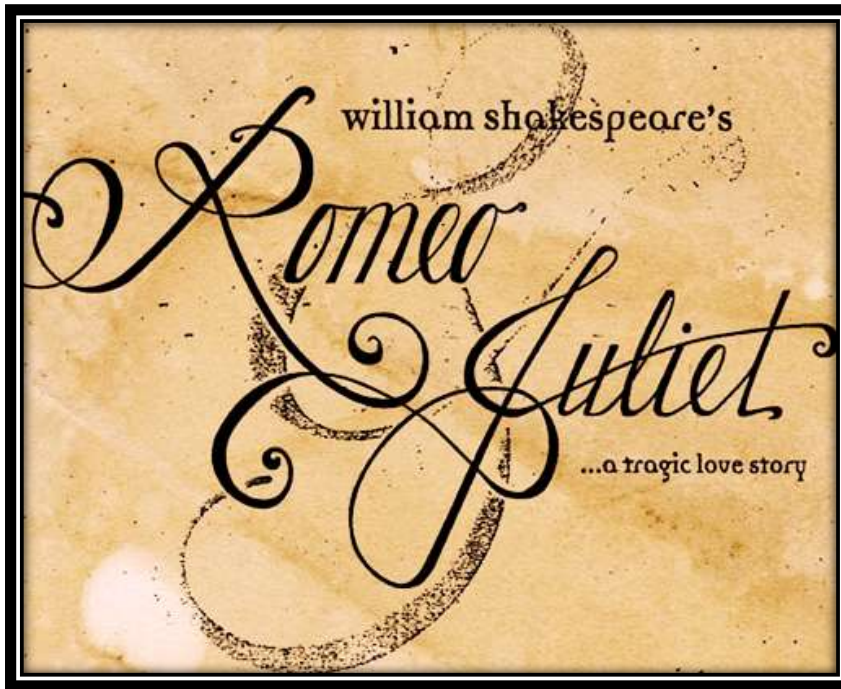


Name:

*Romeo and Juliet* by William Shakespeare

Date:

Mrs. Seemayer



### Unit Objectives

Know

- Students will know the literary, poetic, and dramatic techniques used by Shakespeare.
- Students will know background information about Shakespeare.
- Students will know historical details about the time period in which the play occurs.

Understand

- Students will understand how to get meaning from Shakespearean language.
- Students will understand the impact of Shakespeare's plays.
- Students will understand the importance of plays in Elizabethan/Shakespearean times.
- Students will understand the historical context of the plays (both setting and writing).

Do

- Students will be able to read and act out portions of a Shakespearean play.
- Students will be able to identify figurative language and deeper meaning within a play passages.
- Students will be able to conduct close readings of play passages.

# Who was William Shakespeare?

Babyhood:

Schooling:

Married Life:

Shakespeare was in London from \_\_\_\_\_ - \_\_\_\_\_

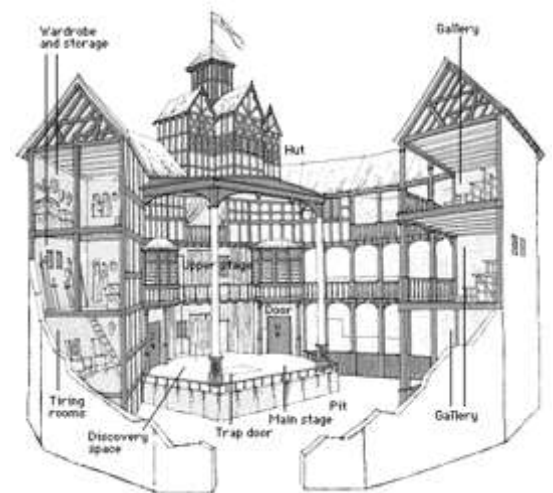
Shakespeare earning his Fame and Fortune:

What about his family?

The Globe Theater:

Death:

Legacy



## Literary Terms used by Shakespeare

TERM	DEFINITION
dramatic irony	
foil	
foreshadowing	
tragedy	
pun	
allusion	
oxymoron	
universal theme	

## Poetic Devices used by Shakespeare

TERM	DEFINITION
prose	
poetry	
iamb	
iambic pentameter	
blank verse	
sonnet	
quatrain	
couplet	
meter	
foot	
rhyme scheme	

## Dramatic Techniques used by Shakespeare

TERM	DEFINITION
soliloquy	
aside	
monologue	

### I. What is iambic pentameter?

Let's look at these two terms separately. An **iamb** is a combination of stressed and unstressed syllables. Say the words *between*, *mature*, and *instead*. These are iambs. In poetry, repeated rhythmic units are called "feet." An iamb is a kind of foot.

**Pentameter** means that the foot is repeated five times. It has the Greek root *penta-*, which means five. (Think of a pentagon: it has five sides.)

Now put the two terms together: **iambic pentameter** is a line of poetry with five iambs in it. It has this rhythm:  
*da DUM / da DUM / da DUM / da DUM / da DUM*

Try clapping it out!

### II. Who uses iambic pentameter?

Iambic pentameter is the most common meter in poetry. William Shakespeare is famous for using it in both his plays and his poems. Check out this line from *Macbeth*:

*So foul and fair a day I have not seen.*  
*Macbeth, Act I, Scene 3*

Now read the first four lines of Sonnet XVIII. (By definition, a sonnet has 14 lines of iambic pentameter.)

*Shall I compare thee to a summer's day?*  
*Thou art more lovely and more temperate:*  
*Rough winds do shake the darling buds of May*  
*And summer's lease hath all too short a date:*

### YOUR TURN

Clap out the rhythms of the sonnet. Then draw slashes in each line to show how they break into iambs. Finally, underline all the stressed syllables. We did the first line for you:

*Shall I / compare / thee to / a sum / mer's day?*

### III. Craft Your Own Poem!

Writing in iambic pentameter requires thought and discipline to find just the right words. Create your own poem using iambic pentameter. If you don't get the right rhythm or number of syllables at first, think about how you can rephrase your thoughts or use different words to express yourself. Use the lines below to write your poem. Continue on the back if you wish.

/                    /                    /                    /

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/                    /                    /                    /

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/                    /                    /                    /

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/                    /                    /                    /

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# What was Shakespeare Saying?

## Reference Sheet

addition - title affined - bound by duty alarum - call to arms with trumpets anatomize - to analyze in detail ancient - ensign anon - until later arrant - absolute aroint - begone assail - to make amorous siege attend - to await aye - yes baffle - to hang up (a person) by the heels as a mark of disgrace baggage - strumpet, prostitute balk - to disregard barm - the froth on ale belike - maybe belov'd - beloved blank - a target bolted - refined brach - bitch hound brake - bushes brave - fine, handsome bum - backside, buttocks caitiff - a wretched humble person catch - song character - handwriting	Cousin 'coz- relative, good friend chuck - term of endearment, chick clout - a piece of white cloth cog - to deceive coil - trouble cousin - any close relative descant - improvise discourses; speaks dispatch - to hurry e'en - evening enow - enough fare-thee-well - goodbye fie - a curse fustian - wretched got - begot grammarcy - thank you halter - noose honest - chaste, pure heavy - sorrowful housewife - hussy, prostitute impeach - dishonor list - listen mayhap - maybe mess - meal, food mew - confine minister - servant moiety - portion morrow - day nay - no ne'er - never office - service or favor oft - often	passing - surprisingly, exceedingly perchance - maybe perforce - must politician - schemer post - messenger power - army prithee - please quest - a jury recreant - coward resolve - to answer; reply to but soft - be quiet soundly - plainly stale - harlot subscription - loyalty, allegiance tax - to criticize; to accuse troth - belief teem - to give birth thee - you (informal) thou - you (informal) thy - your (informal) tucket - trumpet flourish verge - edge, circumference verily - truly villain - common person, not noble want - lack of, don't have well-a-day - alas wherefore - why yea - yes zounds - by his (Christ's) wounds
--	--	--

### Shakespearean Syntax (Word Order in Yoda Style):

Notice the following 6 sentences:

- I ate the sandwich.
- I the sandwich ate.
- Ate the sandwich I.
- Ate I the sandwich.
- The sandwich I ate.
- The sandwich ate I.



