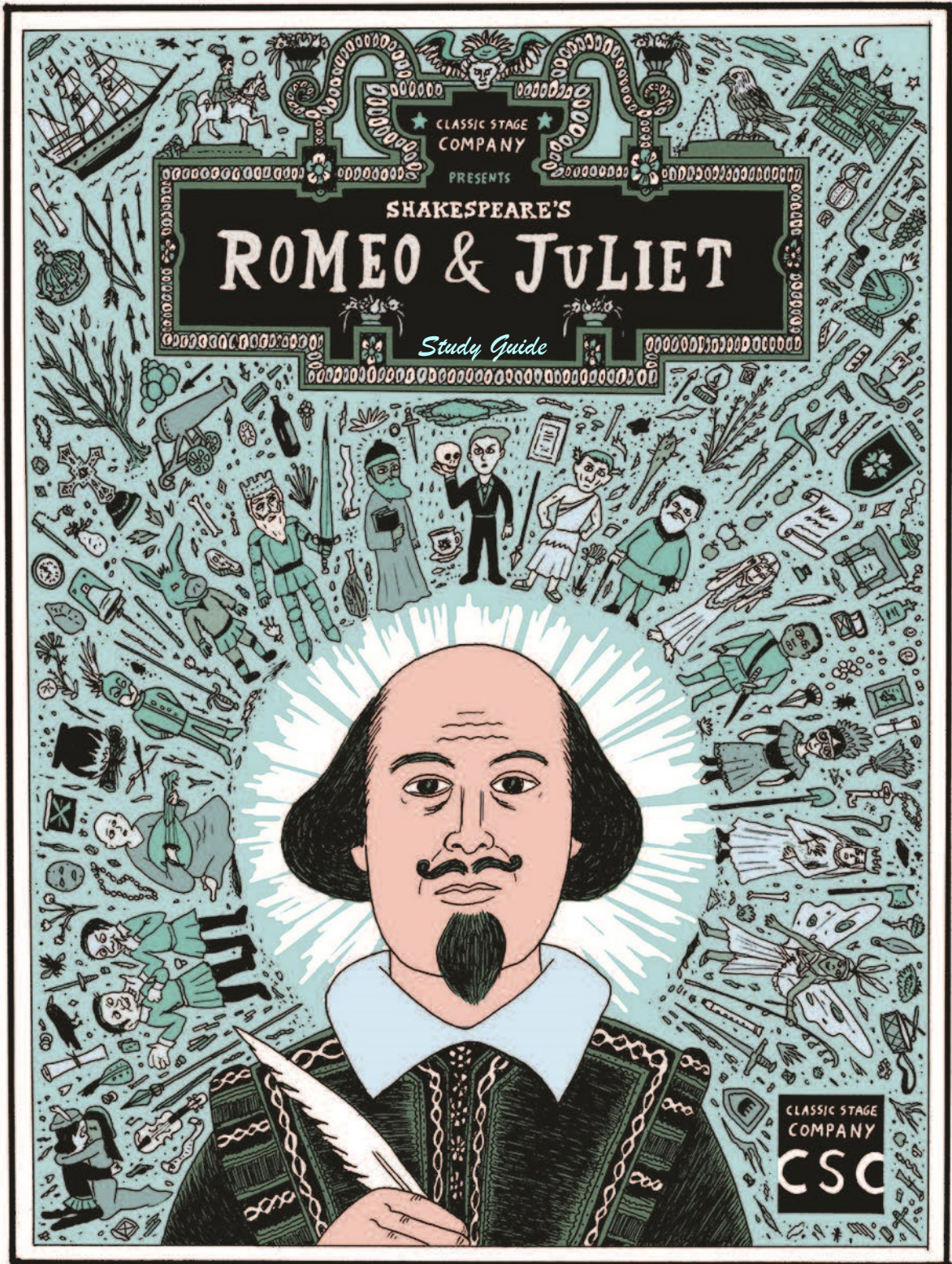


Name _____



Bring this study guide to class every day.

