* been one of Shakespeare’s most popular plays for over four centuries?
7. If the class were going to stage a production of *Romeo and Juliet*, what role would you want? Whom would you cast as Romeo and Juliet?

Lesson 14

From Page to Stage

Objectives

- To prepare and present a dramatization of a section of *Romeo and Juliet*
- To critique film adaptations

Notes to the Teacher

William Shakespeare intended *Romeo and Juliet* to be a staged experience. This lesson begins by organizing students to prepare short dramatic presentations. **Handout 27** presents a list of recommended scenes and lines.

It is certainly worthwhile to show the 1968 Franco Zeffirelli movie to the class. (Note: Some teachers time the showing so that they can omit the brief nude scene just before Romeo leaves for Mantua.) **Handout 28** provides a viewing guide to enable students to view critically rather than passively.

Depending on time restrictions, you may also want to show the 1996 movie adaptation, which has many anachronisms but shows a different way of viewing the play and the characters. **Handout 29** provides a viewing guide. At the conclusion of the unit, it is also interesting to show clips from the movie *Shakespeare in Love*. You will want to preview it carefully to be sure your scene selections are appropriate for your class.

Once students have finished the movies and their dramatizations, you will probably want to give them a test on the play as a whole. The supplementary materials at the back of this unit include an objective test; if you are not assigning an essay, you may want to add an essay section to the test.

Procedure

1. Explain that *Romeo and Juliet* is a stage experience as well as a page experience. Tell students that they will prepare short dramatic scenes from the play, and explain your requirements regarding memorization, costumes, live performance vs. video, deadline, etc.
2. Distribute **Handout 27**, and have students select their scenes; try to avoid repeat choices. Schedule appropriate class time for planning and rehearsal.
3. Explain that Franco Zeffirelli's movie version of *Romeo and Juliet* is generally considered a masterpiece. It should also help students to

review and visualize scenes in the play. Distribute **Handout 28**, and have students use it to take notes as they view the movie.

4. When students have finished the movie, conduct an open-ended discussion of their observations. If necessary, point out and discuss reasons for the decision to make the wedding a played scene. Note the omission of Paris from the final scene. Share students' star ratings for the actors.
5. Point out that there is more than one way to visualize a Shakespearean play, and sometimes directors like to be very creative. Ask, for example, what would happen if the events were moved from Verona to the streets of New York City. (Some students may be familiar with *West Side Story*.) What would happen if we decided to play it as a Western?
6. Show the 1996 movie adaptation, and have students use **Handout 29** to record observations and comments. Follow by having students share responses. (You may want to point out the impact of the closing scene, when Juliet opens her eyes just in time to see Romeo kill himself, but too late to stop him. Emphasize the anachronisms and the effects of the Italian accents and suggested mafia connections.)

Dramatic Scenes

Directions: The following excerpts from the play adapt well for classroom presentations. Some require individual performers, while others involve groups.

Act/Scene	Parts	Description
Act 1		
Scene 1	Romeo, Benvolio	Benvolio tries to discover the reasons for Romeo's strange behavior, then tries to console him.
Scene 5	Romeo	Romeo first sees Juliet.
Act 2		
Scene 2	Romeo	Romeo's soliloquy begins just as he sees Juliet at the window.
Scene 2	Juliet	Juliet, unaware that Romeo is present, professes her love for him.
Scene 3	Friar Lawrence	Friar Lawrence gathers flowers and herbs in a basket during his soliloquy.
Act 3		
Scene 1	Benvolio, Mercutio, Romeo, Tybalt	On a hot day, Benvolio and Mercutio walk down the street, where they encounter Tybalt. After Romeo enters the scene, a street fight ensues.
Scene 5	Lady Capulet, Juliet, the nurse, Capulet	Juliet, her parents, and the nurse argue about the marriage with Paris.

Act/Scene	Parts	Description
Act 4		
Scene 1	Friar Lawrence, Paris, and Juliet	Paris visits Friar Lawrence to arrange the wedding. Juliet arrives at the friar's cell.
Scene 1	Juliet	Juliet describes all the things she would rather do than marry Paris.
Scene 2	The nurse, Capulet, Juliet, Lady Capulet	Juliet returns home and tells her father that she will do as he wishes and marry Paris.
Scene 3	Juliet	During Juliet's soliloquy, she worries about something going wrong after she drinks the potion.
Scene 5	Capulet	In his "All things that we ordained festival" lines, Capulet has the wedding preparations changed to funeral preparations.
Act 5		
Scene 2	Friar Lawrence and Friar John	Friar Lawrence hears of the undelivered note.
Scene 3	The prince, Capulet, Montague	The Capulets and the Montagues finally reconcile as the prince confronts them with the results of their feud.