Four words can create six unique sentences which carry the same meaning. When you are reading Shakespeare, look for his unusual word arrangement. Locate the subject verb, and object of the sentence. Notice that the object of the sentence is often placed at the beginning in front of the verb and the subject. This should help with making sense of Shakespeare.

# Ordering Shakespeare Around

## *Word order in Shakespearean Writing*

When Shakespeare wrote his prose, he often used a slightly different word order than we are used to. The subject, verb, and object did not always follow in a 1, 2, 3 order. Look at the following sentence. Rewrite the sentence four times, changing the word order each time. Put one word on each blank provided below the original sentence.

Original Sentence: I lost my homework.

Rewrite #1: \_\_\_\_\_.

Rewrite #2: \_\_\_\_\_.

Rewrite #3: \_\_\_\_\_.

Rewrite #4: \_\_\_\_\_.

Look at each of your rewritten sentences above. Has the meaning of the original sentence changed? No matter how you word it...you're toast if your homework is lost! Now, think about how Yoda spoke in the Star Wars Movies. We understood exactly what he was saying, even though the word order was slightly different than what we are used to hearing.

It's your turn to make up a short sentence like the one above and rewrite it several different ways. Does the meaning change with the rewrites?

Share your sentences with your teacher and classmates.

Original Sentence: \_\_\_\_\_.

Rewrite #1: \_\_\_\_\_.

Rewrite #2: \_\_\_\_\_.

Rewrite #3: \_\_\_\_\_.

Rewrite #4: \_\_\_\_\_.

## *Romeo and Juliet* Opinionnaire

**Rate each statement from 1 to 5.**

1= Strongly Disagree

2= Disagree

3= Neutral

4= Agree

5= Strongly Agree

\_\_\_ 1. Love at first sight is possible.

\_\_\_ 2. True love conquers all.

\_\_\_ 3. Teenagers could not possibly experience true love.

\_\_\_ 4. It is okay to be dishonest if the end result is good.

\_\_\_ 5. Parents have a right to approve of their child's boyfriend/girlfriend.

\_\_\_ 6. Parents should be able to decide whom their child will marry.

\_\_\_ 7. Our lives are governed by fate, and it is impossible to escape our destiny.

\_\_\_ 8. Revenge is justifiable.

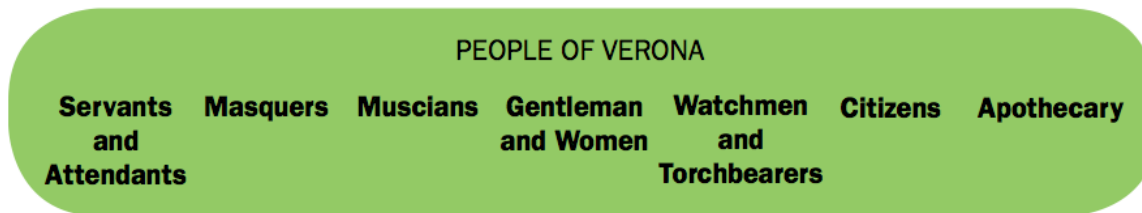
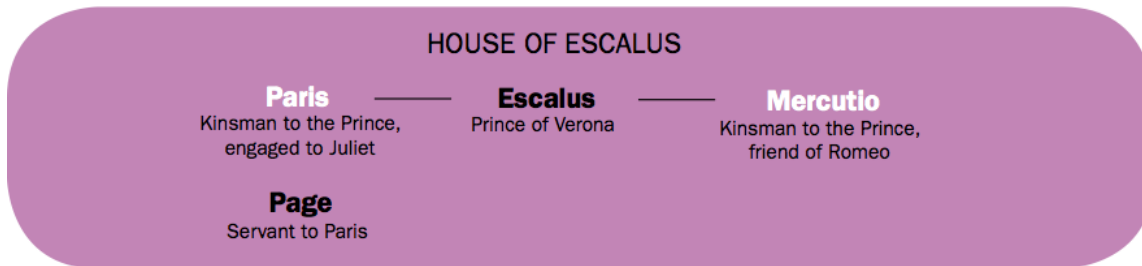
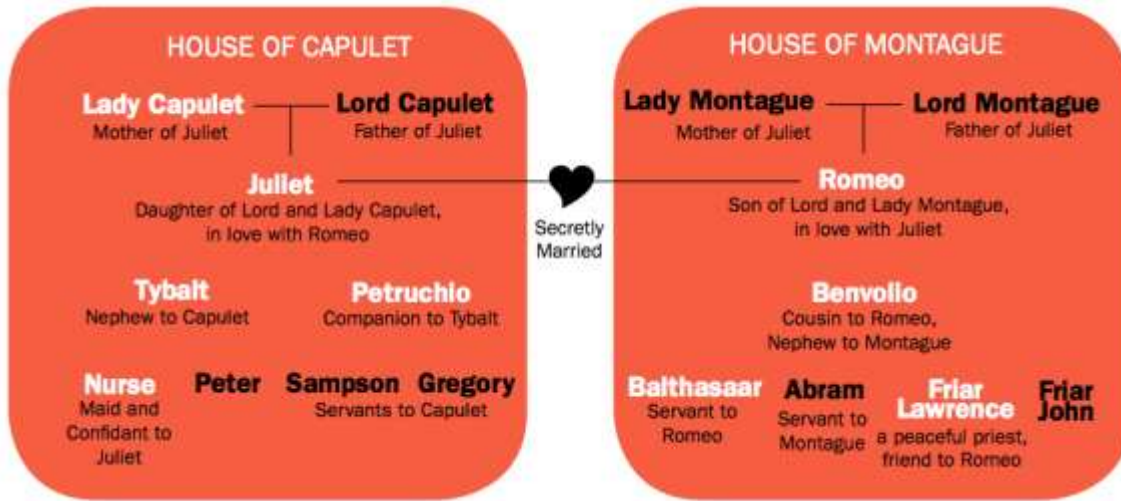
\_\_\_ 9. Children can disobey their parents if they have a justifiable reason.

\_\_\_ 10. You should never hold a grudge against someone, regardless of what they've done to you.

\_\_\_ 11. Boyfriends and girlfriends are more important than family.

\_\_\_ 12. You should know someone for at least a year before marrying them.