IMPORTANT: Bring this packet to class every day. If you lose it, you must print out another copy from the website.

Anticipation Guide

Before Reading:

Agree Disagree

After Reading:

Agree Disagree

- | | | | | |
|-------|-------|---|-------|-------|
| _____ | _____ | 1. If I am attracted to someone, I'll find a way to see him or her even if my parents tell me not to. | _____ | _____ |
| _____ | _____ | 2. It is very important that the parents of the bride and groom get along well. | _____ | _____ |
| _____ | _____ | 3. My parents would have to really like the person I married, or I wouldn't get married. | _____ | _____ |
| _____ | _____ | 4. "Love at first sight" is rare, but it does happen. | _____ | _____ |
| _____ | _____ | 5. I agree with the saying, "love conquers all." | _____ | _____ |
| _____ | _____ | 6. It is better to have loved and lost, than never to have loved at all. | _____ | _____ |
| _____ | _____ | 7. It is possible to die of grief. | _____ | _____ |
| | | 8. It is possible to die of a broken heart. | | |
| _____ | _____ | 9. Being separated from the one you love is worse than death. | _____ | _____ |
| _____ | _____ | 10. All's fair in love and war. | _____ | _____ |
| _____ | _____ | 11. It is better to take love slowly than to rush into things and act on impulse. | _____ | _____ |
| _____ | _____ | 12. Plays are boring. | _____ | _____ |
| _____ | _____ | 13. Shakespeare is hard to read. | _____ | _____ |
| _____ | _____ | 14. Parents always make the best decisions for their children. | _____ | _____ |
| _____ | _____ | 15. It is okay to hate someone just because your family does. | _____ | _____ |

Romeo and Juliet Scavenger Hunt

Discover how your classmates' opinions and ideas relate to the play! Walk around the room and find a student to which each statement applies, and ask him or her to sign on the line. Students may sign papers only once. When you're finished, share your findings with the class, and discuss the situations to which students relate, and why.

Find someone who:

1. Makes decisions very quickly. _____
2. Has ignored a parent's rules. _____
3. Goes to friends for advice. _____
4. Has felt betrayed by adults. _____
5. Has stood up for a friend. _____
6. Believes in love at first sight. _____
7. Has felt regret for a mistake he/she made. _____
8. Has lost someone important to him/her. _____
9. Falls "in love" quickly. _____
10. Would sacrifice anything for true love. _____
11. Has had to move from a beloved home. _____
12. Has strict parents. _____
13. Has tried to stop a fight. _____
14. Listens to friends' problems. _____
15. Has had parents disapprove of a relationship. _____
16. Believes that "revenge is sweet". _____
17. Has learned from past prejudices. _____
18. Has "loved" someone who loved another. _____
19. Has witnessed a violent scene. _____
20. Holds a grudge. _____
21. Likes to talk, joke, and gossip. _____
22. Has found that violence leads to other problems. _____
23. Has gotten into trouble for fighting. _____
24. Has kept a secret from a friend. _____
25. Has believed something later found to be false. _____

WHAT ARE YOU TALKING ABOUT?: SHAKESPEARE'S WORDS

SHAKESPEARE'S WORDS

When asked the number one challenge with Shakespeare's works, modern day audiences will almost always respond "the language." It's true that the language does sound a bit different to our ears, and Shakespeare uses phrases that we no longer use in our everyday speech. But think of this: There are phrases that we use today that would baffle Shakespeare, should he mysteriously time travel to this day and age. That's because language (especially English) is constantly transforming.

Here are some original quotes from *Romeo and Juliet*. Can you match them to their modern-day translations?

