



**Social Studies  
School Service**

[www.socialstudies.com](http://www.socialstudies.com)

## Downloadable Reproducible eBooks

Thank you for purchasing this eBook from  
[www.socialstudies.com](http://www.socialstudies.com) or [www.writingco.com](http://www.writingco.com).

---

To browse more eBook titles, visit  
<http://www.socialstudies.com/ebooks.html>

To learn more about eBooks, visit our help page at  
<http://www.socialstudies.com/ebookshelp.html>

For questions, please e-mail [eBooks@socialstudies.com](mailto:eBooks@socialstudies.com)

---

## Free E-mail Newsletter—Sign up Today!

To learn about new eBook and print titles, professional development resources, and catalogs in the mail, sign up for our monthly e-mail newsletter at  
<http://socialstudies.com/newsletter/>

Advanced Placement in  
English Literature and Composition

Teaching Unit  
Individual Learning Packet

*Romeo and Juliet*

by William Shakespeare

Written by Lori White

Copyright © 2006 by Prestwick House Inc., P. O. Box 658, Clayton, DE 19938. 1-800-932-4593.  
[www.prestwickhouse.com](http://www.prestwickhouse.com) Permission to copy this unit for classroom use is extended to purchaser  
for his or her personal use. This material, in whole or part, may not be copied for resale.

ISBN-10 1-58049-168-5  
ISBN-13 978-1-58049-168-6  
Reorder No. 301865

# *Romeo and Juliet*

## Objectives

*By the end of this Unit, the student will be able to:*

1. identify characters as foils, static or dynamic, and flat or round, in particular Romeo, Juliet, Tybalt, and Mercutio.
2. trace the development of Romeo's character from his first mention in the play until his last, noting how and why he changes.
3. trace the mental and emotional maturity of Juliet from the first time she appears in the play until her death.
4. discuss the techniques Shakespeare uses to convey character and character relationships to his audience.
5. discuss the dramatic development of the play in terms of exposition, rising action, conflict, climax, falling action, and resolution.
6. analyze the importance of literary elements like dramatic irony and foreshadowing on the development of the play.
7. analyze Shakespeare's use of language (verse, prose, rhythm, rhyme) and its importance in setting mood and establishing character.
8. identify and analyze the use of comic relief.
9. define by example the terms tragedy and tragic hero.
10. respond to multiple choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam.
11. respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition exam.
12. offer a close reading of *Romeo and Juliet* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the play.

## Introductory Lecture Notes

### I. Shakespeare and His Times

William Shakespeare (1564-1616) was born to a fairly wealthy, prominent family in Stratford-on-Avon during the reign of Queen Elizabeth I. He was the third of eight children and lived the expected life for a child of his social standing, attending primary or “petty” school and then a Latin grammar school.

At age eighteen, Shakespeare wed Anne Hathaway, a woman six years his senior. The couple had three children: Susanna, and twins Judith and Hamnet. Little is known about Shakespeare’s life between the years of 1585 and 1592, but it is known that Shakespeare traveled to London some time between the ages of eighteen and twenty-eight and joined the theater. He debuted as a playwright with his first performance in 1590.

Shakespeare’s world was a very different one from that of today, and the differences are reflected clearly in his plays. For example, children in Shakespeare’s day had no rights except those allowed by their parents. Teenagers had to obey their parents’ every whim until they married. Marriages were commonly arranged by the parents for purposes other than love and affection between the parties involved. Daughters married young for the most part, often as early as fourteen or fifteen years of age. A father had a God-given obligation to choose a husband for his daughter who would be able to support her materially and protect her physically. The father’s right was not contingent upon the daughter’s agreement or approval, though certainly a father would want his daughter to be *happy* as well as provided for. Wives, just like children, were obliged to obey their husbands. These cultural tenets—pushed to extremes for dramatic purposes—can be witnessed in *Romeo and Juliet*.

Other ideas of the time that are evidenced in *Romeo and Juliet* are that of courtly love and Petrarchan conceit. Courtly love is a code and philosophy of love that flourished first in France and later in England and other countries. According to this philosophy, falling in love was by necessity accompanied by extreme emotional distress—helplessness, confusion, agitation, sleeplessness, loss of appetite, and a general agony over the situation. The lover engages in interminable reflections on the nature of love and his own part in the state. This code is seen clearly in Romeo’s afflicted state of being in love with Rosaline.

Petrarchan conceit was a type of conceit—an overblown, almost ridiculous metaphor comparing two almost irreconcilably different things—used by Petrarch in his Italian love sonnets. Conceits are characterized by the use of oxymoron and paradox. Romeo utilizes this in his descriptions of his forlorn state to his friends.

## II. Romeo and Juliet

Shakespeare composed *Romeo and Juliet* between 1594 and 1596. As were most of his plays, *Romeo and Juliet* is based on older tales, most notably Arthur Brooke's *The Tragical Historye of Romeus and Juliet*. Brooke's version was an adaptation of a still older folktale, and was Shakespeare's primary inspiration. Brooke's 3,000-line poem has a highly moral tone: disobedience, in addition to fate, is what brings about the deaths of the two lovers.

Shakespeare altered previous versions of *Romeo and Juliet* in order to create his own unique version. For example, he condensed Brooke's version from a nine-month span to a period of just five days. He also decreased Juliet's age from sixteen to thirteen, probably to emphasize her youth and to create shock value. Perhaps most significantly, Shakespeare increased the roles of minor characters such as Mercutio and the nurse in order to emphasize the audience's understanding of character. The impulsive, mercurial Mercutio became a foil for the quiet, peace-loving Benvolio. The nurse's bawdiness emphasized Juliet's gracious refinement.

## III. Features of Shakespeare's Use of Language

### A. Characterized by Contrast

1. Lyric, beautiful language is seen in such scenes as the first meeting between Romeo and Juliet at the party—in which they converse in sonnet form—and the balcony Scene.

from Act I, Scene v:

Upon first seeing Juliet, Romeo's language shift from blank verse (unrhymed iambic pentameter) to couplets:

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

Notice that Romeo and Juliet's first conversation is structured like a Shakespearean sonnet:

ROMEO: [To JULIET] If I profane with my unworhiest hand	a
This holy shrine, the gentle fine is this:	b
My lips, two blushing pilgrims, ready stand	a
To smooth that rough touch with a tender kiss.	b
JULIET: Good pilgrim, you do wrong your hand too much,	c
Which mannerly devotion shows in this;	d
For saints have hands that pilgrims' hands do touch,	c
And palm to palm is holy palmers' kiss.	d
ROMEO: Have not saints lips, and holy palmers too?	e
JULIET: Ay, pilgrim, lips that they must use in prayer.	f
ROMEO: O, then, dear saint, let lips do what hands do;	e
They pray, grant thou, lest faith turn to despair.	f
JULIET: Saints do not move, though grant for prayers' sake.	g
ROMEO: Then move not, while my prayer's effect I take.	g

from Act II, Scene ii:

Notice the metaphors and the images Shakespeare uses to have Romeo and Juliet speak about one another.

ROMEO: But, soft! what light through yonder window breaks?  
It is the east, and Juliet is the sun.  
Arise, fair sun, and kill the envious moon,  
. . . .  
Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres till they return.  
. . . .  
The brightness of her cheek would shame those stars,  
As daylight doth a lamp; her eyes in heaven  
Would through the airy region stream so bright  
That birds would sing and think it were not night.

JULIET: ... that which we call a rose  
By any other name would smell as sweet;

2. Colloquial, sometimes vulgar, speech sets common characters apart from those of a higher station, such as the bawdy jesting of the Capulet servants in Act I, Scene i, or the nurse's vulgar description of Juliet.

from Act I, Scene i:

**Contrast how the servants use bawdy puns to suggest sexual matters with Romeo and Juliet's poetic language when they talk about their love.**

GREGORY The quarrel is between our masters and us their men.

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

GREGORY The heads of the maids?

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

GREGORY They must take it in sense that feel it.

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

from Act I, Scene iii

**The nurse, when talking to her employer, swears by her maidenhead.**

Nurse

Now, by my maidenhead,

**The nurse describes to Lady Capulet how she weaned Juliet.**

Nurse

And she was wean'd ... upon that day:

For I had then laid wormwood to my dug,

...

When it did taste the wormwood on the nipple

Of my dug and felt it bitter, pretty fool,

To see it tetchy and fall out with the dug!

...

***During the episode, the infant Juliet gets a bump on her head that the nurse compares to a part of a young boy's anatomy.***

I warrant, it had upon its brow

A bump as big as a young cockerel's stone;

from Act II, Scene v:

The nurse's message to Juliet that Romeo is waiting to marry her at Friar Laurence's cell is full of crude sexual innuendo.

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

## B. Characterized by Ambiguity

1. Shakespeare uses double entendres freely, letting the audience interpret the words in one way while the characters interpret them differently. A key example of this would be the conversation between Juliet and her mother in Act III, Scene v, in which Juliet expresses her love for Romeo and her desire for his safety while outwardly seeming to hate him and wish him harm.

JULIET Would none but I might venge my cousin's death!  
.  
.  
.  
O, how my heart abhors  
To hear him named, and cannot come to him.  
To wreak the love I bore my cousin  
Upon his body that slaughter'd him!

2. Puns are utilized for the sake of witty wordplay and comic relief, such as in the first Scene and the ribald jests of the Capulet servants, or Mercutio's dying jest, "Ask for me to-morrow,/and you shall find me a grave man," (Act III, Scene i). The entire opening Scene is a series of puns playing on words like collier, coal-carrier, cholera, and collar.

### C. Characterized by Structured Verse

1. Shakespeare uses an essential pattern of blank verse, or unrhymed iambic pentameter, throughout the play. Usually important or aristocratic characters speak in blank verse, while lesser characters do not.
2. When the pattern changes, it is for a reason—  
As demonstrated above, note the times a character's speech shifts from blank verse to couplets. Note the rhyme schemes in dialogues between certain pairs of characters. Notice how servants speak in prose while the "higher born" characters speak in verse.

### D. Characterized by Figurative Language

Shakespeare's characters often use figurative language to elaborate upon ideas and amplify imagery.

1. **Simile:** a comparison between two different things using either *like* or *as*.

In Act III, Scene ii, Juliet describes her state of suspense by saying, "So tedious is this day/As is the night before some festival/To an impatient child..." (lines 29-31).

2. **Metaphor:** a comparison of two things that are basically dissimilar in which one is described in terms of the other.

In Act II, Scene ii, Romeo describes his affection for Juliet by saying, "I am no pilot; yet, wert thou as far/As that vast shore wash'd with the farthest sea,/I would adventure<sup>1</sup> for such merchandise."

3. **Personification:** a figure of speech in which an object, abstract idea, or animal is given human characteristics.

In Act II, Scene ii, Romeo says that he has "night's cloak to hide [him]."

4. **Hyperbole:** exaggeration for emphasis; overstatement.

In Act III, Scene iii, Romeo remarks that "every cat and dog/And little mouse, every unworthy thing, Live here in heaven and may look upon/her."

5. **Understatement:** the opposite of hyperbole, to make little of something important.