# Romeo and Juliet Character Map



**CHARACTER KEY**

Main Characters in **white**

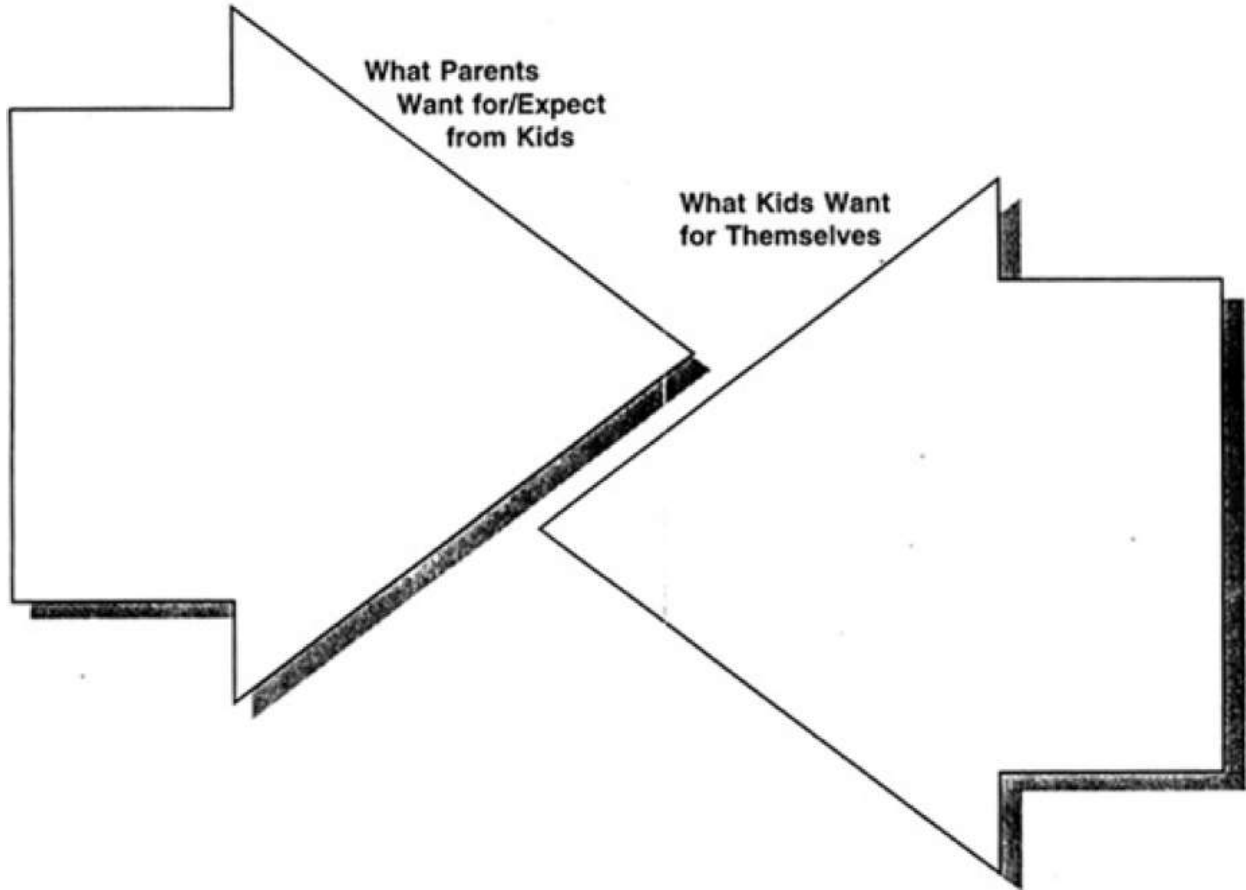
Secondary Characters in **black**



## Act I: Before You Read

The phrase “generation gap” wasn’t coined until this century, but the situation it describes is timeless.

Use the arrows below to explore your thoughts about the differences between what parents want for (or expect from) their kids and what kids want for themselves.



1. What do you think accounts for the differences you noted? \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

## Prologue

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

1. Mark the rhyme scheme in the sonnet.
2. Mark any poetic devices or figurative language that stands out to you.
3. Rewrite each line in your own words.

## **Prologue**

1. Where does this story take place?

2. How does Shakespeare describe the characters of Romeo and Juliet?

3. What does that mean in terms of their final destiny? Who or what is in control?

## Act I Scene I Excerpt

Ben. Tell me in sadness, who is that you love?

Rom. What, shall I groan and tell thee?

Ben. Groan? Why, no;  
But sadly tell me who.

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

Ben. I aim'd so near when I suppos'd you lov'd.

Rom. A right good markman! And she's fair I love.

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

Rom. Well, in that hit you miss. She'll not be hit  
With Cupid's arrow. She hath Dian's wit,  
And, in strong proof of chastity well arm'd,  
From Love's weak childish bow she lives unharm'd.  
She will not stay the siege of loving terms,  
Nor bide th' encounter of assailing eyes,  
Nor ope her lap to saint-seducing gold.  
O, she's rich in beauty; only poor  
That, when she dies, with beauty dies her store.

Ben. Then she hath sworn that she will still live chaste?

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

Ben. Be rul'd by me: forget to think of her.

Rom. O, teach me how I should forget to think!

How is Romeo characterized in this scene? List two characterization traits and explain how you know he has these traits.

Give one example of:

Allusion-

Oxymoron-

## **Elizabethan Culture: Love and Marriage Four Centuries Ago**

*Romeo and Juliet* gives a fascinating snapshot of English life in the late 16th century, especially about love and marriage.

Obedience, hierarchy (“knowing your place in life”), and order were prized and expected of all good citizens. Any violation of duty or rebelliousness and disrespect of the laws would have consequences, even though enforcement of those laws was often arbitrary and ineffective. However, the way women were seen by the society was clearly defined. Elizabethan culture was patriarchal, and loyalty to your relatives was more important than anything else. Men controlled their wives and daughters. Chastity was a woman’s most important virtue. A father could disown, starve, or lock up a woman who had violated the family “honor.”

Queen Elizabeth defied all expectations of the age. She never married because she realized early that marriage meant loss of power. Even though the general opinion of the time was that women’s minds were weak and that a female head of state was an “offense against nature,” she ruled with great political skill and cunning.

Juliet is expected, as she approaches her 14th birthday, to be married and already planning her family. Shakespeare never specifies Romeo’s age, although it is often assumed to be a few years older than Juliet. In Elizabethan England the age of consent was 12 for a girl and 14 for a boy. However, statistics show that the average age of marriage in Elizabethan England at the time *Romeo and Juliet* was written was in the mid-20s, about the same as it is today. It is thought then that Juliet’s young age was meant to be extreme to audiences of that time as well, and perhaps a comment on Shakespeare’s perception of Italian culture.

The decision to marry is in the hands of Juliet’s parents. A father chose a daughter’s husband and it was considered dishonorable and disrespectful to communicate her desires in the process. Juliet must beg her father’s forgiveness after speaking out against marrying Paris. When a woman married, all of her personal property became the property of her husband and she had no say in how it was spent. Women were regarded as chattel (property) to be married to improve the family fortune or political alliances. Elizabethans thought women needed a male caretaker (remember, females could not have careers). However, Shakespeare lived during the time of the Renaissance, which was a turbulent and exciting period of history in which many old and accepted ideas were being questioned, examined, and interpreted. In this time the idea of romantic, personal love flourished. *Romeo and Juliet* is all about the struggle between personal love and “correct” matchmaking.

# Historical Background of Marriage Customs

Church of England. *Constitutions and canons ecclesiasticall*. London, 1604.

## Age of Consent

“At the seventh year of her age, her father shall have aid of his tenants to marry her. At nine years of age, she is able to deserve and have dower. At twelve years to consent to marriage. At fourteen to be *hors du guard* [outside wardship]. At sixteen to be past the Lord’s tender of a husband. At twenty one to be able to make a feoffement [land grant]. And *per Ingelton* therein the end of the case. A woman married at twelve cannot disagree afterward. But if she be married younger, she may dissent till she be fourteen.” (*Law’s* 33)

## Dating

“ . . . it becometh not a maid to talk where her father and mother be in communication about her marriage, but leave all that care and charge wholly unto them which love her as well as her self doth. And let her think that her father and mother will provide no less diligently for her than she wolde for herself, but much better, by the season they have more experience and wisdom.” (Vives XVI)

## Engagement

“The first promising and inception of marriage is in two parts. . . . The first is when a man and a woman bind themselves simply by their word only to contract matrimony hereafter. The second, when there is an oath made or somewhat taken as an earnest of pledge betwixt them on both parts or on one part to be married hereafter.” (*Law’s* 34)

“Those spousals which are made when a man is without witness, *solus com sola* [he alone with her], are called secret promising or desponsation, which though it be tolerated when by liquid and plain probation it may appear to a judge, and there is not any lawful impediment to hinder the contract, yet it is so little esteemed of (unless it be very manifest) that another promise public made after it shall be preferred and prevail against it.” (*Law’s* 35)

## Marriage Ceremony

“Marriage is defined to be a conjunction of man and woman, containing an inseparable connection and union of life.” (*Law’s* 34)

## Worthiness

“ . . . first let her understand the chastity is the principal virtue of a woman, and couterpeiseth with all the rest. If she have that, no man will look for any other; and if she lack that, no man will regard other.” (Vives XI)

## Assignment:

On a separate paper, write a paragraph comparing and contrasting the article, “Elizabethan Culture: Love and Marriage Four Centuries Ago” and the primary sources presented in “Historical Background of Marriage Customs.” Be sure to explain the significance of the text evidence (quotations) you use!