Franco Zeffirelli's *Romeo and Juliet*

Part A.

Directions: As you view the movie, take notes on the following topics.

1. Ways in which the film differs from the play
2. Effectiveness of the fight scenes
3. Costume choices
4. Impact of the initial meeting of Romeo and Juliet
5. Portrayal of Friar Lawrence
6. Portrayal of the nurse
7. Scene showing Romeo and Juliet just before he leaves for Mantua
8. The suicide scene

Part B.

Directions: Indicate how many stars you would give each actor for his or her performance.

Romeo	☆ ☆ ☆ ☆ ☆
Juliet	☆ ☆ ☆ ☆ ☆
Nurse	☆ ☆ ☆ ☆ ☆
Friar Lawrence	☆ ☆ ☆ ☆ ☆
Mercutio	☆ ☆ ☆ ☆ ☆
Tybalt	☆ ☆ ☆ ☆ ☆

A Crazy and Amazing Adaptation of *Romeo and Juliet*

Directions: As you view a very different movie adaptation of *Romeo and Juliet*, take notes on the following points. Then give the movie your overall rating.

1. Method of presenting the prologue
2. Effectiveness of the fight scenes
3. Portrayal of Romeo
4. Portrayal of Juliet
5. Interpretation of Mercutio
6. View of the friar
7. Use of anachronisms
8. The suicide scene

Overall rating ☆ ☆ ☆ ☆ ☆

Writing Topics

Directions: Choose one of the following topics, and use it as the basis of a well-written and thoroughly developed essay.

1. Whom or what do you see as most responsible for the tragedy that befalls Romeo and Juliet? Support your answer with specific references to the play.
2. In act 4, scene 5, Capulet says:
All things that we ordained festival
Turn from their office to black funeral:
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast,
Our solemn hymns to sullen dirges change,
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.

Show how these lines are appropriate not only to the specific moment at which they are spoken, but also as a commentary on the play as a whole.

3. In act 2, scene 3, Friar Lawrence tells Romeo, “They stumble that run fast.” Show how this is true in the world of Romeo and Juliet and how it is true in our lives today.
4. *Romeo and Juliet* is divided into five acts. Keeping in mind that every play has a beginning, a middle, and an end, indicate where you would place act divisions if the play were to have only three acts. Explain your choices.
5. Watch *West Side Story*. Then write an essay comparing and contrasting the musical with *Romeo and Juliet*.
6. Pick one character who could, at some point, have changed the whole chain of events. Rewrite the scene at that point, and project the events that would follow.
7. Romeo and Juliet fall in love at first sight. Do you believe love at first sight is possible? What are some of its advantages and pitfalls?
8. In act 4, scene 5, Death is personified in the lamentations of Capulet, his wife, and Paris. Write an essay in which you explain how the play portrays death. Include lines from the play to support your ideas.
9. Show how Romeo’s changes in language reflect his character development.

10. Compare and contrast one of the following pairs of scenes:
 - a. The street scene at the beginning of act 1 and the street scene at the beginning of act 3
 - b. Juliet's soliloquy before taking the friar's potion and Romeo's soliloquy before taking the poison
 - c. Romeo's meeting with the friar in act 3, scene 3, and Juliet's meeting with the friar in act 4, scene 1
11. Show a definite cause-effect chain between Tybalt's killing of Mercutio and Juliet's suicide.
12. Examine Friar Lawrence's or the nurse's part in the tragedy. Some critics hold them responsible for the deaths of Romeo and Juliet. Write an essay either defending or accusing one of them regarding this charge.
13. People have said that Benvolio is one character who might have brought the two families together. Describe Benvolio's character, and determine why this might or might not be so.
14. The actual reasons for the feuding between the two families are never reported. What do you think some of the causes might have been? What are some causes of feuding between groups today? Can you project any ways to end the feuds?
15. At the end of the play, the prince tells everyone to go home and talk about the things that have happened. He says, "Some shall be pardon'd, and some punished." Name at least one character whom you think should be punished and one whom you think should be pardoned, and defend your choices.
16. Write a review about a film adaptation of the play, and provide sound reasons for your assessments of its quality.

Culminating Activities

Directions: Choose one or more of the following projects to complete your study of *Romeo and Juliet*.