Mercutio tells Romeo that his wound is "a scratch, a scratch" in Act III, Scene i.

## IV. Dramatic Conventions and Literary Devices

- A. A **soliloquy** is a speech in which a character reveals his or her thoughts to the audience, but not to the other characters; it is usually longer than an aside and not directed at the audience.

Shakespeare uses soliloquies to reveal the conflicts various characters struggle with, such as Romeo's lovelorn state, or Juliet's conflict over whether or not to "kill" herself. These soliloquies also show how character develops over the course of the play. For example, Romeo's soliloquy before killing himself in the Capulet tomb shows how love has changed for him and become more real.

- B. The **aside** is spoken by an actor in order to be heard by the audience but supposedly not by the other actors. These lines—much shorter than the soliloquy—usually represent the inner thoughts of the speaker.

An example of Shakespeare's use of the aside can be found in Juliet's conversation with her mother about Romeo in Act III, Scene v. When Lady Capulet remarks that Romeo is a villain, Juliet replies in an aside, "Villain and he be many miles asunder" (line 84).

- C. A **foil** is a character whose qualities or actions usually serve to emphasize the actions or qualities of the main character, the protagonist, by providing a strong contrast. On occasion, the foil is used as a contrast to a character other than the main one.

In *Romeo and Juliet*, Shakespeare uses Benvolio as a foil for both Mercutio and Tybalt. Benvolio has a steady, peaceable nature, whereas both Mercutio and Tybalt are impulsive, rash, and hotheaded.

- D. **Allusions** are indirect references to a person, place, poem, book, event, etc., which is not part of the story, that the author expects the reader will recognize.

Shakespeare alludes to Greek and Roman mythology and general folklore in *Romeo and Juliet*, such as with his references to Aurora, Queen Mab, and the Prince of Cats.

- E. **Irony**—many different types are found in *Romeo and Juliet*, among them:
1. **Verbal Irony**: a difference between what is literally stated and what is implied
  2. **Dramatic Irony**: a contradiction between what a character thinks or says and what the audience knows to be true
  3. **Cosmic Irony**: the suggestion that a god or fate controls and meddles with human lives.

Cosmic irony, in particular, can be seen quite frequently throughout *Romeo and Juliet* in Romeo's continued belief that his life is being dictated by the forces of fate. Upon learning of Juliet's "death," for example in Act V, Scene iv, his reaction is, "I defy you, stars!" (line 24).

- F. **Apostrophe** is an address to someone who is absent and cannot hear the speaker, or to something nonhuman that cannot understand. An apostrophe allows the speaker to think aloud, and reveals those thoughts to the audience.

An example of apostrophe from *Romeo and Juliet* occurs when Juliet adjures "Come, night; come, Romeo; come, thou day in night" (Act III, Scene ii, line 18).

## V. Dynamic and Static Characters

- A. Romeo is an example of a **dynamic character**. At the beginning of the play he is immature, reckless, fickle, and melodramatic. He begins to change a bit toward the middle of the play, when, out of love for his new bride, he refuses to fight Tybalt, even at the expense of his reputation. At the play's end, the audience can clearly see that he has matured as a result of his true love for Juliet, even as he does give in to his despair and kills himself.
- B. Mercutio and Tybalt are both examples of **static characters**. They are, throughout the play, temperamental, rash, and hotheaded. It is these traits, and the characters' inability to control them, that ultimately cause their deaths.

## VI. Tragedy and the Tragic Hero

In a tragedy, the central figure meets with disaster or grave misfortune. In most tragedies, the tragic hero's downfall is usually the result of fate's intervention, or of a character flaw (also known as *hamartia* or tragic flaw). Though flawed, the tragic figure is usually of noble stature and is basically good. The downfall, then, always seems to be worse than what the figure actually deserves. Aristotle defines a tragic hero by these basic tenets, and states further that the tragic hero should suffer some recognition of his flaw and the reason for his downfall. The audience should experience a purging, or catharsis, through the experience of the hero's suffering.

*Romeo and Juliet* deviates from Aristotle's definition of a tragedy in several ways:

- even in the Renaissance, the tragic hero was almost exclusively male, but Shakespeare contrives a play that seems to have *two* tragic heroes, male and female;
- while the characters blame fate for the outcome, the audience can see that the outcome is the direct consequence of the characters' own decisions and actions;
- it is not the heroes who experience the recognition of their errors, but the characters around him—the Prince, the Montagues, and the Capulets.

## VII. Motif and Imagery

Shakespeare uses several repeating images, or motifs, to add richness to *Romeo and Juliet* and to create associations with various characters. Some examples of motifs seen in this play are:

### A. Light and darkness

1. Both lovers associate each other with light. Romeo, for example, compares Juliet to light throughout the play, such as when he exclaims that she teaches “the torches to burn bright” upon first seeing her. Juliet reflects fancifully that if she is to die, she would like Romeo to be cut “in little stars.”

The famous balcony Scene in Act II, Scene ii begins with one of the most famous references to light in the play: “What light through yonder window breaks? It is the east, and Juliet is the sun!”

2. Darkness is associated primarily with Romeo and Juliet’s love affair. Daylight works against them; their love can only be nourished with darkness.

### B. Death

There are multiple instances of death throughout the play—Tybalt’s and Mercutio’s deaths among them. The Friar, in his soliloquy regarding the qualities of herbs, speaks of how “The earth that’s nature’s mother is her tomb:/What is her burying grave, that is her womb” (Act II, Scene iii, lines 9-10). In the final Scene of the play, Romeo looks upon the Capulet tomb as a “womb of death,” (line 45) and envisions Death as Juliet’s lover (line 105).

## Discussion Topics/Questions

1. Do a detailed character analysis for each of the following characters. Indicate both their actions and their motives. Also, point out their state of mind and what significant actions of their own, or others, affected them.
  - Romeo
  - Juliet
  - Lord Capulet
  - Mercutio
  - Friar Laurence
2. Prove or disprove the following statement by referring to incidents in the play: “Violence begets more violence.”
3. To what extent is Romeo an example of Aristotle’s tragic hero? Try to see both sides of the question. What qualit(ies) prevent him from being a prime example of such?
4. In many of his plays, Shakespeare presents the idea that “the course of true love never did run smooth” (from *A Midsummer Night’s Dream*). This is true of Romeo and Juliet’s love affair, as well. Examine the course of true love in *Romeo and Juliet*. How does it fail to run smoothly? What is ultimately responsible for this failure?
5. One theme present in *Romeo and Juliet* is that disobedience to recognized authorities invariably results in punishment. Discuss how this is the case in *Romeo and Juliet*. Which characters are rebellious to authority? What retribution do they pay?
6. Shakespeare deviates from Aristotle’s definition of the tragic hero in that it is not the hero who experiences recognition of the whole tragic situation, but other characters, instead. Who are these characters? Explain their epiphany as it relates to the tragedy.
7. Revisit Juliet’s conversation with her mother concerning Romeo in Act III, Scene v, and discuss the dramatic irony that makes the Scene so powerful. Choose another Scene and do the same.
8. One motif developed throughout the play is the contrast between light and dark (or day and night). What do darkness and light represent? Consider, in your response, the many instances in which Romeo and Juliet seek to turn day to night, or the shun the light in favor of darkness.
9. Discuss how Shakespeare’s writing reveals social class and develops character. Pay particular attention to the contrasting language styles of such characters as Juliet and the Nurse, Mercutio, the Friar, and the servants. Use specific passages to support your response.
10. Discuss Shakespeare’s use of humor in Act I, Scene i, with the Capulet and Montague servants. How does this Scene heighten tension while providing comic relief at the same time?

## Free-Response (Essay) Items

### PRACTICE FREE RESPONSE QUESTION 1:

The following passage is an early exchange between Romeo and Juliet in Act II, Scene ii. Read the passage, and then, in a well-organized essay, analyze the author's use of such elements as diction, syntax, and other narrative devices to reveal and develop the mood of the Scene.

JULIET:

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

ROMEO:

With love's light wings did I o'erperch these walls;                   5  
For stony limits cannot hold love out,  
And what love can do, that dares love attempt.  
Therefore thy kinsmen are no stop to me.

JULIET:

If they do see thee, they will murder thee.

ROMEO:

Alack, there lies more peril in thine eye                   10  
Than twenty of their swords! Look thou but sweet,  
And I am proof against their enmity.

JULIET:

I would not for the world they saw thee here.

ROMEO:

I have night's cloak to hide me from their eyes;  
And but thou love me, let them find me here.                   15  
My life were better ended by their hate  
Than death prorogued, wanting of thy love.

JULIET:

By whose direction found'st thou out this place?

ROMEO:

By love, that first did prompt me to inquire.  
He lent me counsel, and I lent him eyes.                   20  
I am no pilot; yet, wert thou as far  
As that vast shore wash'd with the farthest sea,  
I would adventure for such merchandise.

**PRACTICE FREE RESPONSE QUESTION 2:**

Read the following passage from Act III, Scene iii, and write a well-organized essay in which you explain how Shakespeare uses language and imagery to establish Romeo's frame of mind.

ROMEO:

'Tis torture, and not mercy. Heaven is here,  
Where Juliet lives; and every cat and dog  
And little mouse, every unworthy thing,  
Live here in heaven and may look upon her;  
But Romeo may not. More validity, 5  
More honourable state, more courtship lives  
In carrion flies than Romeo. They may seize  
Upon the white wonder of dear Juliet's hand  
And steal immortal blessing from her lips,  
Who, even in pure and vestal modesty, 10  
Still blush, as thinking their own kisses sin;  
But Romeo may not—he is banished.  
And sayest thou yet that exile is not death?  
Hadst thou no poison mix'd, no sharp-ground knife,  
No sudden mean of death, though ne'er so mean, 15  
But 'banished' to kill me—'banished'?  
O friar, the damned use that word in hell;  
Howling attends it! How hast thou the heart,  
Being a divine, a ghostly confessor,  
A sin-absolver, and my friend profess'd, 20  
To mangle me with that word 'banished'?

**PRACTICE FREE RESPONSE QUESTION 3:**

In the following passage from Act III, Scene v, Lord Capulet's character takes a startling turn. In a well-organized essay, contrast his reaction to Juliet's refusal to wed Paris with his earlier, more indulgent attitude toward her marriage. Consider in your response the cultural expectations and responsibilities that may have led Lord Capulet to reveal this extremity of reaction.

CAPULET:

Soft! take me with you, take me with you, wife.

How? Will she none? Doth she not give us thanks?

Is she not proud? Doth she not count her blest,

Unworthy as she is, that we have wrought

So worthy a gentleman to be her bridegroom? 5

JULIET:

Not proud you have, but thankful that you have.

Proud I can never be of what I hate,

But thankful even for hate that is meant love.

CAPULET:

How, how, how, how, choplogic? What is this?

'Proud'—and 'I thank you'—and 'I thank you not'— 10

And yet 'not proud'? Mistress minion you,

Thank me no thankings, nor proud me no prouds,

But fettle your fine joints 'gainst Thursday next

To go with Paris to Saint Peter's Church,

Or I will drag thee on a hurdle thither. 15

Out, you green-sickness carrion! Out, you baggage!