## Queen Mab Speech

Mer. O, then I see Queen Mab 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  
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;  
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,  
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 cursies straight;  
O'er lawyers' 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,  
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,  
And then dreams he of cutting foreign throats,  
Of breaches, ambuscadoes, Spanish blades,  
Of healths five fathom deep; and then anon  
Drums in his ear, at which he starts and wakes,  
And being thus frighted, swears a prayer or two  
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,  
That presses them and learns them first to bear,  
Making them women of good carriage.  
This is she-

**\*\*Underline or highlight examples of imagery**

Who is this allusion about?

What does she do at night?

What is Mercutio trying to minimize the importance of by giving this speech?

Romeo responds to this speech by saying:  
Rom. I fear, too early; for my mind misgives  
Some consequence, yet hanging in the stars,  
Shall bitterly begin his fearful date  
With this night's revels and expire the term  
Of a despised life, clos'd in my breast,  
By some vile forfeit of untimely death.  
But he that hath the steerage of my course  
Direct my sail! On, lusty gentlemen!

What does this mean?

## *Love at First Sight: Act I Scene v*

**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.



## Act I Scene v

### Sonnet Form in Dialogue

The sonnet as a form developed in Italy in the thirteenth century. A century later, Petrarch raised it to its greatest perfection and gave it his own name (the Petrarchan sonnet). Wyatt and Surrey introduced the form to England, but because the rhyme pattern was too confining for English (the Italians allowed no more than five rhymes), it was modified. Because Shakespeare achieved greatest fame with the English sonnet, his name became attached (the Shakespearean sonnet). The Petrarchan form consists of two divisions: eight lines with a rhyme scheme of *abba abba* (called an octave) and six lines with varying pattern of *ced cec* or *cde cde* (called a sestet).

The Shakespearean form consists of four divisions: three sets of four lines each (called quatrains) and a pair of rhyming lines (called a couplet) with a usual rhyme scheme of *abab cdcd efef gg*.

Meter for both sonnet forms is usually iambic pentameter which consists of five metrical feet with each foot having an unstressed, stressed pattern.

#### **Assignment:**

1. Mark the rhyme scheme with letters at the end of each line.
2. Scan several lines of poetry to determine the meter. Mark the iambs.
3. Underline all the words which relate to the metaphor of the pilgrim approaching the shrine.

**Romeo:** If I profane with my unworthing hand.

This holy shrine, the gentle sin in this.

My lips two blushing pilgrims ready stand

To smooth that rough touch with a tender kiss.

**Juliet:** Good pilgrim, you do wrong your hand too much.

Which mannerly devotion shows in this:

For saints have hands that pilgrims' hands do touch.

And palm to palm is holy palmers' kiss.

**Romeo:** Have not saints lips, and holy palmers too?

**Juliet:** Aye, pilgrim, lips that they must use in prayer.

**Romeo:** O, then, dear saint, let lips do what hands do.

They pray: grant thou, lest faith turn to despair.

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

**Romeo:** Then move not while my prayers' effect I take.

## Blank Verse, Rhymed Verse, and Prose

Shakespeare usually wrote in a form of poetry called **blank verse**, or unrhymed **iambic pentameter**. *Blank* means that the poetry is not rhymed. *Iambic pentameter* refers to the fact that each line contains five *iamb*s, or metrical feet, consisting of a stressed syllable followed by an unstressed syllable. Sometimes, however, Shakespeare used rhymed verse, especially for romantic or heroic speeches. At times he did not use verse at all but instead wrote **prose** (ordinary written or spoken language), especially for servants' roles and comic scenes.

**Below are speeches from the first act of *Romeo and Juliet*. On the blanks provided, write *blank verse*, *rhymed verse*, or *prose* to indicate the kind of language used in the speech.**

1. "O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night As a rich jewel in an Ethiop's ear— Beauty too rich for use, for earth too dear!" (Scene 5, lines 46–49)

---

2. "Three civil brawls, bred of an airy word  
By thee, old Capulet, and Montague,  
Have thrice disturbed the quiet of our streets. . . ." (Scene 1, lines 90–92)

---

3. "From forth the fatal loins of these two foes A pair of star-crossed lovers take their life;  
Whose misadventured piteous overthrows Do with their death bury their parents' strife."  
(Prologue, lines 5–8)

---

4. "My naked weapon is out. Quarrel! I will back thee." (Scene 1, lines 33–34)

---

5. "Her mother is the lady of the house,  
And a good lady, and a wise and virtuous.  
I nursed her daughter that you talked withal." (Scene 5, lines 115–117)

---

6. "Well, think of marriage now. Younger than you, Here in Verona, ladies of esteem, Are made already mothers. By my count, I was your mother much upon these years That you are now a maid." (Scene 3, lines 69–73)

---

**Act I**  
**Scene 1**

1. What two families are feuding?
  
2. What is Tybalt's opinion of peace? Line 69
  
3. What is Benvolio's position on peace?
  
4. What did the prince say would happen if the two families fight in public again?

**Scene 2**

5. How old is Juliet?
  
6. What is Paris asking Old Capulet? What is Capulet's answer?
  
7. Who is Romeo in love with in scene ii? How will he see her next?

**Scene 3**

8. How does Juliet demonstrate that she is a dutiful daughter?

**Scene 4**

9. In his speech starting on line 106, Romeo foreshadows that something terrible will happen at the party. Why does he continue to go?



## Act 2 Prologue

Now old desire doth in his deathbed lie,  
And young affection gapes to be his heir;  
That fair for which love groan'd for and would die,  
With tender Juliet match'd, is now not fair.  
Now Romeo is belov'd, and loves again,  
Alike bewitched by the charm of looks;  
But to his foe suppos'd he must complain,  
And she steal love's sweet bait from fearful hooks.  
Being held a foe, he may not have access  
To breathe such vows as lovers use to swear,  
And she as much in love, her means much less  
To meet her new beloved anywhere;  
But passion lends them power, time means, to meet,  
Temp'ring extremities with extreme sweet.

1. Mark the rhyme scheme in the sonnet above. (Remember that similar spelling is an attempt at rhyme.)
2. What is the “old desire” mentioned in line 1?
3. What is the “young affection” which replaces it?
4. Why must this love be stolen “from fearful hooks”?
5. What does the rhymed couplet at the end foreshadow for Act III?

## Excerpts from the Balcony Scene (II.ii)

Rom. But soft! What light through yonder window breaks?

It is the East, and Juliet is the sun!  
Arise, fair sun, and kill the envious moon,  
Who is already sick and pale with grief  
That thou her maid art far more fair than she.  
Be not her maid, since she is envious.  
Her vestal livery is but sick and green,  
And none but fools do wear it. Cast it off.  
It is my lady; O, it is my love!  
O that she knew she were!  
She speaks, yet she says nothing. What of that?  
Her eye discourses; I will answer it.  
I am too bold; 'tis not to me she speaks.  
Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres till they return.  
What if her eyes were there, they in her head?  
The brightness of her cheek would shame those stars  
As daylight doth a lamp; her eyes in heaven  
Would through the airy region stream so bright  
That birds would sing and think it were not night.  
See how she leans her cheek upon her hand!  
O that I were a glove upon that hand,  
That I might touch that cheek!