O mischief, thou art swift
To enter in the thoughts of desperate men!
Romeo, Act 5, Scene 1

Love goes toward love as
schoolboys from their books,
But love from love, toward school with heavy looks.
Romeo, Act 2, Scene 2

From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Chorus, Prologue

For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.
Juliet, Act 1, Scene 5

But soft! What light through yonder window breaks?
It is the east, and Juliet is the sun.
Romeo, Act 2, Scene 2

A plague o' both your houses!
They have made worms' meat of me. I have it,
And soundly too. Your houses!
Mercutio, Act 3, Scene 1

For never was a story of more woe
Than this of Juliet and her Romeo.
Prince, Act 5, Scene 3

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.
Juliet, Act 2, Scene 2

**Two unlucky children of enemy families
become lovers and commit suicide.**

**No story has ever been sadder than
what happened to Romeo and Juliet.**

**Destructive thoughts come quickly to the
minds of desperate men!**

**Oh, Romeo, Romeo, why do you have to be who
you are? Forget about your family and change
your name. Or just swear you love me, and I'll
stop being a Capulet.**

**A lover goes toward his beloved as
enthusiastically as a student leaving homework,
but when he leaves her, he feels as miserable as a
student does on his way to school.**

**Shhh! What's that light in the window over there?
It's Juliet, and she is like the sun rising.**

**After all, pilgrims touch the hands of
statues of saints. Holding one palm
against another is like a kiss.**

**May a deadly sickness strike both your families!
They've turned me into a corpse, food for
worms. I'm done for. Curse your families!**

WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY

IAMBIC PENTAMETER
GA GOO | GOO GOO | GA GA | GOO GA | GA GOO...

WILLIAM IS BORN.

APRIL 23, 1564

WILLIAM ATTENDS GRAMMAR SCHOOL.

1571-1578

WILLIAM MARRIES ANNE HATHAWAY AND STARTS A FAMILY.

WILLIAM MOVES TO LONDON AND BEGINS HIS THEATRICAL CAREER.

1582-1585

WILLIAM'S FIRST PLAYS ARE A SUCCESS.

1585

WILLIAM WRITES POETRY WHILE LONDON THEATRES ARE CLOSED DUE TO AN OUTBREAK OF THE PLAGUE.

1589-1591

WILLIAM BECOMES A FOUNDING MEMBER OF THE LORD CHAMBERLAIN'S MEN ACTING COMPANY.

1593-1594

WILLIAM'S ONLY SON, HAMNET, DIES AT THE AGE OF ELEVEN.

1594

WILLIAM'S ACTING COMPANY BUILDS THE FAMOUS GLOBE THEATER.

1596

1599

WILLIAM'S ACTING COMPANY CHANGES THEIR NAME TO THE KING'S MEN.

1600-1606

WILLIAM'S WRITES HIS MOST FAMOUS TRAGEDIES.

1603

1609-1611

WILLIAM WRITES HIS FINAL PLAYS AS A SOLO PLAYWRIGHT.

1612

WILLIAM MOVES BACK TO HIS BIRTHPLACE, STRATFORD-UPON-AVON.

APRIL 23, 1616

EXACTLY 52 YEARS AFTER HIS BIRTH!

WILLIAM DIES.

1623

OUT, OUT, BRIEF CANDLE!

1,000 COPIES PRINTED. 238 SURVIVE TODAY.

WILLIAM'S PLAYS ARE PUBLISHED IN THE FIRST FOLIO.



ELIZABETHAN ENGLAND

IN THE 16TH CENTURY, people believed in the “divine right of kings.” That is, that monarchs were given their right to rule directly from God, and they were subject to no earthly authority. When Henry VIII couldn’t get what he wanted from the heads of the Catholic Church—namely, a divorce from his first wife, Catherine of Aragon, who had not given him a male heir—he broke from the Church and declared himself the head of the new Anglican Church, which eventually became part of the Protestant Reformation. **This was the beginning of a time of bitter religious disputes in England, full of assassination attempts.**

BY THE TIME SHAKESPEARE WAS BORN, Queen Elizabeth—Henry VIII’s eldest daughter, born to his second wife, Anne Boleyn—was in power. Her 44 years on the throne provided the kingdom with more stability than the previous short-lived reigns of her two half-siblings, Edward VI and Mary, and paved the way for a thriving culture and a sense of national identity.



Kings and Queens and Religions, Oh My!