1. Research what is known and conjectured about Shakespeare's life, and report on your findings.
2. Create a three-dimensional model of the Globe Theater.
3. Research the Lord Chamberlain's Men and the King's Men, and report on your findings.
4. Research Stratford-upon-Avon as it was in Shakespeare's time and as it is now, and report on your findings.
5. Read *Much Ado About Nothing* or *Twelfth Night*, and compare and contrast the play's view of love with the view presented in *Romeo and Juliet*.
6. Read selections from Shakespeare's love sonnets, and report on your findings.
7. Create a media presentation in which you introduce the characters in *Romeo and Juliet* to someone who is just about to read the play for the first time.
8. Sketch or paint one or more scenes from the play.
9. Research the characteristics of playbills. Then create a possible playbill for a high school dramatization of *Romeo and Juliet*.
10. Research Elizabethan costuming, and draw or make costumes for at least three characters in the play.
11. Write a short story or one-act play presenting a modern version of the events depicted in *Romeo and Juliet*.
12. Create a soundtrack of musical selections that reflect the attitudes and desires of various characters in the course of the play.

Quiz: Act 1 of *Romeo and Juliet*

Directions: Choose the best answers.

- _____ 1. At the beginning, the chorus says that the play will last
- a. about an hour.
 - b. about two hours.
 - c. more than three hours.
 - d. over several days of performances.
- _____ 2. The prince states that the punishment for any more street fights will be
- a. death.
 - b. exile.
 - c. a heavy fine.
 - d. community service.
- _____ 3. Whom do the Montagues ask to find out what is wrong with Romeo?
- a. Mercutio
 - b. Tybalt
 - c. Balthasar
 - d. Benvolio
- _____ 4. In the beginning, Romeo thinks he is in love with
- a. Juliet.
 - b. Marcella.
 - c. Rosaline.
 - d. Helena.
- _____ 5. Who asks Capulet for permission to marry Juliet?
- a. Tybalt
 - b. Paris
 - c. Romeo
 - d. Benvolio

- _____ 6. How old is Juliet?
- a. about twelve
 - b. almost fourteen
 - c. nearly sixteen
 - d. twenty
- _____ 7. The nurse had a daughter named
- a. Anna.
 - b. Beatrice.
 - c. Jane.
 - d. Susan.
- _____ 8. Mercutio describes a dream about
- a. Queen Mab.
 - b. a unicorn.
 - c. Oberon, the king of the fairies.
 - d. death.
- _____ 9. Who wants to start a fight at Capulet's party?
- a. old Capulet
 - b. Romeo
 - c. Mercutio
 - d. Tybalt
- _____ 10. Romeo compares Juliet to
- a. flowers.
 - b. music.
 - c. light.
 - d. perfume.

Objective Test: *Romeo and Juliet*

Directions: Choose the best answers.

- _____ 1. In the play, the first person to be killed is
- Sampson.
 - Tybalt.
 - Mercutio.
 - Paris.
- _____ 2. The person who dies of grief is
- Lady Montague.
 - Lady Capulet.
 - Rosaline.
 - the nurse.
- _____ 3. The person who fails to deliver a letter is
- Balthasar.
 - Friar Tuck.
 - Friar Paul.
 - Friar John.
- _____ 4. The person who sees the marriage of Romeo and Juliet as a way to terminate the feud is
- the prince.
 - the nurse.
 - Romeo.
 - Friar Lawrence.
- _____ 5. The person who tells Juliet to forget about Romeo is
- the nurse.
 - Lady Capulet.
 - Benvolio.
 - Friar Lawrence.
- _____ 6. Who kills Paris?
- Tybalt
 - old Capulet
 - Romeo
 - no one

- _____ 7. At the end, the families plan to erect statues made of
- silver.
 - marble.
 - gold.
 - wire.
- _____ 8. Friar Lawrence is an expert about
- church music.
 - bible study.
 - plants and flowers.
 - architecture.
- _____ 9. Who gives Romeo the message that Juliet has died?
- Balthasar
 - Friar Lawrence
 - Peter
 - an apothecary
- _____ 10. The prince decides that Romeo's punishment for killing Tybalt will be
- death.
 - exile.
 - loss of his inheritance.
 - nothing.
- _____ 11. "Wisely and slow. They stumble that run fast." The speaker is
- the nurse.
 - Friar John.
 - Friar Lawrence.
 - Lady Capulet.
- _____ 12. "Is love a tender thing? It is too rough, / Too rude, too boisterous, and it pricks like thorn." The speaker is
- Romeo.
 - Friar Lawrence.
 - Mercutio.
 - Benvolio.