Jul. Ay me!

Rom. She speaks.

O, speak again, bright angel! for thou art  
As glorious to this night, being o'er my head,

### Annotate the text:

1. Label the figurative language in this passage.
2. Then, write what impact the figurative language has on the meaning of what the character is saying.

As is a winged messenger of heaven  
Unto the white-upturned wond'ring eyes  
Of mortals that fall back to gaze on him  
When he bestrides the lazy-pacing clouds  
And sails upon the bosom of the air.

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

Rom. [aside] Shall I hear more, or shall I speak at this?

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

## Act II: Love Lines

The similes and metaphors Shakespeare creates in Act II, Scene 2 (the balcony scene), elevate Romeo and Juliet's courtship to the realm of art.

As you re-read the scene, write down, on the left side of the chart, three similes or metaphors the lovers use. On the opposite side of the chart, describe the two things each simile or metaphor compares.

Simile/Metaphor	Explanation
a.	a.
b.	b.
c.	c.

1. Of the similes or metaphors you listed above, which do you think is the most romantic—that is, the most unrealistic and the most idealized? Why?

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2. If Shakespeare were to write this scene today, what kinds of similes and metaphors would he use to describe Romeo and Juliet in love?

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## Act II Scene iii

Friar. That's my good son! But where hast thou been then?

...

Friar. Be plain, good son, and homely in thy drift  
Riddling confession finds but riddling shrift.

Rom. Then plainly know my heart's dear love is set  
On the fair daughter of rich Capulet;  
As mine on hers, so hers is set on mine,  
And all combin'd, save what thou must combine  
By holy marriage. When, and where, and how  
We met, we woo'd, and made exchange of vow,  
I'll tell thee as we pass; but this I pray,  
That thou consent to marry us to-day.

... Rom. Thou chid'st me oft for loving Rosaline.

Friar. For doting, not for loving, pupil mine.

Rom. And bad'st me bury love.

Friar. Not in a grave  
To lay one in, another out to have.

Rom. I pray thee chide not. She whom I love now  
Doth grace for grace and love for love allow.  
The other did not so.

Friar. O, she knew well  
Thy love did read by rote, that could not spell.  
But come, young waverer, come go with me.  
In one respect I'll thy assistant be;  
For this alliance may so happy prove  
To turn your households' rancour to pure love.

Rom. O, let us hence! I stand on sudden haste.

Friar. Wisely, and slow. They stumble that run fast.

How do you describe the relationship between Friar Lawrence and Romeo? Provide evidence.

How is Romeo characterized in this scene? List two characterization traits and explain how you know he has these traits.

## Act II Scene v: Juliet and her Nurse

- JULIET** *Now, good sweet nurse,--O Lord, why look'st thou sad?  
Though news be sad, yet tell them merrily;  
If good, thou shamest the music of sweet news  
By playing it to me with so sour a face.*
- Nurse** *I am a-weary, give me leave awhile:  
Fie, how my bones ache! what a jaunt have I had!*
- JULIET** *I would thou hadst my bones, and I thy news:  
Nay, come, I pray thee, speak; good, good nurse, speak.*
- Nurse** *Jesu, what haste? can you not stay awhile?  
Do you not see that I am out of breath?*
- JULIET** *How art thou out of breath, when thou hast breath  
To say to me that thou art out of breath?  
The excuse that thou dost make in this delay  
Is longer than the tale thou dost excuse.  
Is thy news good, or bad? answer to that;  
Say either, and I'll stay the circumstance:  
Let me be satisfied, is't good or bad?*
- Nurse** *Well, you have made a simple choice; you know not  
how to choose a man: Romeo! no, not he; though his  
face be better than any man's, yet his leg excels  
all men's; and for a hand, and a foot, and a body,  
though they be not to be talked on, yet they are  
past compare: he is not the flower of courtesy,  
but, I'll warrant him, as gentle as a lamb. Go thy  
ways, wench; serve God. What, have you dined at home?*
- JULIET** *No, no: but all this did I know before.  
What says he of our marriage? what of that?*
- Nurse** *Lord, how my head aches! what a head have I!  
It beats as it would fall in twenty pieces.  
My back o' t' other side,--O, my back, my back!  
Beshrew your heart for sending me about,  
To catch my death with jaunting up and down!*
- JULIET** *I' faith, I am sorry that thou art not well.  
Sweet, sweet, sweet nurse, tell me, what says my love?*
- Nurse** *Your love says, like an honest gentleman, and a  
courteous, and a kind, and a handsome, and, I  
warrant, a virtuous,--Where is your mother?*

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

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

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

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

**JULIET**        *I have.*

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

**JULIET**        *Hie to high fortune! Honest nurse, farewell.*

### **Assignment:**

Answer the following questions on a separate piece of paper in paragraph form:

1. How would you describe Juliet's relationship with her Nurse? What evidence is there to support our claim?
2. Describe Juliet's mood in this passage. How do you know?

## Characterization

In drama, **characterization**, the process of revealing the personality of a character, occurs mainly through **dialogue**, or the spoken lines of the play. The characters reveal themselves to us in what they say. Often, too, we learn about characters from what the other players say about them.

**From the list of characters below, select the name of the character who is being described in each of the following speeches from Act II of *Romeo and Juliet*. Write the character's name on the blank provided.**

Mercutio   Romeo   Nurse   Tybalt   Benvolio   Juliet Friar   Capulet

1. "Blind is his love and best befits the dark."

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2. "Though his face be better than any man's, yet his leg excels all men's; and for a hand and foot, and a body, though they be not to be talked on, yet they are past compare."

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3. "He jests at scars that never felt a wound."

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4. "O, speak again, bright angel, for thou art  
As glorious to this night, being o'er my head,  
As is a wingèd messenger of heaven."

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5. "He fights as you sing pricksong—keeps time, distance, and proportion; he rests his minim rests, one, two and the third in your bosom! The very butcher of a silk button, a duelist, a duelist!"

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6. "Had she affections and warm youthful blood,  
She would be as swift in motion as a ball.... But old folks, many feign as they were dead—  
Unwieldy, slow, heavy, and pale as lead."

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**Act II**  
**Chorus/Prologue**

1. According to the Chorus, what has happened to Romeo's old love?
  
  
  
  
  
  
  
  
  
  
2. What is Romeo and Juliet's major obstacle now?

**Scene 2**

3. Why do Romeo and Juliet spend time discussing their names? Why are they important?
  
  
  
  
  
  
  
  
  
  
4. Who proposed first?
  
  
  
  
  
  
  
  
  
  
5. How is this Juliet different from the one we first met while she was talking to her mother?
  
  
  
  
  
  
  
  
  
  
6. Line 184 is an example of what literary term? What deeper meaning does it create?

**Scene 3**

7. What is Friar Lawrence's first reaction to the news that Romeo wants to marry Juliet?
  
  
  
  
  
  
  
  
  
  
8. Why does the Friar agree to help the young couple?

**Scene 4**

9. What has Tybalt done in the opening of this scene?

10. How does Mercutio describe Tybalt? What does he mean by “Prince of Cats?”

11. What was the main purpose of Romeo and the Nurse’s conversation?

**Scene 5**

12. How would you characterize the nurse? Provide text evidence for each character trait.

**Scene 6**

13. What foreshadowing is given at the beginning of this scene?

14. What event takes place in this scene?

## Act III Scene i: Vengeance and Punishment

Ben. Tybalt, here slain, whom Romeo's hand did stay.