You tallow-face!

LADY CAPULET:

Fie, fie! what, are you mad?

JULIET:

Good father, I beseech you on my knees,

Hear me with patience but to speak a word. 20

CAPULET:

Hang thee, young baggage! disobedient wretch!

I tell thee what—get thee to church a Thursday

Or never after look me in the face.

Speak not, reply not, do not answer me!

My fingers itch. Wife, we scarce thought us blest 25

That God had lent us but this only child;

But now I see this one is one too much,

And that we have a curse in having her.

Out on her, hilding!

#### PRACTICE FREE RESPONSE QUESTION 4:

The following passage is from Act IV, Scene iii. In it, Juliet contemplates the possible consequences of taking the Friar's advice. Read the passage carefully and then write a well-organized essay in which you analyze Juliet's inner conflicts and explain how her resolution of these conflicts contributes to the depth of her character.

JULIET:

Farewell! God knows when we shall meet again.  
I have a faint cold fear thrills through my veins  
That almost freezes up the heat of life.  
I'll call them back again to comfort me.  
Nurse!—What should she do here? 5  
My dismal Scene I needs must act alone.  
Come, vial!  
What if this mixture do not work at all?  
Shall I be married then to-morrow morning?  
No, no! This shall forbid it. Lie thou there. 10  
*Lays down a dagger.*  
What if it be a poison which the friar  
Subtly hath ministr'd to have me dead,  
Lest in this marriage he should be dishonour'd  
Because he married me before to Romeo?  
I fear it is; and yet methinks it should not, 15  
For he hath still been tried a holy man.  
I will not entertain so bad a thought.  
How if, when I am laid into the tomb,  
I wake before the time that Romeo  
Come to redeem me? There's a fearful point! 20  
Shall I not then be stifled in the vault,  
To whose foul mouth no healthsome air breathes in,  
And there die strangled ere my Romeo comes?  
Or, if I live, is it not very like  
The horrible conceit of death and night, 25  
Together with the terror of the place—  
As in a vault, an ancient receptacle  
Where for this many hundred years the bones  
Of all my buried ancestors are pack'd;  
Where bloody Tybalt, yet but green in earth, 30  
Lies fest'ring in his shroud; where, as they say,  
At some hours in the night spirits resort—  
Alack, alack, is it not like that I,  
So early waking—what with loathsome smells,  
And shrieks like mandrakes torn out of the earth, 35  
That living mortals, hearing them, run mad—  
O, if I wake, shall I not be distraught,  
Environed with all these hideous fears,  
And madly play with my forefathers' joints,  
And pluck the mangled Tybalt from his shroud, 40  
And, in this rage, with some great kinsman's bone  
As with a club dash out my desp'rate brains?  
O, look! methinks I see my cousin's ghost  
Seeking out Romeo, that did spit his body  
Upon a rapier's point. Stay, Tybalt, stay! 45  
Romeo, I come! this do I drink to thee.  
*She drinks and falls upon her bed within the curtains.*

#### PRACTICE FREE RESPONSE QUESTION 5:

A foil is a character in literature who highlights certain traits of the main character through contrast. For example, the actions of a coward call attention to a hero's bravery. In a well-organized essay, discuss how either Benvolio serves as a foil for Tybalt or Mercutio, or how Mercutio serves as a foil for Romeo. Do not offer a mere character description.

#### PRACTICE FREE RESPONSE QUESTION 6:

A confidant (male) or a confidante (female) is a character in whom the main character trusts. The author uses the confidant/e as a vehicle for revealing the main character's inner thoughts and motivations. In a well-organized essay, explain how Shakespeare uses the nurse for this purpose. Consider how the reader's understanding of Juliet and her feelings might have differed if the nurse were not present as a confidante.

#### PRACTICE FREE RESPONSE QUESTION 7:

A dynamic character in literature is one who changes, for better or worse, through the course of the story. At times, the change is the *result* of plot events, while at others, it is the *impetus* for the plot. In a well-organized essay, compare and contrast the character development demonstrated by both Romeo and Juliet and analyze the relationship between the development of these dynamic characters and the outcome of the plot.

#### PRACTICE FREE RESPONSE QUESTION 8:

Aristotle defined a tragedy as being characterized by several key components: unity of action, whereby the plot must have a clear beginning, middle, and end; catharsis, whereby the tragedy's events should inspire pity and terror in the audience, thus affording them the opportunity to be "cleansed" emotionally; protagonists who are highly renowned and whose fall from such renown is brought about by some error or frailty and results in a recognition of the whole tragic situation; and a Scene of suffering, as suffering is the catalyst for the recognition of the protagonist. In a well-organized essay, discuss how Shakespeare's *Romeo and Juliet* either fits or does not fit Aristotle's theory of tragedy. Support your response with evidence from the drama.

## Multiple Choice Questions

### PRACTICE MULTIPLE CHOICE QUESTIONS 1-5

Read the following passage from Act I, Scene i carefully before you choose your answers:

ROMEO:

Alas that love, whose view is muffled still,  
Should without eyes see pathways to his will!  
Where shall we dine? O me! What fray was here?  
Yet tell me not, for I have heard it all  
Here's much to do with hate, but more with love.           5  
Why then, O brawling love! O loving hate!  
O any thing, of nothing first create!  
O heavy lightness! serious vanity!  
Misshapen chaos of well-seeming forms!  
Feather of lead, bright smoke, cold fire, sick health!       10  
Still-waking sleep, that is not what it is!  
This love feel I, that feel no love in this.  
Dost thou not laugh?

BENVOLIO:

No, coz, I rather weep.

ROMEO:

Good heart, at what?   15

BENVOLIO:

At thy good heart's transgression.

ROMEO:

Why, such is love's transgression.  
Griefs of mine own lie heavy in my breast,  
Which thou wilt propagate, to have it prest  
With more of thine. This love that thou hast shown       20  
Doth add more grief to too much of mine own.  
Love is a smoke rais'd 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,                       25  
A choking gall, and a preserving sweet.  
Farewell, my coz.

1. By his statement “Here’s much to do with hate, but more with love,” (line 5) Romeo may have meant that
  - (A) the brawl was caused by the hatred between the two feuding families.
  - (B) his heart was more concerned with love than with hatred, even toward the Capulets.
  - (C) the hatred between the two families is actually love.
  - (D) he wants to hate the Capulets, but is only able to love them because of Rosaline.
  - (E) he is in love with two different women.
  
2. What device is being used in lines 6 through 11?
  - (A) personification
  - (B) hyperbole
  - (C) oxymoron
  - (D) allusion
  - (E) apostrophe
  
3. In line 2 with the reference to “his will,” Shakespeare alludes to
  - (A) Cupid.
  - (B) his father.
  - (C) Prince Escalus.
  - (D) his Christian God.
  - (E) Benvolio.
  
4. “[L]ove’s transgression” (line 17) is to make
  - (A) humans fall in love.
  - (B) lovers suffer.
  - (C) humans love inappropriately.
  - (D) love a difficult emotion to return.
  - (E) love a fickle emotion.
  
5. In the context of the passage, the word “propagate” (line 19) most likely means
  - (A) publicize.
  - (B) distribute.
  - (C) disseminate.
  - (D) further.
  - (E) increase.

## PRACTICE MULTIPLE CHOICE QUESTIONS 6-11

Read the following passage from Act I, Scene iv carefully before you choose your answers:

MERCUTIO:

O, then I see Queen Mab<sup>11</sup> hath been with you.  
She is the fairies' midwife, and she comes  
In shape no bigger than an agate stone  
On the forefinger of an alderman,  
Drawn with a team of little atomies 5  
Athwart men's noses as they lie asleep;  
Her wagon spokes made of long spinners' legs,  
The cover, of the wings of grasshoppers;  
Her traces, of the smallest spider's web;  
Her collars, of the moonshine's wat'ry beams; 10  
Her whip, of cricket's bone; the lash, of film;  
Her wagoner, a small grey-coated gnat,  
Not half so big as a round little worm  
Prick'd from the lazy finger of a maid;  
Her chariot is an empty hazelnut, 15  
Made by the joiner squirrel or old grub,  
Time out o' mind the fairies' coachmakers.  
And in this state she gallops night by night  
Through lovers' brains, and then they dream of love;  
O'er courtiers' knees, that dream on court'sies straight; 20  
O'er lawyer's fingers, who straight dream on fees;  
O'er ladies' lips, who straight on kisses dream,  
Which oft the angry Mab with blisters plagues,  
Because their breaths with sweetmeats tainted are.  
Sometime she gallops o'er a courtier's nose, 25  
And then dreams he of smelling out a suit;  
And sometime comes she with a tithe-pig's tail  
Tickling a parson's nose as a' lies asleep,  
Then dreams he of another benefice.  
Sometimes she driveth o'er a soldier's neck, 30  
And then dreams he of cutting foreign throats,  
Of breaches, ambuscades, Spanish blades,  
Of healths five fathom deep; and then anon  
Drums in his ear, at which he starts and wakes,  
And being thus frightened, swears a prayer or two 35  
And sleeps again. This is that very Mab  
That plats the manes of horses in the night  
And bakes the elflocks in foul sluttish hairs,  
Which once untangled much misfortune bodes  
This is the hag, when maids lie on their backs, 40  
That presses them and learns them first to bear,  
Making them women of good carriage.  
This is she—

6. The mention of Queen Mab in line 1 is an example of
  - (A) allusion.
  - (B) apostrophe.
  - (C) personification.
  - (D) imagery.
  - (E) irony.
  
7. Mercutio bases his fanciful depiction of Queen Mab on the belief that she is both
  - (A) innocent and experienced.
  - (B) human and fairy.
  - (C) good and evil.
  - (D) fairy and midwife.
  - (E) male and female.
  
8. When Mab “driveth o’er a soldier’s neck” (line 30), the soldier dreams of
  - (A) receiving a benefice.
  - (B) cutting his enemy’s throat.
  - (C) courting his lady.
  - (D) murder.
  - (E) the drums of war.
  
9. From the context of this passage, what is a courtier (lines 20 and 25)?
  - (A) a parson
  - (B) an aristocrat
  - (C) a suitor
  - (D) a soldier
  - (E) an attorney
  
10. This passage reveals that Mercutio is
  - (A) fanciful and imaginative, but also possesses a somewhat violent nature.
  - (B) easy-going and relaxed, but can become stirred up fairly easily.
  - (C) temperamental and quick to action.
  - (D) peaceable and fun-loving.
  - (E) hotheaded but opposed to conflict and confrontation.
  
11. From line 36 to the end of this passage, the tone can best be described as
  - (A) agitated.
  - (B) caring.
  - (C) fanciful.
  - (D) sentimental.
  - (E) serious.

## PRACTICE MULTIPLE CHOICE QUESTIONS 12-16

Read the following passage from Act I, Scene iv carefully before you choose your answers:

ROMEO:

He jests at scars that never felt a wound.

*Enter Juliet above at a window.*

But soft! What light through yonder window breaks?