1534 Henry VIII breaks with the Catholic Church and declares himself head of the Anglican Church

1547 The Anglican Church becomes Protestant under Edward VI, Henry’s only son.

1553 Catholicism is restored under Mary, Henry’s daughter by his first wife, Catherine of Aragon; she earns the nickname “Bloody Mary” for having almost 290 Protestants burned at the stake.

1558 Elizabeth restores Protestantism; she has over 190 Catholics executed.

1603 James I continues harsh sanctions against non-conforming Catholics; a failed assassination attempt by the Catholics is known as the “Gunpowder Plot.”

All citizens of England were subject to the whims of the church and the monarchy at this time, but the theatre experienced a greater freedom, unknown to the previous generations. (For evidence of this, look no further than the numerous bawdy and pagan references found in Shakespeare’s plays!) This was partially because Queen Elizabeth herself was a patron of the theatre, and under the patronage of her successor, King James I, Shakespeare’s company of actors became known as “The King’s Men,” an unprecedented honor at the time. Of course, this doesn’t mean it was a total free-for-all for playwrights like Shakespeare. Much of the subject matter of their plays reflected the sentiments of the sitting monarch, with positive portrayals of their ancestors and references to current politics that were sympathetic to the monarch’s cause. After all, there was no “freedom of speech” at this time, and the price of falling out of grace with the king or queen could very well be your life!



GROWING UP SHAKESPEARE:

Fun, Games, and School

BOYS AND GIRLS began “petty school” around the age four to learn to read. Girls left school at age six to be taught at home by their mothers or, if they were rich, a private tutor. If their parents were middle class like Shakespeare’s, they could afford not to send their boys out to work, so the boys went on to a local grammar school to study Latin. It was essential to know this language in order to attend university to study things like law and medicine. Most boys hated school, with its long hours, dull lessons, and strict schoolmasters. Shakespeare acknowledges this in his famous “seven stages of man” speech in *AS YOU LIKE IT* when Jacques mentions the “whining schoolboy...creeping like snail, unwillingly to school.”



FOOTBALL—or soccer, as we know it—was a popular sport for people in the countryside around Shakespeare’s home town. The balls were made from inflated pigs’ bladders! Shakespeare makes mention of this sport in *THE COMEDY OF ERRORS*: “Am I so round with you as you with me, that like a football you do spurn me thus?” Other popular sports of the day Shakespeare mentions in his works include tennis, bowling, wrestling, rugby, billiards, and archery.

FESTIVALS occurred at various times of the year. One of the most popular was on May 1st—May Day, the celebration of the arrival of summer! Columns were erected (maypoles) and adorned with ribbons and flowers, traditionally as part of a dance. This tradition is referenced in *A MIDSUMMER NIGHT’S DREAM*: “They rose early to observe the rite of May.”



RIGHT: Children learned to read using a “hornbook” like this one—a piece of wood covered with printed paper, protected by a transparent sheet of horn.



LONDON CITY LIVING

Filth, Fashion, and Fighting

IF YOU LIVED IN LONDON during Shakespeare's time, you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see. But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants. Most items you needed would have been purchased from street vendors, including vegetables, fruits, toys, books and clothing.



ABOVE: Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture for England.