Romeo, that spoke him fair, bid him bethink  
How nice the quarrel was, and urg'd withal  
Your high displeasure. All this- uttered  
With gentle breath, calm look, knees humbly bow'd-  
Could not take truce with the unruly spleen  
Of Tybalt deaf to peace, but that he tilts  
With piercing steel at bold Mercutio's breast;  
Who, all as hot, turns deadly point to point,  
And, with a martial scorn, with one hand beats  
Cold death aside and with the other sends  
It back to Tybalt, whose dexterity  
Retorts it. Romeo he cries aloud,  
'Hold, friends! friends, part!' and swifter than his

tongue,

His agile arm beats down their fatal points,  
And 'twixt them rushes; underneath whose arm  
An envious thrust from Tybalt hit the life  
Of stout Mercutio, and then Tybalt fled;  
But by-and-by comes back to Romeo,  
Who had but newly entertain'd revenge,  
And to't they go like lightning; for, ere I  
Could draw to part them, was stout Tybalt slain;  
And, as he fell, did Romeo turn and fly.  
This is the truth, or let Benvolio die.

Cap. Wife. He is a kinsman to the Montague;  
Affection makes him false, he speaks not true.  
Some twenty of them fought in this black strife,  
And all those twenty could but kill one life.  
I beg for justice, which thou, Prince, must give.  
Romeo slew Tybalt; Romeo must not live.

Prince. Romeo slew him; he slew Mercutio.  
Who now the price of his dear blood doth owe?

Mon. Not Romeo, Prince; he was Mercutio's friend;  
His fault concludes but what the law should end,  
The life of Tybalt.

Prince. And for that offence  
Immediately we do exile him hence.  
I have an interest in your hate's proceeding,  
My blood for your rude brawls doth lie a-bleeding;  
But I'll amerce you with so strong a fine  
That you shall all repent the loss of mine.  
I will be deaf to pleading and excuses;  
Nor tears nor prayers shall purchase out abuses.  
Therefore use none. Let Romeo hence in haste,  
Else, when he is found, that hour is his last.  
Bear hence this body, and attend our will.  
Mercy but murders, pardoning those that kill.

### **Assignment:**

Answer the question in paragraph form on a separate piece of paper:

Which or the following quotations do you agree with in the context of this scene? Why?

“you are to take life for life, eye for eye, tooth for tooth, hand for hand, foot for foot, burn for burn, wound for wound, bruise for bruise.”

-OR-

“You have heard that it was said, ‘Eye for eye, and tooth for tooth.’ But I tell you, do not resist an evil person. If anyone slaps you on the right cheek, turn to them the other cheek also. And if anyone wants to sue you and take your shirt, hand over your coat as well. If anyone forces you to go one mile, go with them two miles. Give to the one who asks you, and do not turn away from the one who wants to borrow from you.”

## Act III Scene ii: Juliet's Reaction

### JULIET

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

### NURSE

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

### JULIET

Shall I speak ill of him that is my husband?  
Ah, poor my lord, what tongue shall smooth thy name  
When I, thy three-hours wife, have mangled it?  
But wherefore, villain, didst thou kill my cousin?  
That villain cousin would have kill'd my husband.  
Back, foolish tears, back to your native spring!  
Your tributary drops belong to woe,  
Which you, mistaking, offer up to joy.  
My husband lives, that Tybalt would have slain;  
And Tybalt's dead, that would have slain my husband.  
All this is comfort; wherefore weep I then?  
Some word there was, worsers than Tybalt's death,  
That murd'ered me. I would forget it fain;  
But O, it presses to my memory  
Like damned guilty deeds to sinners' minds!  
'Tybalt is dead, and Romeo- banished.'  
That 'banished,' that one word 'banished,'  
Hath slain ten thousand Tybalts. Tybalt's death  
Was woe enough, if it had ended there;  
Or, if sour woe delights in fellowship  
And needly will be rank'd with other griefs,  
Why followed not, when she said 'Tybalt's dead,'  
Thy father, or thy mother, nay, or both,  
Which modern lamentation might have mov'd?  
But with a rearward following Tybalt's death,  
'Romeo is banished'- to speak that word  
Is father, mother, Tybalt, Romeo, Juliet,  
All slain, all dead. 'Romeo is banished'-  
There is no end, no limit, measure, bound,  
In that word's death; no words can that woe sound.

### Assignment:

Respond to the following prompt with a complete paragraph on a separate piece of paper:

How does Shakespeare create mood in this passage?



## Male and Female Roles in Shakespearean Society

“An you be mine, I’ll give you to my friend. An you be not, hang! Beg! Starve! Die in the streets!”

—Capulet to Juliet when she refuses to marry Paris, Act 3, sc. 5

Society’s expectations of boys and girls are usually different whether we do it intentionally or not. Queen Elizabeth I, the ruler of England in Shakespeare’s time, always had to defend her extraordinary ability to run the country, since women were not expected to be capable of leadership.

### In Shakespeare’s Time:

<p><b>PERCEPTIONS OF MALES</b></p> <ol style="list-style-type: none"> <li>1. Natural capacity for learning and rational thought</li> <li>2. Leaders in society</li> <li>3. Physically strong</li> <li>4. Dominant over a wife and children</li> </ol>	<p><b>RESULTS</b></p> <ol style="list-style-type: none"> <li>1. School day lasted from 6AM – 5PM</li> <li>2. Politicians and rulers were usually male</li> <li>3. Noble boys learned swordplay, horsemanship, etc.</li> <li>4. The father’s rule prevailed in the household</li> </ol>
<p><b>PERCEPTIONS OF FEMALES</b></p> <ol style="list-style-type: none"> <li>1. Emotional, not capable of logical thought</li> <li>2. Indecent for women to be seen in public as leaders</li> <li>3. Should be beautiful for others to enjoy</li> <li>4. Submissive to the husband’s or father’s rule</li> </ol>	<p><b>RESULTS</b></p> <ol style="list-style-type: none"> <li>1. Were kept home from school and taught domestic chores of housekeeping and child-rearing</li> <li>2. Only had command over children</li> <li>3. Beauty regimens proposed</li> <li>4. Had no rights as an individual citizen</li> </ol>

**Directions:** Answer the following questions in complete sentences. Answer these questions on a **separate piece of paper**.

1. Do any of these Elizabethan attitudes towards boys and girls remain today? Which ones? Give examples.
2. Do you think men get certain opportunities in life that women don’t? Do women have opportunities that men don’t get? Why do you think that?
3. What are the Biblical roles of males and females?
4. **Answer in paragraph form:** Are modern or Elizabethan expectations more accurate to biblical roles of males and females?

## The Motif of Light

### Motif-

Take [Romeo] and cut him out into little stars,

And he will make the face of heaven so fine

That all the world will be in love with night

And pay no worship to the garrish sun. (3.2.23-6)

Romeo. It was the lark, the herald of the morn,

No nightingale. Look, love, what envious streaks

Do lace the severing clouds in yonder east.

Night's candles are burnt out, and jocund day

Stands tiptoe on the misty mountaintops.

I must be gone and live, or stay and die. (3.5.6-11)

## Suspense

**Suspense**, the uncertainty or anxiety that we feel about what will happen next, is as important in drama as in a story. Act III marks the turning point of *Romeo and Juliet*. Tybalt and Mercutio are killed, Romeo is banished, and Juliet is told she must wed Paris. These events heighten the suspense about the outcome.

**Below are suspenseful speeches from Act III of *Romeo and Juliet*, along with three possible explanations for each speech. Circle the letter of the sentence that *best* explains each speech.**

### 1. Benvolio:

I pray thee, good Mercutio, let's retire. The day is hot, the Capels are abroad,  
And, if we meet, we shall not 'scape a brawl. . . .

—Scene 1, lines 1–3

- A) Benvolio is tired of working for the Capulets and wants to retire.
- B) Benvolio knows the Capulets are looking for a fight.
- C) Benvolio wants to wait in ambush for the Capulets in order to kill Tybalt.