It is the East, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

5

That thou her maid art far more fair than she.

Be not her maid, since she is envious.

Her vestal livery is but sick and green,

And none but fools do wear it. Cast it off.

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

10

O that she knew she were!

She speaks, yet she says nothing. What of that?

Her eye discourses; I will answer it.

I am too bold; 'tis not to me she speaks.

Two of the fairest stars in all heaven,

15

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

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

The brightness of her cheek would shame those stars

As daylight doth a lamp; her eyes in heaven

20

Would through the airy region stream so bright

That birds would sing and think it were not night.

See how she leans her cheek upon her hand!

O that I were a glove upon that hand,

That I might touch that cheek!

25

12. Romeo dismisses Mercutio's mockery from an earlier Scene by saying that
- (A) he is thick-skinned and does not care what Mercutio thinks.
  - (B) he will take care of Mercutio's impudence later.
  - (C) Mercutio is just joking, and does not mean what he says.
  - (D) Mercutio is his friend, and it is acceptable for him to tease in that manner.
  - (E) Mercutio does not know what he is talking about, since he has never been hurt by love.
13. When Romeo adjures Juliet's "sun" to "arise...and kill the envious moon," to whom is he likely referring?
- (A) Juliet's father
  - (B) Rosaline
  - (C) Paris
  - (D) Cupid
  - (E) Mercutio
14. What basic poetic device does Shakespeare use to show Juliet's beauty in lines 15 through 22?
- (A) apostrophe
  - (B) metaphor
  - (C) oxymoron
  - (D) personification
  - (E) simile
15. What is the "discourse" of Juliet's eye (lines 12-13)?
- (A) where Juliet turns her gaze without seeing Romeo
  - (B) what Juliet's eye looks like when she looks to the stars
  - (C) the language of love Romeo imagines he hears
  - (D) how Juliet's gaze speaks to Romeo when she looks upon him
  - (E) the path Juliet's eyes travel as she looks over the orchard
16. What is Romeo "casting off" in line 9?
- (A) his unrequited infatuation with Rosaline
  - (B) Rosaline's vestal gown
  - (C) Mercutio's mockery
  - (D) his new, impossible love for Juliet, a Capulet
  - (E) his name, since it is loathsome to Juliet

## PRACTICE MULTIPLE CHOICE QUESTIONS 17-25

Read the following passage from Act II, Scene iii carefully before you choose your answers:

*Enter Friar Laurence alone, with a basket.*

FRIAR:

The grey-ey'd morn smiles on the frowning night,  
Check'ring the Eastern clouds with streaks of light;  
And flecked darkness like a drunkard reels  
From forth day's path and Titan's fiery wheels.  
Now, ere the sun advance his burning eye 5  
The day to cheer and night's dank dew to dry,  
I must up-fill this osier cage of ours  
With baleful weeds and precious-juiced flowers.  
The earth that's nature's mother is her tomb.  
What is her burying grave, that is her womb; 10  
And from her womb children of divers kind  
We sucking on her natural bosom find;  
Many for many virtues excellent,  
None but for some, and yet all different.  
O, mickle is the powerful grace that lies 15  
In plants, herbs, stones, and their true qualities;  
For naught so vile that on the earth doth live  
But to the earth some special good doth give;  
Nor aught so good, but, strain'd from that fair use,  
Revolts from true birth, stumbling on abuse. 20  
Virtue itself turns vice, being misapplied,  
And vice sometime's by action dignified.  
Within the infant rind of this small flower  
Poison hath residence, and medicine power;  
For this, being smelt, with that part cheers each part; 25  
Being tasted, slays all senses with the heart.  
Two such opposed kings encamp them still  
In man as well as herbs—grace and rude will;  
And where the worser is predominant,  
Full soon the canker death eats up that plant. 30

17. The above is an example of what type of passage?  
(A) apostrophe  
(B) aside  
(C) dramatic monologue  
(D) lecture  
(E) soliloquy
18. The function of the first six lines is to let the audience know that the  
(A) sun is setting.  
(B) sun is rising.  
(C) moon is setting.  
(D) moon is rising.  
(E) Friar works diligently.
19. What device is used in line 1 to describe the morning?  
(A) allusion  
(B) imagery  
(C) metaphor  
(D) personification  
(E) simile
20. The pronoun “her” in lines 9-11 refers to  
(A) the earth.  
(B) Rosaline.  
(C) Demeter.  
(D) the herb.  
(E) nature.
21. In the statement, “Two such opposed kings encamp them still/In man as well as herbs—  
grace and rude will,” Friar Laurence makes the point that all living things  
(A) are ruled by something higher than themselves.  
(B) possess the ability to rule and be ruled.  
(C) have varying allegiances.  
(D) have good and bad qualities.  
(E) are defined by how they are used.

22. The Friar's monologue is prophetic in that it
- (A) shows that the influence he wields over Romeo can be either good or bad.
  - (B) foreshadows the power of Prince Escalus to rule well or ill.
  - (C) foreshadows Romeo's death by poison.
  - (D) shows that Tybalt possesses both good and ill qualities.
  - (E) foreshadows that Romeo will be ruled by the bad characteristics of his personality.
23. What happens when evil is predominant in a living being?
- (A) The evil overcomes the good qualities.
  - (B) The evil influences others.
  - (C) The evil kills the host.
  - (D) The living being fades.
  - (E) The living being becomes bitter and useless.
24. What effect is created by the Friar's speaking in heroic couplets?
- (A) The soliloquy takes on an ominous tone.
  - (B) The Friar's genius is emphasized by his speech pattern.
  - (C) The language reflects the rising of the sun.
  - (D) The sing-song quality of the couplets makes the Friar seem foolish.
  - (E) The rhyme scheme foreshadows a happy marriage for Romeo and Juliet.
25. From this soliloquy, one could conclude that the Friar
- (A) adheres to a strict moral code.
  - (B) is a botanist.
  - (C) practices situational ethics.
  - (D) secretly loves Juliet.
  - (E) entertains deep, philosophical thoughts.

## PRACTICE MULTIPLE CHOICE QUESTIONS 26-29

The following questions pertain to the play in general rather than a particular passage. Read each question carefully before you choose your answers.

26. In Act I, Scene v, Capulet is a dramatic foil for Tybalt at his party because
- (A) they both know Romeo is present, but no one else is aware of this.
  - (B) Capulet's enjoyment of the guests is different from Tybalt's.
  - (C) they are both extremely upset at the Romeo's presence.
  - (D) Capulet's tolerance of Romeo contrasts with Tybalt's outrage.
  - (E) Capulet becomes upset with Tybalt and chastises him severely.
27. What literary device is being used in the following lines: "You have dancing shoes/With nimble soles; I have a soul of lead/So stakes me to the ground I cannot move"?
- (A) metaphor
  - (B) simile
  - (C) aside
  - (D) assonance
  - (E) pun
28. Romeo's taking note of signs of life in Juliet when he goes to her tomb is an example of
- (A) personification.
  - (B) anaphora.
  - (C) dramatic irony.
  - (D) paradox.
  - (E) metaphor.
29. In Juliet's famous "O serpent heart" monologue (Act III, Scene ii, lines 76-88), what poetic device is used to full effect in the following lines: "Beautiful tyrant! fiend angelical!/Dove-feathered raven! Wolvish-ravening lamb!/Despised substance of divinest show!"
- (A) apostrophe
  - (B) metaphor
  - (C) oxymoron
  - (D) personification
  - (E) simile

## Multiple Choice Questions with Answers Explained

1. By his statement “Here’s much to do with hate, but more with love,” Romeo may have meant that
  - (A) the brawl was caused by the hatred between the two feuding families.
  - (B) *his heart was more concerned with love than with hatred, even toward the Capulets.*
  - (C) the hatred between the two families is actually love.
  - (D) he wants to hate the Capulets, but is only able to love them because of Rosaline.
  - (E) he is in love with two different women.

*Although choice A seems likely, if students consider the second part of Romeo’s statement they will see how focused upon love he is, even though the two families are enemies. He is not interested in perpetuating the feud, but in pursuing his passions.*

2. What device is being used in lines 6 through 11?
  - (A) personification
  - (B) hyperbole
  - (C) *oxymoron*
  - (D) allusion
  - (E) apostrophe

*The correct answer is oxymoron because Shakespeare is juxtaposing several pairs of opposites—“brawling love,” “loving hate,” “heavy lightness.” It is not apostrophe because Romeo is not actually addressing these items.*

3. In line 2 with the reference to “his will,” Shakespeare alludes to
  - (A) *Cupid.*
  - (B) his father.
  - (C) Prince Escalus.
  - (D) his Christian God.
  - (E) Benvolio.

*The full textual reference is “Alas that love, whose view is muffled still,/Should without eyes see pathways to his will!” “Love” is the subject of the full sentence, and the references to love possessing a “muffled view” identify love as Cupid.*

4. “[L]ove’s transgression” (line 17) is to make
  - (A) humans fall in love.
  - (B) *lovers suffer.*
  - (C) humans love inappropriately.
  - (D) love a difficult emotion to return.
  - (E) love a fickle emotion.

*The correct response is B due to Romeo’s continued description of love, and the “griefs” that consequently “lie heavy in [his] breast.”*

5. In the context of the passage, the word “propagate” (line 19) most likely means
- (A) publicize
  - (B) distribute
  - (C) disseminate
  - (D) further
  - (E) increase

*“Increase” is the only possibility that fits contextually into the sentence. Romeo is speaking of compounding his own suffering with the concerns of his friends.*

6. The mention of Queen Mab in line 1 is an example of
- (A) allusion.
  - (B) apostrophe.
  - (C) personification.
  - (D) imagery.
  - (E) irony.

*The only response that is correct in this context is allusion. Queen Mab is a figure in folklore and fairy tales, and thus Shakespeare’s mention of her in Romeo and Juliet is an allusion.*

7. Mercutio bases his fanciful depiction of Queen Mab on the belief that she is both
- (A) innocent and experienced.
  - (B) human and fairy.
  - (C) good and evil.
  - (D) fairy and midwife.
  - (E) male and female.

*Queen Mab possesses the airy, otherworldly characteristics of a fairy in addition to the earthy, base characteristics of a midwife. This contrast serves as the basis for Mercutio’s speech, making choice D the correct one. Choice B would not work because it is the nature of midwifery that contrasts so sharply with Mab’s fairy persona, not really the humanness of the position.*

8. When Mab “driveth o’er a soldier’s neck” (line 30) the soldier dreams of
- (A) receiving a benefice.
  - (B) cutting his enemy’s throat.
  - (C) courting his lady.
  - (D) murder.
  - (E) the drums of war.

*The correct response is B. Each of the dreams that Queen Mab delivers is appropriate to the station or vocation of the dreamer. The soldier’s natural response when Queen Mab travels over his neck is to have visions of cutting a throat.*

9. From the context of this passage, what is a courtier (lines 20 and 25)?
- (A) a parson
  - (B) an aristocrat
  - (C) a suitor
  - (D) a soldier
  - (E) an attorney

*The courtiers dream of practicing curtsies and “smelling out a suit”; thus, context reveals that they are engaged in paying court to women or patrons.*

10. This passage reveals that Mercutio is
- (A) fanciful and imaginative, but also possesses a somewhat violent nature.
  - (B) easy-going and relaxed, but can become stirred up fairly easily.
  - (C) temperamental and quick to action.
  - (D) peaceable and fun-loving.
  - (E) hotheaded but opposed to conflict and confrontation.