SHAKESPEARE MOVED TO LONDON

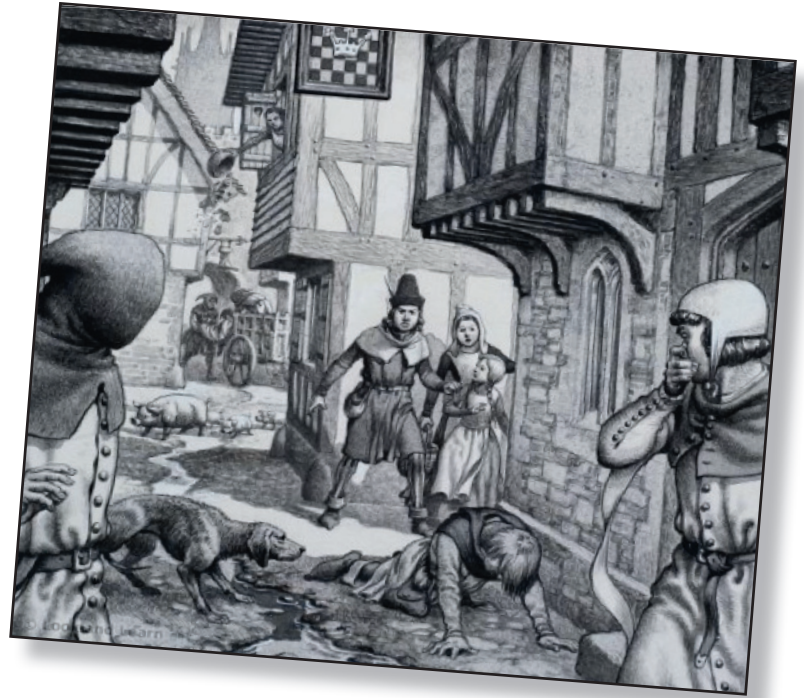
to work in the theatre. But theatre wasn't the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

LEFT: The first theatre was built in 1576. Its shape—like The Globe—was influenced by bear fighting-rings, which were popular in London at the time.



OUTBREAKS OF THE PLAGUE were common in Elizabethan London. Many Londoners believed the plague was caused by the various smells throughout the city, so they carried containers filled with herbs to combat the stench. What they didn't know was that the plague was actually spread by fleas that lived on rats, which were rampant on the dirty streets.

In 1592, the plague forced London theatres to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets.



CLOTHING WAS A SIGN OF ONE'S RANK so there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.



LEFT: As a rule, the less practical the outfit, the higher the rank of its wearer. Wealthy men often wore hats with ostrich feathers for decoration, and huge "ruff" collars. Wealthy women wore wide padded dresses with puffy sleeves.

RIGHT: The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower-status citizens often wore rough wool.



WELCOME TO

THE GLOBE THEATRE

LET ME TELL YOU A LITTLE ABOUT "THIS WOODEN O."

THE COMPANY WAS HAVING DIFFICULTY RENEWING THE LEASE ON OUR FIRST THEATER, SO IN 1599 WE TORE IT DOWN AND MOVED ITS TIMBERS ACROSS THE THAMES RIVER TO THE BANKSIDE AND BUILT THE GLOBE.

THE BANKSIDE IS GREAT - IT'S JUST OUTSIDE THE JURISDICTION OF THE CITY OF LONDON, SO WE'RE SAFE FROM CITY OFFICIALS WHO THINK THAT THE THEATER IS IMMORAL AND WANT TO ABOLISH IT.

THE ORIGINAL GLOBE BURNED DOWN IN 1613 WHEN CANNON FIRE—PART OF A PERFORMANCE OF HENRY VIII—ACCIDENTALLY SET THE THATCHED ROOF AFLAME! OOPS!

WE BUILT A SECOND, MORE ELABORATE GLOBE ON THE SAME SITE, AND IT REMAINED IN USE UNTIL CIVIL WAR BROKE OUT IN ENGLAND IN 1642.

THE FLAG IS FLYING! THAT MEANS WE'VE GOT A PERFORMANCE TODAY.

MY TICKET COST TWICE AS MUCH AS WHAT THAT GENTLEMAN PAID FOR HIS CUSHIONED SEAT. I'M RIGHT ABOVE ALL THE ACTION! EVERYONE CAN SEE THAT I'M A VIP.

THE STAGE ROOF PROTECTS THE ACTORS FROM THE WEATHER, AND ALSO ACTS AS A SET PIECE WE CALL THE "HEAVENS." SEE THE STARRY SKY WE PAINTED?

THE BALCONY IS GREAT FOR WINDOW SCENES.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO?

DID YOU KNOW JULIET WAS PLAYED BY A BOY? NO GIRLS ALLOWED!

THIS IS A "THRUST" STAGE, MEANING WE HAVE AUDIENCE MEMBERS ON THREE SIDES. JUST LIKE AT CSC!

THIS TRAP DOOR LEADS TO "HELL," THE SPACE BENEATH THE STAGE. IT MAKES A GREAT GRAVE, TOO!