### 2. Romeo:

This day's black fate on more days doth depend;  
This but begins the woe others must end. —Scene 1, lines 121–122

- A) Tybalt has killed Mercutio.
- B) Mercutio has killed Tybalt.
- C) Benvolio has killed Tybalt.

### 3. Prince:

Let Romeo hence in haste, Else, when he is found, that hour is his last. —Scene 1, lines 196–197

- A) The prince has discovered that Romeo and Juliet are married.
- B) The prince has banished Romeo for killing Mercutio.
- C) The prince has banished Romeo for killing Tybalt.

### 4. Juliet:

I'll to the friar to know his remedy. If all else fail, myself have power to die. —Scene 5, lines 243–244

- A) Juliet plans to kill herself as a last resort.
- B) Juliet is afraid she will die if the friar cannot prescribe a medicine for her ailments.
- C) Juliet is afraid she will die if she has to follow Romeo into banishment.

## Act III: Break It Up

Today, just as in the times Shakespeare wrote about (including his own time), some people are quick to resort to violence to settle disputes. In Act III, Scene 1, fiery Mercutio and hotheaded Tybalt seem to be spoiling for a fight. In Scene 5, Capulet threatens to turn Juliet out of the house and disown her.

**On the chart below, summarize how each of these conflicts gets out of hand. Then, suggest some options the characters had that could have kept the disputes from escalating.**

	Conflict		Options
Scene 1		→	
Scene 5		→	

1. In both scenes, anger leads to tragedy. What effect does anger have on a person's reasoning?

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2. Describe a nonviolent approach to conflict resolution that you have used or witnessed.

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## **Act III**

### **Scene 1**

1. Mercutio is mocking Benvolio at the opening of this scene. What is he saying and how do we know he is teasing?
2. Why does Romeo refuse to fight with Tybalt? What does he say in lines 66-70?
3. After Tybalt stabs Mercutio, what does he say in line 88? Why do you think he says this?
4. What is Romeo saying when he calls himself "Fortune's Fool"?
5. Why does the Prince choose to exile Romeo instead of put him to death?

### **Scene 2**

6. In her soliloquy, Juliet longs for night to come so she can be with Romeo. What does the audience know that Juliet doesn't at this point? What literary term is this an example of?
7. How does Juliet describe Romeo starting in line 73?
8. What does Juliet think is worse: Tybalt is dead or Romeo is banished?

**Scene 3**

9. What does the Nurse tell Romeo to do starting in line 89?

10. What reasons does the Friar give Romeo to be happy?

**Scene 4**

11. What decision does Lord Capulet make for Juliet?

**Scene 5**

12. Where does Juliet think she will next see Romeo?

13. How does Juliet trick her mother into thinking she hates Romeo beginning with line 94?

14. How does Lord Capulet respond when Juliet turns down the marriage proposal?

15. What advice does the Nurse give to Juliet? Why?

## Act IV: The Best-Laid Schemes . . .

In Act IV, Scene 1, the friar suggests a course of action that will prevent Juliet from marrying Paris.

On the chart below, describe the friar's plan and tell what you think of Juliet's response.

The Friar's Plan	Juliet's Response

1. Which aspects of the plan can the friar and Juliet control? Which parts could be affected by someone else's actions?

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2. Think about all the scheming the friar and Juliet must do. When plans get this complicated, what is generally the result? Why?

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## **Act IV**

### **Scene 1**

1. According to Paris, why does Lord Capulet want Paris and Juliet to be married right away?

2. What is the Friar's solution to Juliet's problem?

3. When is Juliet supposed to drink the Friar's potion?

4. What is Romeo's part in the Friar's plan? How will he know of it?

### **Scene 2**

5. How has Juliet's father disrupted Juliet's and the Friar's plans? What do you foresee happening because of this?

### **Scene 3**

6. What are some of Juliet's fears about drinking the potion?



### **Scene 5**

7. What does the Friar mean when he says, "Yet nature's tears are reason's merriment"?

8. How does the Friar explain Juliet's supposed death in line 94?

## **The Major Role of Romeo and Juliet's Minor Characters**

Shakespeare's "star-crossed lovers" are literature's best known couple; their names synonymous with romantic passion. Yet, from a friendly friar to their feuding families, it's the minor characters of the play who shape Romeo and Juliet's tragic destiny. They raise the stakes, lighten the mood and miss life-changing cues. Filling many dramatic functions, these supporting characters are both vivid and vital.

### **BLOCKING FIGURES**

A blocking figure is a character who impedes the union of a play's central couple. While Shakespeare wasn't the first to use this dramatic device (which dates back to ancient Greek comedy), he created memorable blocking figures in *Romeo and Juliet*: the county Paris and Lord and Lady Capulet. Lady Capulet may praise the nobly born Paris as a "precious book of love" (1.3.87), but Juliet would rather die than marry anyone other than Romeo. Enraged at his daughter's defiance, crying "Out, you baggage!" (3.5.156), Lord Capulet regrets his unyielding strictness too late.

### **CONFIDANTES AND MESSENGERS**

Trusted with the secret of Romeo and Juliet's love, sage Friar Laurence and the prattling Nurse serve as a matching pair of confidantes. As Juliet pleads, after Romeo kills Tybalt "Hast thou not a word of joy?/Some comfort, Nurse!" (3.5.211-212). The confidante can also take a more active role as a messenger or go-between. After the Nurse helps arrange for Romeo and Juliet to marry, Friar Laurence conducts the secret wedding ceremony. Ironically, it's a messenger who ultimately dooms the lovers. Delayed by an ill-timed quarantine, Friar John fails to tell Romeo that his beloved is merely dozing in the Capulet tomb.

### **FOILS**

Using dramatic contrast, playwrights often define one character through a foil, or opposite personality type. Although Romeo and Mercutio are close friends, Romeo's idealistic nature is worlds apart from his pal's mercurial mockeries. While Romeo yearns for Juliet, Mercutio scorns love as a lustful delusion, born of the "fairies' midwife" Queen Mab. She "gallops night by night/Through lovers' brains, and then they dream of love" (1.4.70-71). Similarly, Shakespeare uses Rosaline as Juliet's foil. Rosaline's beauty may be "starved with her severity" (1.1.217), but Juliet is a warmly impetuous young woman, confessing to Romeo on her balcony that she is already "too fond" (2.2.98).

### **COMIC RELIEF**

In his tragedies, Shakespeare uses minor characters for pacing, tonal variety, and comic relief: think of Hamlet's gravedigger and the drunken Porter in *Macbeth*. In *Romeo and Juliet*, Peter, an illiterate Capulet servant, is another tragic clown. Charged with delivering invitations for Capulet's ball, Peter asks Romeo, "God, gi' good e'en; I pray, sir, can you read?" (1.2.57), unleashing a chain of verbal blunders. Peter is also a figure of comic irony; his ignorance unwittingly enlightens Romeo. As Romeo reads the guest list aloud to Peter, he discovers that Rosaline will be among the "fair assembly" (1.2.73) of Capulet's party. Despite being "of the house of Montague" (1.2.81-82), Romeo decides momentarily to attend the ball, where he will find a love better than Rosaline.

Using minor characters, Shakespeare builds *Romeo and Juliet* into a world of thematic contrasts. The rich and the poor, the young and the old, lovers and clowns, dreamers and fighters: all mingle colorfully in Shakespeare's dramatic medley.

—Maya Cantu

**Assignment:**

On a separate paper, write a paragraph describing the important role of one of the minor characters in *Romeo and Juliet*. Be sure to use direct quotations from the play and explain what they mean!

**Minor Characters:**

Nurse

Lady Capulet

Lord Capulet

Paris

Friar Laurence

Mercutio

Peter

**Act V Scene iii:  
Denouement**

Prince.

A glooming peace this morning with it brings.

The sun for sorrow will not show his head.