*Choice C might seem like a good response, but it is incomplete. Choice A is more complete in its description of Mercutio—his vision of Queen Mab is without question imaginative, and the end of his monologue reveals his violent tendencies.*

11. From line 36 to the end of this passage, the tone can best be described as
- (A) agitated.
  - (B) caring.
  - (C) fanciful.
  - (D) sentimental.
  - (E) serious.

*Although Mercutio’s entire speech about Queen Mab is somewhat fanciful, it takes a shift in tone toward the end. Mercutio becomes very agitated, as shown by such word choices as “foul,” “sluttish,” “misfortune,” and “hags.”*

12. Romeo dismisses Mercutio’s mockery from an earlier Scene by saying that
- (A) he is thick-skinned and does not care what Mercutio thinks.
  - (B) he will take care of Mercutio’s impudence later.
  - (C) Mercutio is just joking, and does not mean what he says.
  - (D) Mercutio is his friend, and it is acceptable for him to tease in that manner.
  - (E) Mercutio does not know what he is talking about, since he has never been hurt by love.

13. When Romeo adjures Juliet's "sun" to "arise...and kill the envious moon," to whom is he likely referring?
- (A) Juliet's father
  - (B) *Rosaline*
  - (C) Paris
  - (D) Cupid
  - (E) Mercutio

*Romeo has just stated that Juliet is the sun, and goes on to say the moon is envious of Juliet's beauty and the fact that Juliet [the sun] has replaced her [the moon] in Romeo's affections. This is Romeo's hurt at being rejected by Rosaline speaking, and thus the "envious" moon is Rosaline.*

14. What basic poetic device does Shakespeare use to show Juliet's beauty in lines 15 through 22?
- (A) apostrophe
  - (B) *metaphor*
  - (C) oxymoron
  - (D) personification
  - (E) simile

*Romeo is comparing Juliet's eyes to the stars in an extended comparison. The comparison does not use the words "like" or "as," so that rules out simile as an option. The only other device of comparison is metaphor.*

15. What is the "discourse" of Juliet's eye (lines 12-13)?
- (A) where Juliet turns her gaze without seeing Romeo
  - (B) what Juliet's eye looks like when she looks to the stars
  - (C) *the language of love Romeo imagines he hears*
  - (D) how Juliet's gaze speaks to Romeo when she looks upon him
  - (E) the path Juliet's eyes travel as she looks over the orchard

*The definition of "discourse" is conversation or communication. Romeo, in his romantic state, fancies that Juliet's eyes communicate some loving intent, and wonders whether he should respond to it. Choice D would not be acceptable because, at this point, Juliet is not aware of Romeo's presence.*

16. What is Romeo “casting off” in line 9?
- (A) *his unrequited infatuation with Rosaline*
  - (B) Rosaline’s vestal gown
  - (C) Mercutio’s mockery
  - (D) his new, impossible love for Juliet, a Capulet
  - (E) his name, since it is loathsome to Juliet

*Romeo has not yet stated his willingness to forswear his name. He is referring most literally to Rosaline’s choice to enter a convent and remain a virgin, but this is representative of his casting aside his longing for Rosaline. He mocks her choice as “foolish” and turns his attentions to Juliet.*

17. The above is an example of what type of passage?
- (A) apostrophe
  - (B) aside
  - (C) dramatic monologue
  - (D) lecture
  - (E) *soliloquy*

*Since the Friar is alone as he speaks these words (Romeo enters just as he finishes), this passage is characteristic of a soliloquy.*

18. The function of the first six lines is to let the audience know that the
- (A) sun is setting.
  - (B) *sun is rising.*
  - (C) moon is setting.
  - (D) moon is rising.
  - (E) Friar works diligently.

*The only choice that works contextually here is B, the sun is rising. The Friar’s task, too, is a morning one.*

19. What device is used in line 1 to describe the morning?
- (A) allusion
  - (B) imagery
  - (C) metaphor
  - (D) *personification*
  - (E) simile

*The Friar describes the morning as “smiling” on the “frowning” night, which fit the definition of personification.*

20. The pronoun “her” in lines 9-11 refers to  
(A) the earth.  
(B) Rosaline.  
(C) Demeter.  
(D) the herb.  
(E) *nature*.

*The pronoun refers to nature, stating that the earth is both her mother and her tomb.*

21. In the statement, “Two such opposed kings encamp them still/In man as well as herbs—  
grace and rude will,” Friar Laurence makes the point that all living things  
(A) are ruled by something higher than themselves.  
(B) possess the ability to rule and be ruled.  
(C) have varying allegiances.  
(D) *have good and bad qualities*.  
(E) are defined by how they are used.

*The Friar’s description of both herbs and humans as possessing “grace and rude will” shows that each has something good and something bad within them.*

22. The Friar’s monologue is prophetic in that it  
(A) *shows that the influence he wields over Romeo can be either good or bad*.  
(B) It foreshadows the power of Prince Escalus to rule well or ill.  
(C) It foreshadows Romeo’s death by poison.  
(D) It shows that Tybalt possesses both good and ill qualities.  
(E) It foreshadows that Romeo will be ruled by the bad characteristics of his personality.

*Choice E is not a bad choice, but choice A is better in that it is the Friar’s advice, both for Romeo and Juliet to wed and for Juliet to fake her death, which ultimately is responsible for the young lovers’ deaths. His advice is meant to do good (bring about the end of the feud), but possesses the ability to do ill*

23. What happens when evil is predominant in a living being?  
(A) The evil overcomes the good qualities.  
(B) The evil influences others.  
(C) *The evil kills the host*.  
(D) The living being fades.  
(E) The living being becomes bitter and useless.

*The Friar states that “Full soon the canker death eats up that plant,” isolating choice C as the correct response.*

24. What effect is created by the Friar's speaking in heroic couplets?
- (A) The soliloquy takes on an ominous tone.
  - (B) The Friar's genius is emphasized by his speech pattern.
  - (C) The language reflects the rising of the sun.
  - (D) *The sing-song quality of the couplets makes the Friar seem foolish.*
  - (E) The rhyme scheme foreshadows a happy marriage for Romeo and Juliet.

*Friar Laurence is a fool, and he offers nothing but bad advice from the very beginning. The bouncing rhythm and sing-song quality of the couplets gives a childish, nursery-rhyme quality to his supposedly erudite reflections on the nature of good and evil.*

25. From this soliloquy, one could conclude that the Friar
- (A) adheres to a strict moral code.
  - (B) is a botanist.
  - (C) *practices situational ethics.*
  - (D) secretly loves Juliet.
  - (E) entertains deep, philosophical thoughts.

*The Friar says, "Virtue [turns to] vice, being misapplied, And vice [is] sometime by action dignified," thus displaying that nothing is completely good or completely bad, but its use and circumstances determine its character.*

26. In Act I, Scene v, Capulet is a dramatic foil for Tybalt at his party because
- (A) they both know Romeo is present, but no one else is aware of this.
  - (B) Capulet's enjoyment of the guests is different from Tybalt's.
  - (C) they are both extremely upset at the Romeo's presence.
  - (D) *Capulet's tolerance of Romeo contrasts with Tybalt's outrage.*
  - (E) Capulet becomes upset with Tybalt and chastises him severely.

*Foils by definition heighten each other's characteristics through contrast, and it is Capulet's tolerance of Romeo that provides this contrast.*

27. What literary device is being used in the following lines: "You have dancing shoes/With nimble soles; I have a soul of lead/So stakes me to the ground I cannot move"?
- (A) metaphor
  - (B) simile
  - (C) aside
  - (D) assonance
  - (E) *pun*

*Romeo is playing with language in using "sole" and "soul" interchangeably.*

28. Romeo's taking note of signs of life in Juliet when he goes to her tomb is an example of
- (A) personification.
  - (B) anaphora.
  - (C) *dramatic irony*.
  - (D) paradox.
  - (E) metaphor.

*The only choice that really works with this is dramatic irony. The audience is aware that Juliet is actually alive, and that the signs of life she exhibits mean that she is slowly coming back to consciousness. Romeo's ability to note her signs of life but not examine them too closely is ironic.*

29. In Juliet's famous "O serpent heart" monologue (Act III, Scene ii, lines 76-88), what poetic device is used to full effect in the following lines "Beautiful tyrant! fiend angelical!/Dove-feathered raven! Wolvish-ravening lamb!/Despised substance of divinest show!"
- (A) apostrophe
  - (B) metaphor
  - (C) *oxymoron*
  - (D) personification
  - (E) simile

*Juliet is using pairs of opposites to show how duplicitous Romeo is. He is not, she believes, what he has seemed to be.*

# Romeo and Juliet

## Advanced Placement in English Literature and Composition Teaching Unit

### Study Guide Teacher's Copy

#### Prologue

1. What is the purpose of the Prologue?

*The Prologue provides the audience with plot exposition—a preview of what will occur in the play—it is an exposition in that it reveals the background of the two feuding families and prepares the audience for the tragic events to unfold.*

2. What events does the Prologue foreshadow?

*It foreshadows that Romeo and Juliet will fall in love, die, and ultimately restore the peace between the two families.*

#### Act I, Scenes i-ii

1. How effective is the law in preventing and controlling violence, as evidenced in this Scene?

*The Montague and Capulet servants are not overly concerned with what is lawful and not. They are more concerned with upholding the tradition of the feud. Their willingness to do so shows the ineffectiveness of the law.*

2. To what does the expression “purple fountains” (line 81) refer?

*The addition of the phrase “issuing from your veins” shows that the Prince refers to blood.*

3. What poetic device is used in the description of the sun? Quote and explain.

*Line 115 describes the sun as “peer[ing] forth the golden window of the East.” Since the sun is not capable of actually peering at something, this is an example of personification.*

4. Romeo describes love as “a smoke raised with the fume of sighs;/Being purged, a fire sparkling in lovers’ eyes./Being vexed, a sea nourished with lovers’ tears./What is it else? A madness most discreet,/A choking gall, and a preserving sweet.” What does this description of love tell you about Romeo and his feelings?

*Romeo, in this description of love, does not once say anything about the object of his affection. He seems to be more in love with the idea of love, and wallows in his suffering instead of taking steps to ensure his happiness.*

5. Capulet gives Juliet’s age and his plan for her future to Paris. What does he tell him? At this point, what is Capulet’s attitude toward his daughter?

*Juliet is not yet fourteen years old, and Capulet would like for her to wait a few years until being wed and becoming a mother, because “too soon marr’d are those so early made” (line 13). He gives Paris consent to woo Juliet, though, and tells him that if Juliet wishes it, he will approve the marriage. He seems to dote on Juliet, and indulges her.*

### Act I, Scene iii

1. Look at Juliet’s first words to her mother, “Madame, I am here. What is your will?” What do these words say about Juliet’s nature?