MY TICKET COST TWICE AS MUCH AS WHAT THOSE "GROUNDLINGS" PAID TO STAND IN THE YARD BELOW. AND FOR AN EXTRA PENCE, I GET TO SIT ON A CUSHION!

ALAS, POOR YORICK. I KNEW HIM...

THE GLOBE CAN ACCOMMODATE NEARLY 3,000 AUDIENCE MEMBERS. CSC'S HOUSE ONLY SEATS ABOUT 200.

CHEAPEST SEAT IN THE HOUSE! WELL, IT'S NOT A SEAT, EXACTLY. AT LEAST I GET TO SEE THE SHOW!

THE "GROUNDLINGS" SOMETIMES THREW FRUIT AT THE ACTORS IF THEY DIDN'T LIKE A PERFORMANCE!



LOST IN TRANSLATION: MALE AND FEMALE ROLES IN 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 always different. 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:

PERCEPTIONS OF MALES

Natural capacity for learning and rational thought.....
Leaders in society
Physically strong

Dominant over a wife and children.....

PERCEPTIONS OF FEMALES

Emotional, not capable of logical thought.....

Indecent for women to be seen in public as leaders
Should be beautiful for others to enjoy
Submissive to the husband’s or father’s rule.....

RESULTS

School day lasted from 6AM – 5PM
Politicians and rulers were usually male
Noble boys schooled in swordplay, horsemanship, etc.

The father’s rule prevailed in the household

RESULTS

Were kept home from school and taught domestic chores of housekeeping and child-rearing
Only had command over children
Beauty regimens proposed
Had no rights as an individual citizen

As you can see, the way boys and girls are treated has changed greatly. But boys and girls are still different from each other, and are still subject to opposing expectations.

In Modern Times: Ask Yourself:

Do any of these Elizabethan attitudes towards boys and girls remain today? For instance, are girls still expected to be beautiful? How and why?

What qualities and attributes made a person popular or a leader in Elizabethan times? Are they the same now? Are they the same for men as for women?

Do adults treat boys and girls differently? How?

Do certain cultures place more value on being a boy or being a girl? Why?

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?

YOU DON'T SEE HOW IMPORTANT THIS IS: BELIEFS

How people should behave is an important topic for many people.

In Shakespeare's Time:

Elizabethans had strict codes of behavior—for instance, the code of honor. One could be challenged to a duel over a perceived lie, a physical hurt, or an insult in even the slightest degree to one's honor. Any difference of opinion could be perceived as an insult. Of course, just like in modern times, differences went way beyond the personal as well.

One interesting thing about *Romeo and Juliet* is that it is never explained exactly why the Capulet and Montague families are fighting, but they are described as having equal status in Verona society and that an "ancient grudge" has continued to give rise to violent conflict. What could have happened to begin this feud?

MODERN TIMES: OPPOSING BELIEFS		
SUBJECT	WHY IS THIS A PROBLEM?	CONSEQUENCES
Politics:	Highly opposing visions of the way a society should be run tend to clash.	Political assassinations are not uncommon, and in America 13 attempts on Presidents have been made, four of them successful (Lincoln, Kennedy, Garfield, and McKinley).
Love:	Have you ever looked at someone's boyfriend or girlfriend and said to yourself, "I just don't understand what she sees in him"?	Families can be split up over approval or disapproval of in-laws.
Religion:	What people hold as deep beliefs can create resentment and hatred between groups of different faiths.	The current Israeli-Palestinian conflict reflects the deep religious oppositions in the Middle East that have been raging for hundreds of years.
Art:	Artistic expression represents human emotion, actions, and opinions as well as color, line, and form, and can easily be interpreted in a variety of positive or negative ways.	Artist Michael Dickinson is currently facing up to three years in a Turkish prison for portraying the Prime Minister of Turkey as a dog.
Equality:	The injustices and privileges that governments bestow upon the people they govern continue to affect different ethnic, racial, and political groups.	In April of 1992, riots in Los Angeles killed 55 people when four white police officers were cleared of assaulting Rodney King, a young black man.