- _____ 13. “She is the fairies’ midwife, and she comes / In shape no bigger than an agate-stone.” The speaker is
- Peter.
 - the nurse.
 - Balthasar.
 - Mercutio.
- _____ 14. “A man, young lady! Lady, such a man / As all the world—why, he’s a man of wax.” The nurse is talking about
- Romeo.
 - Mercutio.
 - Benvolio.
 - Paris.
- _____ 15. The actions in the play take place in
- three days.
 - less than a week.
 - two weeks.
 - a month.
- _____ 16. Much of the play’s imagery
- deals with flowers and children.
 - deals with light and darkness.
 - comes from the servants’ dialogue.
 - is based on Tybalt’s personality.
- _____ 17. The deaths of Mercutio and Tybalt and the banishment of Romeo can be seen as the play’s
- climax.
 - exposition.
 - catastrophe.
 - exciting force.
- _____ 18. Romeo’s decision to attend Capulet’s party is the
- climax.
 - exposition.
 - catastrophe.
 - exciting force.

- _____ 19. Bewilderment, mental pain, sleeplessness, loss of appetite, and a pale complexion connect Romeo to
- Shakespeare's life in Stratford.
 - the practice of writing sonnets.
 - the definition of tragedy.
 - the courtly love tradition.
- _____ 20. Romeo's suicide when Juliet is actually alive and Juliet's speech on the balcony when Romeo is listening are both examples of
- paradox.
 - foreshadowing.
 - irony.
 - hyperbole.
- _____ 21. An example of Shakespeare's inclusion of stage directions in dialogue is
- "O Romeo, Romeo, wherefore art thou Romeo?"
 - "See how she leans her cheek upon her hand!"
 - "Love give me strength, and strength shall help afford."
 - "Nay, that's not so."
- _____ 22. "O Romeo, Romeo, wherefore art thou Romeo? / Deny thy father and refuse thy name!" The best paraphrase is
- Romeo, where are you? I wish you were here with me.
 - Why do you have to be Romeo Montague? Leave your family.
 - Romeo, listen! Let's ask our fathers to end the feud.
 - Why did you have to come to the party? Your father would not approve.
- _____ 23. Most of the play takes place in
- Mantua.
 - Venice.
 - Verona.
 - London.
- _____ 24. "With a kiss I die." These are the last words of
- Tybalt.
 - Paris.
 - Romeo.
 - Juliet.

- _____ 25. How many acts does the Chorus introduce?
- a. one
 - b. two
 - c. three
 - d. five
- _____ 26. Capulet initially resists Paris's proposal to marry Juliet because he thinks she is
- a. too young.
 - b. in love with someone else.
 - c. needed to help out at home.
 - d. preparing to go into a convent.
- _____ 27. "And I for winking at your discords too / Have lost a brace of kinsmen. All are punish'd." The best paraphrase is
- a. The Montagues and Capulets are punished by the deaths of their children.
 - b. By letting your feud go on, I have suffered the death of many relatives. Everyone has come to grief.
 - c. My sense of humor has gotten me in trouble. I have to go to jail.
 - d. Fate is responsible for the awful things that happened here.
- _____ 28. Which of the following does Juliet not say she would rather do than marry Paris?
- a. jump from a tower
 - b. live with snakes
 - c. be buried alive
 - d. become a nun
- _____ 29. Which of the following is not an unplayed scene?
- a. the death of Mercutio
 - b. the first meeting of Romeo and Juliet
 - c. Romeo's first meeting with Rosaline
 - d. Romeo and Juliet's wedding
- _____ 30. What impels the apothecary to sell poison to Romeo?
- a. poverty
 - b. pity
 - c. anger
 - d. jealousy

Answer Keys

Quiz on Act 1

- | | |
|------|-------|
| 1. b | 6. b |
| 2. a | 7. d |
| 3. d | 8. a |
| 4. c | 9. d |
| 5. b | 10. c |

Objective Test

- | | | |
|-------|-------|-------|
| 1. c | 11. c | 21. b |
| 2. a | 12. a | 22. b |
| 3. d | 13. d | 23. c |
| 4. d | 14. d | 24. c |
| 5. a | 15. b | 25. b |
| 6. c | 16. b | 26. a |
| 7. c | 17. a | 27. b |
| 8. c | 18. d | 28. d |
| 9. a | 19. d | 29. b |
| 10. b | 20. c | 30. a |