*Juliet appears to be a typical girl for sixteenth-century Verona, obedient and willing to please her parents and do as they will.*

2. What do the Nurse’s recollections about Juliet’s childhood reveal about her character?

*She is close to Juliet and her parents, and serves an almost motherly role to Juliet. Her recollections are fond but somewhat vulgar, showing her station and lack of polish. She is good-humored, though, and no-nonsense.*

3. Contrast Juliet’s remarks on marriage with those of the Nurse.

*Juliet states that she had not really thought about marriage yet, but it is an honorable state and one that she would not be averse to eventually. The nurse is almost giddy about it, and Paris in particular. In contrast, Juliet seems much more mature and sensible than the nurse.*

## Act I, Scenes iv-v

1. How do you know what time of day it is? Quote the line that tells you.

*In line 12, Romeo says “Give me a torch,” alluding to the fact that it is dark and he needs light.*

2. What do the lines “Is love a tender thing? It is too rough,/Too rude and boisterous, and it pricks like thorn” reveal about Romeo? Is he more aware of himself or the person he loves?

*Romeo is far more concerned with love’s effect on him than on the person he loves. He is constantly evaluating how love is treating him—roughly, rudely, boisterously—and not how he loves.*

3. Contrast Tybalt’s and Lord Capulet’s responses to Romeo’s presence at the Capulet party. What does their exchange suggest about the significance of the feud to the two families of Verona?

*Tybalt responds angrily and is quick to suggest action to remove Romeo from the party. Capulet, conversely, shows forbearance and tolerance for Romeo’s presence, saying that he has heard nothing but good things about him. He is less inclined than Tybalt to stir the embers of the feud. This suggests that he is perhaps growing weary of the feud, although obviously Tybalt thirsts for violence. The feud is definitely a significant presence between the two families, though.*

4. What does Romeo’s immediate reaction to Juliet suggest about his character?

*Romeo sees Juliet and immediately fancies himself in love with her. This suggests that his character is impulsive and fickle by nature.*

5. Juliet’s lament at learning Romeo’s identity, “My only love, sprung from my only hate/ Too early seen unknown, and known too late!” suggests the workings of what device?

*Juliet’s lament suggests the workings of fate. Belief in destiny or fate was a popular one in Juliet’s day, and she viewed the happenstance meeting with Romeo as a manifestation of fate.*

## Act II, Scenes i-ii

1. Quote and restate Romeo's metaphor involving Juliet.

*Romeo compares Juliet to the sun: "What light through yonder window breaks?/It is the East, and Juliet is the sun" (Scene ii, lines 2-3). In comparing her to the sun, he defines her as light, the center of his universe, the entity that nourishes and sustains life.*

2. In Scene II, the play begins to explore the meaning of identity. Explain how.

*Juliet questions the meaning of identity when she says, "Thou art thyself, though not a Montague./What's Montague? It is nor hand, nor foot,/Nor arm, nor face, nor any other part/ Belonging to a man." Romeo, when he hears her, states his willingness to give up his name, and thus his identity as a Montague. Identity in this instance is linked to a name, but Romeo and Juliet are willing to explore the possibility that perhaps it is not their names that define them as individuals.*

3. When Juliet speaks about "light love" or her "light" behavior, what does she mean by the word "light"?

*"Light" in this instance refers to unchaste or unmaidenly behavior. Juliet sees how quickly things are moving and wants Romeo to realize that she does not typically behave in this manner.*

4. What "stony" limits, besides the orchard wall, separate the young lovers? How do they dismiss these obstacles?

*The hatred of their kinsmen is another wall that the lovers must conquer, along with the danger of discovery. They dismiss these obstacles, though, by feeling that their love will overcome them. As long as they have each other's love, they can handle whatever conflicts they face.*

5. What troubles Juliet about the arrangement she makes with Romeo?

*According to Juliet, "It is too rash, too unadvis'd, too sudden" (line 124). Everything is happening too quickly.*

## Act II, Scene iii

1. In addition to describing the qualities and dangers of herbs, Friar Laurence also compares these qualities to those in humans. What is the main idea of his soliloquy?

*He theorizes that both herbs and humans possess qualities that can be used for good or ill. He says that nothing in life is purely good or purely evil; you can use the good for evil purposes, or the evil for good purposes.*

2. Why does the Friar claim Romeo is fickle?

*He was just recently pining for Rosaline, and has abruptly rerouted his affections to Juliet.*

3. Why, in view of his opinion regarding Romeo's feelings, does the Friar agree to marry Romeo and Juliet?

*It is the Friar's hope that a union between Romeo and Juliet will end the feud between the two families.*

## Act II, Scenes iv-vi

1. Mercutio calls Tybalt "more than Prince of Cats," a reference to a character in an animal story. In what ways is Tybalt more dangerous than the fictional "Prince of Cats"? What might this image foreshadow?

*Mercutio says Tybalt is "more than Prince of Cats... a duelist, a duelist! a gentle man of the very first house" (from Scene iv, lines 19-26). While he does not like Tybalt, Mercutio has high regard for his fencing ability. This could foreshadow someone's death as a result of Tybalt's fencing ability.*

2. What is the setting of Scene v? What effect does juxtaposing these short, varied scenes have on the drama?

*Scene v is set in the Capulet's orchard. The effect of the short, varied scenes is to build suspense and anticipation.*

3. What is Shakespeare's purpose in the delaying tactics of the Nurse?

*Again, this serves to create tension and suspense. Juliet's suspense at waiting for the nurse's report carries over to the audience.*

4. How do Romeo and the Friar's viewpoints on love differ?

*In lines 3-5, Romeo insists that the intensity of love is far more important than its duration. He says that one moment with Juliet outweighs all of the sorrows that may come as a result of their love. The Friar is more cautious, and warns him against that intensity, saying "Therefore love moderately: long love doth so" (line 14).*

5. What does the Friar's warning against the intensity of their feelings foreshadow?

*It foreshadows that the love between Romeo and Juliet will consume them and ultimately destroy them.*

### Act III, Scene i

1. Look back at Benvolio's appearance in Act I, Scene i, and compare it to his appearance here. What role does he seem to be playing throughout the play?

*Benvolio acts as peacemaker throughout the play. Despite any family loyalties, his main concern is to prevent any violence from erupting.*

2. What is Romeo's response to Tybalt's goading? Explain his meaning.

*Instead of responding to Tybalt's insults with anger, Romeo protests that he "love[s him] better than [he] canst devise" (line 68). Tybalt, of course, does not understand Romeo's reasoning—that because he is married to Juliet, he cannot fight her kinsmen.*

3. Why does Mercutio become involved in the altercation? What irony is present in his fate?

*Mercutio is appalled by Romeo's apparent cowardice, and decides to answer Tybalt's challenge himself. The irony present in his death is that Tybalt ends up killing Mercutio under Romeo's arm when Romeo tries to break the fight up.*

4. What dramatic function does Mercutio's death serve?

*Students should recognize that Mercutio's death serves to move the play forward. Without Mercutio's death, Romeo would not be banished, and the plot to have Romeo and Juliet reunite at the Capulet tomb would be unnecessary.*

5. This serious Scene includes a pun by Mercutio about death. Quote and explain this pun. How is this response to his wound characteristic of Mercutio?

*Mercutio tells Romeo "ask for me to-morrow and you shall find me a grave man" (line 98), playing with the dual meanings of the word grave (serious/burial location). This is typical Mercutio, concerned with levity even as he dies.*

6. Characterize Romeo in this Scene. Is he realistic in his hope that his relationship with Juliet will put an end to the enmity between the two families?

*Romeo is beginning to look more mature in how he refuses to fight Tybalt and his belief that his marriage to Juliet will end the feud is not entirely unrealistic. This is not something that is likely to occur within the span of a few hours' time, however, and probably not with Tybalt, of all the Capulets.*

7. As Benvolio leads him away, Romeo cries out, "O, I am fortune's fool." To what extent is Romeo a pawn of fate? To what extent is he responsible for the events that are so swiftly unfolding?

*Belief in the manipulation of fate was a common one during this time period, but Romeo fails in recognizing the control that he possesses. While the meeting with Capulet's servant was incidental, it was Romeo's conscious choice to go to the Capulet's party. It was his choice to pursue and to wed Juliet, and his choice to avenge Mercutio's death.*

### Act III, Scenes ii-iv

1. Juliet has mixed emotions concerning Tybalt's death and Romeo's part in it, but what bothers her most?

*Juliet is most bothered by the fact that Romeo has been banished.*

2. When the Friar protests that banishment is a merciful sentence, what is Romeo's response?

*Romeo's response is "be merciful, say death!" He thinks being banished is actually worse than being executed, because when he is alive and banished, he can do nothing to reflect on his separation from Juliet. If he is dead, at least he does not have that agony.*

3. Romeo wonders in "what vile part of this anatomy/Doth my name lodge?" (lines 111-112). What thematic concept does the play continue to explore with this question? Explain your response.

*The play continues to explore the concept of identity with this statement. Romeo again questions what effect his name has on who he is.*

4. When the Nurse arrives bearing news of Juliet's grief, what does Romeo attempt? How is this gesture characteristic of him?

*Romeo attempts to kill himself. This is characteristic of Romeo's impulsivity and recklessness. He is too quick to action, and does not take the time to think things through.*

5. How does Scene III define masculinity?

*This Scene defines masculinity by juxtaposing it with femininity. For example, Juliet has license to weep openly, because she is a girl, but Romeo weakens himself by doing so. The Nurse adjures him to “be a man” (line 92), and the Friar accuses him of “womanish” (line 116) behavior. These remarks show by contrast what is expected of a man.*

6. What is occurring, ironically, while the unsuspecting Capulets plan Juliet’s marriage to Paris?

*Romeo has climbed a rope ladder to Juliet’s room and the two are consummating their marriage.*

7. What does Scene iv reveal about Lord Capulet’s personality?

*He is very arbitrary. Earlier in the play, he felt Juliet was too young for marriage and thought to allow her choice in her future husband. He has now changed his mind, with no apparent rhyme or reason, and has decided to marry her to Paris immediately.*

### Act III, Scene v

1. How does Shakespeare continue his light/dark motif in Scene v? What happens as the day becomes lighter?

*Romeo says “More light and light—more dark and dark our woes” (line 36). As in other scenes in the play, Romeo and Juliet’s relationship needs darkness to sustain it. It cannot prosper in the daylight because the day reveals too much of the truth of their situation as it relates to their families.*

2. What is prophetic about Romeo’s image as he descends the ladder from Juliet’s balcony?

*Juliet imagines that she sees Romeo “now thou art below,/As one dead in the bottom of a tomb” (lines 54-55). This foreshadows the fact that it will indeed be in a tomb that Juliet next sees Romeo.*

3. What is ironic in Juliet’s response to her mother when she informs her of her father’s plans for her marriage to Paris?

*She says that she would rather marry Romeo, whom her mother believes she hates.*

4. Juliet says in line 241 “Well, thou hast comforted me marvelous much.” To whom is she speaking, and what does the tone of this passage reveal about her words?