Go hence, to have more talk of these sad things;

Some shall be pardon'd, and some punished;

For never was a story of more woe

Than this of Juliet and her Romeo.

**Assignment:**

Answer the following prompt in complete paragraph form on a separate piece of paper:

Describe the mood at the ending of *Romeo and Juliet*. How does this mood impact the conveyance of the story's themes?

## Analyzing Character

Analyzing character involves examining the different aspects, or parts, of a character in order to draw a more complete picture of his or her overall personality.

**Romeo is the most prominent character in Act V. In this act he shows more aspects of his personality than he has before. Below are some of the lines Romeo speaks in Act V, arranged into groups. Each group shows a different aspect of his character. In the box below each group of lines, write a brief statement of the character traits that are revealed by these lines from the play.**

1.

“By heaven, I will tear thee joint by joint  
And strew this hungry churchyard with thy limbs.” (Scene 3, lines 35–36)

“Wilt thou provoke me? Then have at thee, boy!” (Scene 3, line 70)

“ . . . O mischief, thou art swift  
To enter in the thoughts of desperate men!” (Scene 1, lines 35–36)

2.

“Good gentle youth, tempt not a desp’rate man.  
Fly hence and leave me.” (Scene 3, lines 59–60)

“ . . . O, give me thy hand,  
One writ with me in sour misfortune’s book!  
I’ll bury thee in a triumphant grave.” (Scene 3, lines 81–83)

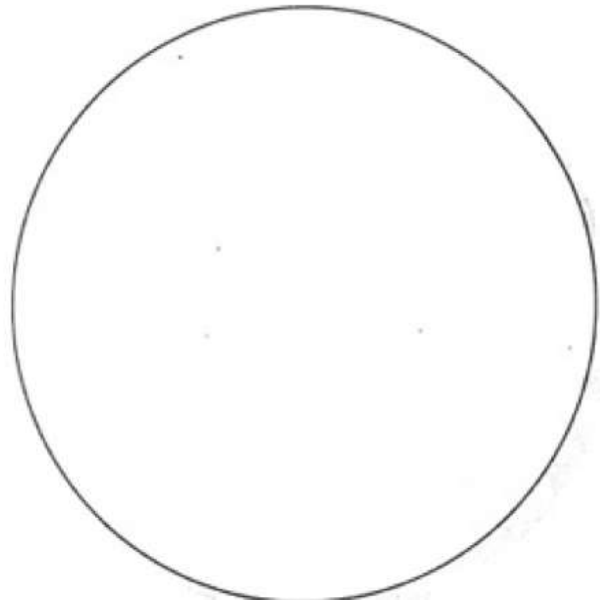
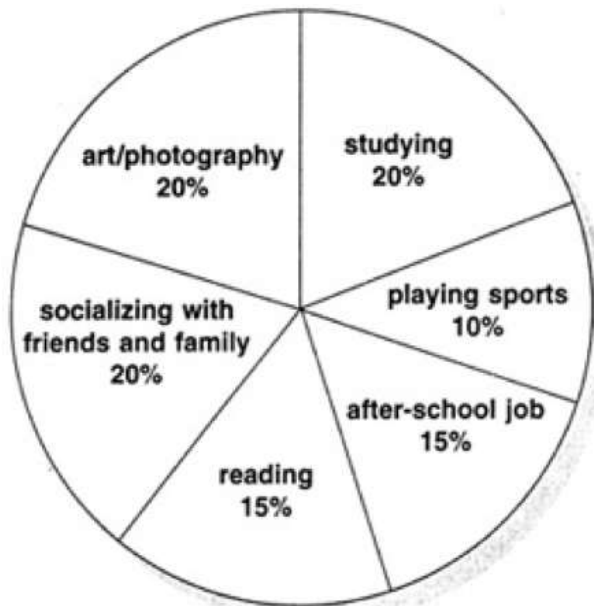
“Tybalt, liest thou there in the bloody sheet?  
. . . Forgive me, cousin!” (Scene 3, lines 97, 101)

## Act V: And the Verdict Is . . .

In Shakespeare's plays, as in ancient drama, tragedy typically results from a combination of varying proportions of fate and human flaws—especially flaws in the character of the protagonist.

A **pie chart** is a graph in the form of a circle divided into sections representing various proportions of something. The pie chart below shows how a certain student divides her free time each week.

Create a pie chart in the circle on the right by indicating what proportion of the responsibility for *The Tragedy of Romeo and Juliet* you would assign to fate and what proportions you would assign to Romeo, Juliet, and other characters.



1. How did you decide who or what is most responsible for the tragedy?

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2. Do you think the message of *The Tragedy of Romeo and Juliet* will continue to be relevant to future generations? Why or why not?

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### Scene 3

8. Why is Paris at Juliet's gravesite?
  
9. Why does Romeo say he is there? Why is he really there?
  
10. Why does Paris think Romeo is there?
  
11. Who or what does Romeo blame for Paris' death in line 82?
  
12. How does Romeo inadvertently remind us that Juliet is not yet dead?
  
13. How does the Friar tell Juliet that he will take care of her?
  
14. Does the Friar take responsibility for his actions? What does this say about the argument of fate vs. decisions?
  
15. Does the Prince attribute personal decisions or actions to Romeo and Juliet's deaths? How do you know?



## The Theme of Fate and Destiny

A pair of star-cross'd lovers take their life;  
Whose misadventur'd piteous overthrows  
Doth with their death bury their parents' strife. (Prologue)

My mind misgives  
Some consequence, yet hanging in the stars,  
Shall bitterly begin this fearful date  
With this night's revels, and expire the term  
Of a despised life, clos'd in my breast,  
By some vile forfeit of untimely death:  
But he that hath the steerage of my course  
Direct my sail! (1.4.106)

O, I am fortune's fool! (3.1.141)

Then I defy you, stars! (5.1.24)

## Newspaper Project

Congratulations, you are now a newspaper editor! Your job is to report to the public what has been happening in their town! Your reports are meant to be realistic and professional. Make sure your information is correct and your formatting is aesthetically pleasing.

### Requirements:

- 1-2 pictures must be included in your newspaper (If you need to print at school, please email them to [Lindsey.Seemayer@DestinySchool.com](mailto:Lindsey.Seemayer@DestinySchool.com) They will be printed in black-and-white after school.)
- A clear newspaper format (can use publisher or print and paste onto a posterboard)
- Times New Roman (or other, approved) font, 12 point, single-spaced
- A creative title for your newspaper
- Headlines/titles for each article
- Feature Article**- One article that summarizes the events of the play in a reporter-style article
- At LEAST **TWO** articles from below (Each article MUST include AT LEAST **TWO** pieces of text evidence → QUOTATIONS!)

### Article Options- Choose At least TWO:

- Court Trial**- Write a synopsis of a court trial that was held to decide who was guilty for the tragic events of the play. Who is on trial? What evidence is found for or against them? Who was found guilty?
- Classified Ad**- One of the characters from the play is looking for true love! Write a classified ad in which the character describes what they are looking for and what they have to offer to a potential spouse.
- Expose**- Write an article exposing the corruption that is taking place in the town. Be sure to include who is the corrupt person, and who is the victim.
- Interview**- Write an interview out between a reporter and a character from the play. Be sure to make it realistic and focus on an event from the play that readers would want to know about.
- Advice Column**- Write a column in which a character writes to the newspaper for advice about a situation, then, have the columnist respond to the letter, offering the character a recommendation about what they should do.
- Comic Strip**- Illustrate and add words to a comic strip about an event from the play.
- Obituary**- Write an obituary for a character describing who they were, their lifetime achievements, and what they leave behind as their legacy.
- Wanted Ad**- Write an ad describing a character who is wanted by the police. Why are they wanted? How can they be recognized?
- Crossword Puzzle**- Create a crossword puzzle using characters' names. For the hints, use significant quotations by that character.