Finding Parallels in Shakespeare's Tragedies

	<i>Hamlet</i>	<i>Julius Caesar</i>	<i>King Lear</i>	<i>Macbeth</i>	<i>Othello</i>	<i>Romeo and Juliet</i>
Contrasting Worlds	Old Denmark under King Hamlet vs. New Denmark under Claudius	Private vs. public behavior	Treachery vs. loyalty; cruelty vs. compassion	Order and nobility vs. savage ambition for power	Order and nobility of Venice vs. the outpost of Cyprus	Day (reality) vs. night (love)
Appearance vs. Reality (Disguise)	Hamlet feigns madness; Claudius pretends innocence	Antony disguises his true feelings	Kent and Edgar in physical disguises; Goneril, Regan, and Edmund pretend love for their fathers	Macbeth and Lady Macbeth disguise their feelings toward Duncan	Iago's facade vs. his destructive intentions	Romeo masks himself at the ball; Juliet hides her true feelings for Romeo
Superstition/Supernatural	Appearance of the ghost; Hamlet's premonition of evil before the duel	Soothsayer, dreams, Caesar's ghost	Gloucester's belief in portents in nature; Wheel of Fortune	Three witches and their prophecies; Banquo's ghost	Power of the handkerchief	"Star-cross'd lovers"; fortune or fate
Rise of One Person at Expense of Another	Claudius over his brother; Fortinbras, at the end, regains his land and wins	Brutus and Cassius over Caesar; Antony and Octavius over Brutus	Goneril and Regan over Cordelia; Edmund over Edgar and Gloucester	Macbeth over Duncan; Malcolm over Macbeth	Iago over Othello; Othello over Desdemona	Romeo over Paris in quest for Juliet's love
Disorder in State or Family	Murder of King Hamlet; hasty marriage to Gertrude—split in family	Caesar assassinated; war between factions	Division of the kingdom; true children disinherited by their fathers	Murder of a king; Macduff's family wiped out	Impending war at Cyprus; tension between Desdemona and Othello	Montague and Capulet's feud disrupts peace, destroys children
Order Triumphs	Fortinbras, the surviving authority figure, buries Hamlet with honors befitting a hero	Honorable burial for Brutus; Antony and Octavius rule	Albany, Kent, and Edgar restore order	Malcolm restores order	Iago imprisoned; Cassio in charge	End of feud; Montagues and Capulets erect golden memorials to each other's children

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Includes the play, updated critical essays, and background information on Shakespeare and his work.

Smith, Marion Bodwell. *Dualities in Shakespeare*. Toronto: University of Toronto Press, 1966.

Examines the quality of duality in several plays, including a study of dual imagery in *Romeo and Juliet*.

Stirling, Brents. *Unity in Shakespearian Tragedy: The Interplay of Theme and Character*. New York: Columbia University Press, 1956.

Shows the theme of haste in *Romeo and Juliet*.

Romeo and Juliet

ISBN 978-1-56077-920-9

Entire Unit

- | | |
|------------|--|
| RL.9-10.1 | Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. |
| RL.9-10.2 | Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. |
| RL.9-10.3 | Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. |
| RL.9-10.4 | Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). |
| RL.9-10.5 | Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. |
| RL.9-10.6 | Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. |
| RL.9-10.7 | Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's <i>Landscape with the Fall of Icarus</i>). |
| RL.9-10.10 | By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. |
| RL.11-12.1 | Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. |
| RL.11-12.2 | Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and |

- build on one another to produce a complex account; provide an objective summary of the text.
- RL.11-12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
- RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- RL.11-12.9 Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
- RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
- W.9-10.9a Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
- W.9-10.9b Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).
- W.11-12.9a Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
- W.11-12.9b Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme

	Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
SL.9-10.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
L.9-10.1b	Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
L.9-10.2c	Spell correctly.
L.9-10.4a	Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
L.9-10.4b	Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>analyze, analysis, analytical; advocate, advocacy</i>).
L.9-10.4c	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
L.9-10.5a	Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
L.9-10.5b	Analyze nuances in the meaning of words with similar denotations.
L.9-10.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
L.11-12.1a	Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
L.11-12.1b	Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster’s Dictionary of English Usage, Garner’s Modern American Usage</i>) as needed.
L.11-12.2b	Spell correctly.

- L.11-12.4a Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- L.11-12.4b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive*, *conception*, *conceivable*).
- L.11-12.4c Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
- L.11-12.5a Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- L.11-12.5b Analyze nuances in the meaning of words with similar denotations.
- L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Source

Common Core State Standards (Washington, D.C.: National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010)

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