*She is speaking to Nurse, and although the nurse takes her words at face value, her tone is sarcastic. This is revealed when the nurse leaves the room and Juliet says, “Go, counselor!/Thou and my bosom henceforth shall be twain!” The nurse has disappointed Juliet by not supporting her. Juliet will no longer confide in her.*

## Act IV, Scene i

1. Briefly state the Friar's solution and plan.

*The Friar will give Juliet a potion which will make her appear dead; then, after she is "buried," he and Romeo will come to steal her away to Mantua.*

2. Analyze the Friar's motivations. Why is he willing to become involved in solving Romeo and Juliet's marriage problems?

*He has performed the ceremony uniting Romeo and Juliet; thus, he is honor-bound to uphold and protect the marriage. With the knowledge he possesses, he cannot legally wed Juliet a second time to a different man. Also, he sees the protection of their marriage as the only possible end to a feud that grows more hostile daily.*

3. When Juliet tells Paris, "That may be, [happily met] sir, when I may be a wife" (line 19), how would Paris and the audience have interpreted her meaning differently?

*Paris would have assumed she was referring to her eagerness to wed him. The audience, knowing what they do of her current marriage, would know she is referring to her happiness when she is able, finally, to be a wife to Romeo openly and in truth.*

4. Explain the dramatic irony in the following exchange between the Friar and Paris:

FRIAR:

My lord, we must entreat the time alone.

PARIS:

God shield I should disturb devotion!

Juliet, on Thursday early will I rouse ye. (Lines 41-43)

*When Paris says, "God shield I should disturb devotion," "devotion" refers to the private conversation between the Friar and Juliet. The audience would interpret "devotion" as the relationship between Romeo and Juliet, however, and would know that Paris, willing or not, has already "disturbed" it.*

5. Study the imagery present in Scene I. What is notable about it? What purpose does this imagery serve?

*The imagery is based almost completely upon images of death; for example: "O'ercovered quite with dead men's rattling bones, / With reeky shanks and yellow chapless skulls" (lines 83-84); "thy eyes' windows fall / Like death when he shuts up the day of life" (lines 101-102); "where bloody Tybalt, yet but green in earth. / Lies fest'ring in his shroud" (lines 44-45). All of these images linked to death serve to foreshadow Romeo and Juliet's ultimate fate.*

## Act IV, Scenes ii-iii

1. What causes Capulet to say “My heart is wondrous light” (lines 48-49)?

*His sorrowful heart is happier now that Juliet has decided to obey him and go through with the ceremony.*

2. How does fate again create problems for the lovers in Scene ii?

*When Capulet learns of Juliet’s submission, he joyfully decides to move the wedding up a day to Wednesday. This is unfortunate, because it will interfere in the timing of the Friar’s plan.*

3. Quote a line from Juliet’s soliloquy that foreshadows her death.

*She says, “God knows when we shall meet again. I have a faint cold fear thrills through my veins” (line 15).*

4. How do the fears Juliet discourses upon contrast with her previous attitude in the first Scene?

*In Scene i, Juliet was willing to do any number of fearsome actions in order to remain wed to Romeo. She is now beset by the fear that things will not go as planned or that the Friar’s intentions may not be as they appear.*

5. Compare Juliet’s isolation with Romeo’s. Does her self-imposed “exile” require more or less courage than his banishment?

*Answers will be somewhat subjective, but students should recognize the courage it takes to make choices such as the one Juliet is making alone. During the course of her soliloquy, Juliet thinks about calling her mother or the nurse back to comfort her, but decides against doing so because she knows that she must act alone. Like Romeo, she is isolated from all sources of comfort and aid.*

## Act IV, Scenes iv-v

1. What kind of mood do the actions of Scene iv create? How does this contrast with the mood established in the previous Scene?

*In Scene IV, the wedding preparations create a cheerful, lighthearted mood that contrasts markedly with the desperate, despairing mood of the previous Scene.*

2. What purpose does the juxtaposition of Scenes iii, iv, and v serve? Why do you think Shakespeare arranged them as he did?

*The juxtaposition of Scene iii (Juliet moving toward death) with Scene iv (the Capulet household filling with life and merriment) and then with Scene v (the grim discovery of Juliet's death) is entirely deliberate. The rapid change of scenes builds suspense, anticipation, and a sense of time running out. In addition, the merriment of Scene iv in relation to the desperation of Scene iii is almost farcical in nature.*

3. In Scene v, Capulet says, "Ha! let me see her. Out alas! She's cold" (line 28). How does his statement reveal how the Friar's plan is working?

*His "Ha! let me see her" shows his disbelief. He seems to think that her "death" may be a pretense. He is convinced, though, by the physical state of her body, which shows that everything is going as the Friar predicted.*

4. Look back at Paris' and Lord Capulet's expressions of grief in Scene v. Would you describe them as sincere and heartfelt, or artificial? Support your answer.

*Paris exclaims that he has been "Beguil'd, divorced, wronged, spited, slain!" and Lord Capulet rejoins that he is "Despis'd, distressed, hated, martyr'd, kill'd!" (lines 58 and 62). Their expressions of grief seem melodramatic and contrived—almost as if they are trying to outdo each other. Their unhappiness also seems to be directed at themselves—Paris feels that he was tricked and "wronged," while Lord Capulet feels that he is "hated." They seem to be forgetting the tragedy of the death of one so young, and their own part in hastening it.*

5. The last part of Scene v is a dialogue between the wedding musicians, who banter back and forth about what song to play. What purpose does this Scene, which seems quite out of place, serve?

*It provides comic relief, and also serves as a reminder that death is "out of place" and untimely.*

## Act V, Scenes i and ii

1. Why does Romeo think the apothecary will sell him poison?

*He sees the apothecary's need, and knows that his money will be inducement enough.*

2. What does the speed with which Romeo immediately makes his drastic plans tell you about his character?

*He is rash, reckless, and driven by impulse rather than deliberation.*

3. What prevents Friar John from delivering Friar Laurence's letter to Romeo? What device is this an example of?

*Friar John is quarantined and prevented from leaving to deliver Friar Laurence's letter to Romeo. This is an example of the device of fortune at work in the play—it is fated, it seems, that Romeo and Juliet will continually be at the whim of a fickle, unpredictable fortune.*

## Act V, Scene iii

1. Judging from his words in the tomb, how do you think Paris feels about Juliet?

*In the tomb, Paris seems to be filled with genuine love and affection for Juliet. He calls her "Sweet flower," and states his intentions to "Nightly...strew thy grave and weep" (lines 12 and 17).*

2. Why does Paris think Romeo has come to the tomb?

*He assumes, given Romeo's Montague identity, that he has come to "do some villainous shame/To the dead bodies" (lines 52-53).*

3. In line 59, Romeo addresses Paris as "Good gentle youth." Is he older than Paris? What makes him seem so?

*Although Romeo is not older than Paris, the highs and lows of emotion that he has recently suffered make him seem so. He has felt the heights of joy with Juliet, but despair has made him seem world-weary in comparison to Paris.*

4. How does Romeo's response upon learning of Juliet's death reinforce the belief in fortune and fate?

*He says "Then I defy you, stars!" in line 24, revealing his belief that fate is to blame for Juliet's death, and not any will of her own.*

5. What does the Prince mean when he says, "All are punished" in line 306?

*The families Montague and Capulet have both been punished with the deaths of Romeo and Juliet for their feud. The prince himself, too, has been punished with the deaths of Mercutio and Paris.*

6. At the conclusion of the play, what happens between the Capulets and Montagues?

*They end the feud, and each erects a statue to the other's child.*



## Act I, Scenes i-ii

1. How effective is the law in preventing and controlling violence, as evidenced in this Scene?
2. To what does the expression “purple fountains” (line 81) refer?
3. What poetic device is used in the description of the sun? Quote and explain.
4. Romeo describes love as “a smoke raised with the fume of sighs;/Being purged, a fire sparkling in lovers’ eyes./Being vexed, a sea nourished with lovers’ tears./What is it else? A madness most discreet,/A choking gall, and a preserving sweet.” What does this description of love tell you about Romeo and his feelings?
5. Capulet gives Juliet’s age and his plan for her future to Paris. What does he tell him? At this point, what is Capulet’s attitude toward his daughter?

## Act I, Scene iii

1. Look at Juliet's first words to her mother, "Madame, I am here. What is your will?" What do these words say about Juliet's nature?
2. What do the Nurse's recollections about Juliet's childhood reveal about her character?
3. Contrast Juliet's remarks on marriage with those of the Nurse.

## Act I, Scenes iv-v

1. How do you know what time of day it is? Quote the line that tells you.
2. What do the lines “Is love a tender thing? It is too rough,/Too rude and boisterous, and it pricks like thorn” reveal about Romeo? Is he more aware of himself or the person he loves?
3. Contrast Tybalt’s and Lord Capulet’s responses to Romeo’s presence at the Capulet party. What does their exchange suggest about the significance of the feud to the two families of Verona?
4. What does Romeo’s immediate reaction to Juliet suggest about his character?
5. Juliet’s lament at learning Romeo’s identity, “My only love, sprung from my only hate/  
Too early seen unknown, and known too late!” suggests the workings of what device?

## Act II, Scenes i-ii

1. Quote and restate Romeo's metaphor involving Juliet.
2. In Scene II, the play begins to explore the meaning of identity. Explain how.
3. When Juliet speaks about "light love" or her "light" behavior, what does she mean by the word "light"?
4. What "stony" limits, besides the orchard wall, separate the young lovers? How do they dismiss these obstacles?
5. What troubles Juliet about the arrangement she makes with Romeo?

## Act II, Scene iii

1. In addition to describing the qualities and dangers of herbs, Friar Laurence also compares these qualities to those in humans. What is the main idea of his soliloquy?
2. Why does the Friar claim Romeo is fickle?
3. Why, in view of his opinion regarding Romeo's feelings, does the Friar agree to marry Romeo and Juliet?

## Act II, Scenes iv-vi

1. Mercutio calls Tybalt “more than Prince of Cats,” a reference to a character in an animal story. In what ways is Tybalt more dangerous than the fictional “Prince of Cats”? What might this image foreshadow?
2. What is the setting of Scene v? What effect does juxtaposing these short, varied scenes have on the drama?
3. What is Shakespeare’s purpose in the delaying tactics of the Nurse?
4. How do Romeo and the Friar’s viewpoints on love differ?
5. What does the Friar’s warning against the intensity of their feelings foreshadow?

### Act III, Scene i

1. Look back at Benvolio's appearance in Act I, Scene i, and compare it to his appearance here. What role does he seem to be playing throughout the play?
2. What is Romeo's response to Tybalt's goading? Explain his meaning.
3. Why does Mercutio become involved in the altercation? What irony is present in his fate?
4. What dramatic function does Mercutio's death serve?
5. This serious Scene includes a pun by Mercutio about death. Quote and explain this pun. How is this response to his wound characteristic of Mercutio?
6. Characterize Romeo in this Scene. Is he realistic in his hope that his relationship with Juliet will put an end to the enmity between the two families?
7. As Benvolio leads him away, Romeo cries out, "O, I am fortune's fool." To what extent is Romeo a pawn of fate? To what extent is he responsible for the events that are so swiftly unfolding?

### Act III, Scenes ii-iv

1. Juliet has mixed emotions concerning Tybalt's death and Romeo's part in it, but what bothers her most?
2. When the Friar protests that banishment is a merciful sentence, what is Romeo's response?
3. Romeo wonders in "what vile part of this anatomy/Doth my name lodge?" (lines 111-112). What thematic concept does the play continue to explore with this question? Explain your response.
4. When the Nurse arrives bearing news of Juliet's grief, what does Romeo attempt? How is this gesture characteristic of him?
5. How does Scene III define masculinity?
6. What is occurring, ironically, while the unsuspecting Capulets plan Juliet's marriage to Paris?
7. What does Scene iv reveal about Lord Capulet's personality?

### Act III, Scene v

1. How does Shakespeare continue his light/dark motif in Scene v? What happens as the day becomes lighter?
2. What is prophetic about Romeo's image as he descends the ladder from Juliet's balcony?
3. What is ironic in Juliet's response to her mother when she informs her of her father's plans for her marriage to Paris?
4. Juliet says in line 241 "Well, thou hast comforted me marvelous much." To whom is she speaking, and what does the tone of this passage reveal about her words?

## Act IV, Scene i

1. Briefly state the Friar's solution and plan.
2. Analyze the Friar's motivations. Why is he willing to become involved in solving Romeo and Juliet's marriage problems?
3. When Juliet tells Paris, "That may be, [happily met] sir, when I may be a wife" (line 19), how would Paris and the audience have interpreted her meaning differently?
4. Explain the dramatic irony in the following exchange between the Friar and Paris:  

FRIAR:  
My lord, we must entreat the time alone.  
PARIS:  
God shield I should disturb devotion!  
Juliet, on Thursday early will I rouse ye. (Lines 41-43)
5. Study the imagery present in Scene I. What is notable about it? What purpose does this imagery serve?

## Act IV, Scenes ii-iii

1. What causes Capulet to say “My heart is wondrous light” (lines 48-49)?
2. How does fate again create problems for the lovers in Scene ii?
3. Quote a line from Juliet’s soliloquy that foreshadows her death.
4. How do the fears Juliet discourses upon contrast with her previous attitude in the first Scene?
5. Compare Juliet’s isolation with Romeo’s. Does her self-imposed “exile” require more or less courage than his banishment?

## Act IV, Scenes iv-v

1. What kind of mood do the actions of Scene iv create? How does this contrast with the mood established in the previous Scene?
2. What purpose does the juxtaposition of Scenes iii, iv, and v serve? Why do you think Shakespeare arranged them as he did?
3. In Scene v, Capulet says, “Ha! let me see her. Out alas! She’s cold” (line 28). How does his statement reveal how the Friar’s plan is working?
4. Look back at Paris’ and Lord Capulet’s expressions of grief in Scene v. Would you describe them as sincere and heartfelt, or artificial? Support your answer.
5. The last part of Scene v is a dialogue between the wedding musicians, who banter back and forth about what song to play. What purpose does this Scene, which seems quite out of place, serve?

## Act V, Scenes i and ii

1. Why does Romeo think the apothecary will sell him poison?
2. What does the speed with which Romeo immediately makes his drastic plans tell you about his character?
3. What prevents Friar John from delivering Friar Laurence's letter to Romeo? What device is this an example of?

## Act V, Scene iii

1. Judging from his words in the tomb, how do you think Paris feels about Juliet?
2. Why does Paris think Romeo has come to the tomb?
3. In line 59, Romeo addresses Paris as “Good gentle youth.” Is he older than Paris? What makes him seem so?
4. How does Romeo’s response upon learning of Juliet’s death reinforce the belief in fortune and fate?
5. What does the Prince mean when he says, “All are punished” in line 306?
6. At the conclusion of the play, what happens between the Capulets and Montagues?

# The Perfect Balance Between Cost and Quality for Classic Paperbacks

WITH ALL OF THE DIFFERENT EDITIONS of classics available, what makes *Prestwick House Literary Touchstone Classics™* better?

Our editions were designed by former teachers with the needs of teachers and students in mind. Because we've struggled to stretch tight budgets and had to deal with the deficiencies of cheaply made paperbacks, we've produced high-quality trade editions at remarkably low prices. As a result, our editions have it all.

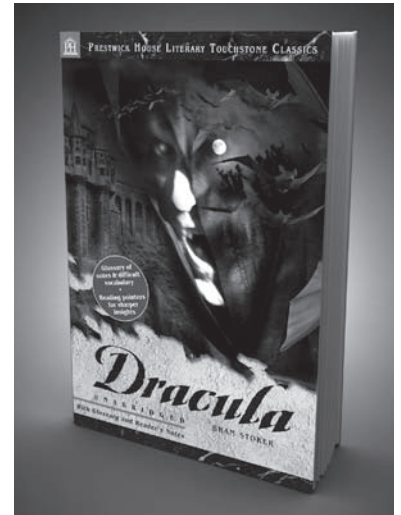
**Value Pricing** – With our extraordinary Educators' Discount, you get these books at **50% or more off the list price.**

**Reading Pointers for Sharper Insights** – Concise notes that encourage students to question and consider points of plot, theme, characterization, and style, etc.

**Glossary and Vocabulary** – An A-to-Z glossary makes sure that your students won't get lost in difficult allusions or archaic vocabulary and concepts.

**Sturdy Bindings and High-Quality Paper** – High-quality construction ensures these editions hold up to heavy, repeated use.

**Strategies for Understanding Shakespeare** – Each *Shakespeare Literary Touchstone Classic™* contains line numbers, margin notes, and a guide to understanding Shakespeare's language, as well as key strategies for getting the most from the plays.



## Special Introductory Discount for Educators only – At Least 50% Off!

New titles are constantly being added; call or visit our website for current listing.

	Retail Price	Intro. Discount
200053..... <i>Adventures of Huckleberry Finn</i> - Twain TU RJ AT AP	\$4.99	\$2.49
200473..... <i>Adventures of Tom Sawyer, The</i> - Twain TU RJ AT	\$4.99	\$2.49
202116..... <i>Alice's Adventure in Wonderland</i> - Carroll TU RJ	\$3.99	\$1.99
202118..... <i>Antigone</i> - Sophocles TU RJ AT	\$3.99	\$1.99
200141..... <i>Awakening, The</i> - Chopin TU RJ AT AP	\$3.99	\$1.99
202111..... <i>Beowulf</i> - Roberts (ed.) TU	\$3.99	\$1.99
204866..... <i>Best of Poe, The: The Tell-Tale Heart, The Raven, The Cask of Amontillado, and 30 Others</i> - Poe	\$4.99	\$2.49
200150..... <i>Call of the Wild, The</i> - London TU RJ AT	\$3.99	\$1.99
200348..... <i>Canterbury Tales</i> - Chaucer TU	\$3.99	\$1.99
200179..... <i>Christmas Carol, A</i> - Dickens TU RJ AT	\$3.99	\$1.99
201198..... <i>Crime and Punishment</i> - Dostoyevsky TU	\$6.99	\$3.49
200694..... <i>Doll's House, A</i> - Ibsen TU RJ AT	\$3.99	\$1.99
200190..... <i>Dr. Jekyll and Mr. Hyde</i> - Stevenson TU RJ AT	\$3.99	\$1.99

202113..... <i>Dracula</i> - Stoker TU RJ	\$5.99	\$2.99
200166..... <i>Ethan Frome</i> - Wharton TU RJ AT	\$3.99	\$1.99
200054..... <i>Frankenstein</i> - Shelley TU RJ AT AP	\$4.99	\$1.99
202112..... <i>Great Expectations</i> - Dickens TU RJ AT AP	\$5.99	\$2.99
202108..... <i>Gulliver's Travels</i> - Swift TU	\$4.99	\$2.49
200091..... <i>Hamlet</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
200074..... <i>Heart of Darkness</i> - Conrad TU RJ AT	\$3.99	\$1.99
202117..... <i>Hound of the Baskervilles, The</i> - Doyle TU RJ AT	\$3.99	\$1.99
200147..... <i>Importance of Being Earnest, The</i> - Wilde TU RJ AT	\$3.99	\$1.99
301414..... <i>Invisible Man, The</i> - Wells TU RJ	\$3.99	\$1.99
202115..... <i>Jane Eyre</i> - Brontë TU RJ	\$6.99	\$3.49
200146..... <i>Julius Caesar</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
201817..... <i>Jungle, The</i> - Sinclair TU RJ AT	\$5.99	\$2.99
200125..... <i>Macbeth</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
204864..... <i>Medea</i> - Euripides TU	\$3.99	\$1.99
200133..... <i>Metamorphosis, The</i> - Kafka TU RJ	\$3.99	\$1.99
200081..... <i>Midsummer Night's Dream, A</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
202123..... <i>Much Ado About Nothing</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
301391..... <i>My Antonia</i> - Cather TU RJ	\$3.99	\$1.99
200079..... <i>Narrative of the Life of Frederick Douglass</i> - Douglass TU RJ AT	\$3.99	\$1.99
301269..... <i>Odyssey, The</i> - Butler (trans.) TU RJ AT	\$4.99	\$2.49
200564..... <i>Oedipus Rex</i> - Sophocles TU	\$3.99	\$1.99
200095..... <i>Othello</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
202121..... <i>Picture of Dorian Gray, The</i> - Wilde TU RJ	\$4.99	\$2.49
200368..... <i>Pride and Prejudice</i> - Austen TU RJ AT	\$4.99	\$2.49
202114..... <i>Prince, The</i> - Machavelli TU	\$3.99	\$1.99
200791..... <i>Pygmalion</i> - Shaw TU	\$3.99	\$1.99
200102..... <i>Red Badge of Courage, The</i> - Crane TU RJ AT	\$3.99	\$1.99
200193..... <i>Romeo and Juliet</i> - Shakespeare TU RJ AT	\$3.99	\$0.99
200132..... <i>Scarlet Letter, The</i> - Hawthorne TU AT AP	\$4.99	\$2.49
202119..... <i>Siddhartha</i> - Hesse TU RJ AT	\$3.99	\$1.99
204863..... <i>Silas Marner</i> - Eliot TU RJ AT	\$3.99	\$1.99
200251..... <i>Tale of Two Cities, A</i> - Dickens AT AP	\$5.99	\$2.99
200231..... <i>Taming of the Shrew, The</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
204865..... <i>Time Machine, The</i> - Wells TU RJ AT	\$3.99	\$1.99
202120..... <i>Treasure Island</i> - Stevenson TU RJ	\$4.99	\$2.49
301420..... <i>War of the Worlds</i> - Wells TU RJ	\$3.99	\$1.99
202122..... <i>Wuthering Heights</i> - Brontë TU AT	\$5.99	\$2.99

TU Teaching Units RJ Response Journals AP Activity Pack AT AP Teaching Units



PRESTWICK HOUSE, INC.

"Everything for the English Classroom!"