In Modern Times: Ask Yourself:

What differences of belief affect you in your life? Pick one of the categories above and ask yourself how you see different points of view on that subject show up in your life. You don't have to use the specific examples here—come up with ones you know.

WHO'S WHO IN VERONA

The following is a list of some important characters that appear in *The Tragedy of Romeo and Juliet*. List each under the family to which he or she is related to by blood or allegiance.

Chorus

Lady Montague

Abrahm/Abraham

Prince Escalus

Benvolio

Lady Capulet

Paris

Nurse

Lord Montague

Friar Laurence

Balthasar

Romeo

Friar John

Peter

Mercutio

Sampson

Apothecary

Lord Capulet

Gregory

Juliet

Tybalt

Montague	Capulet	Neutral

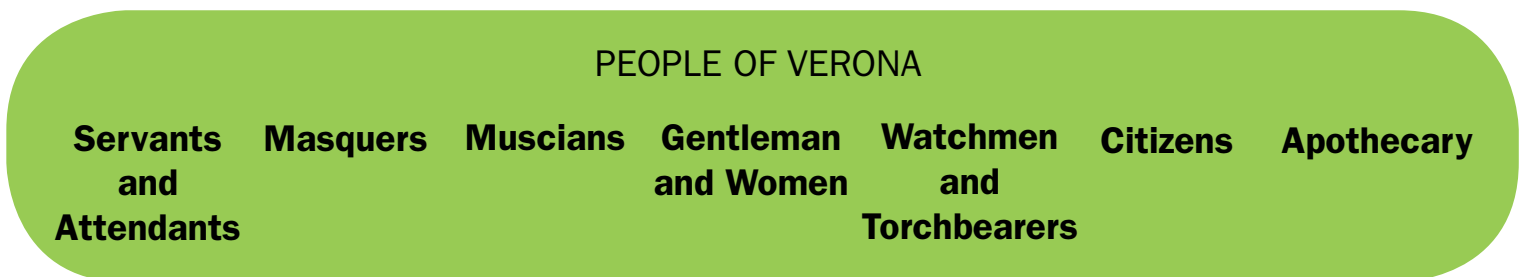
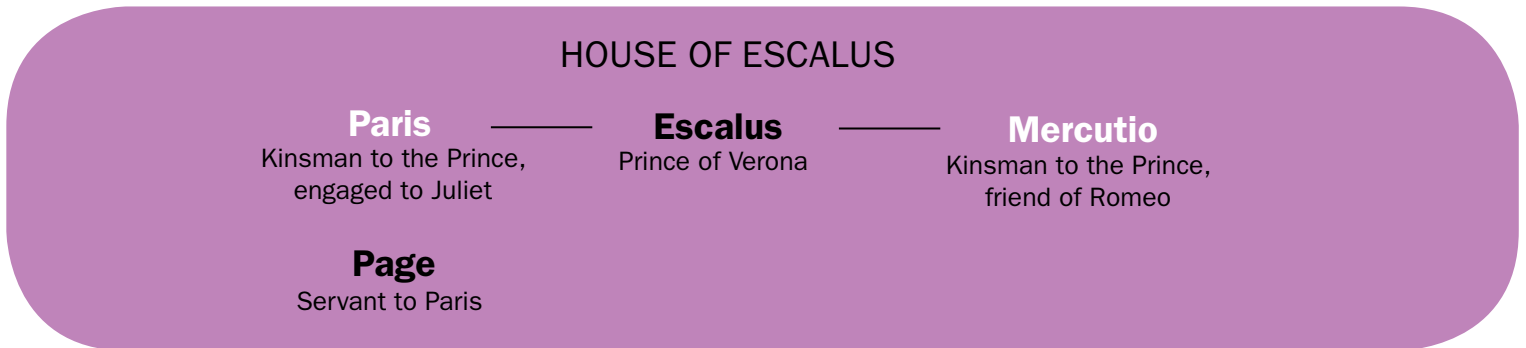
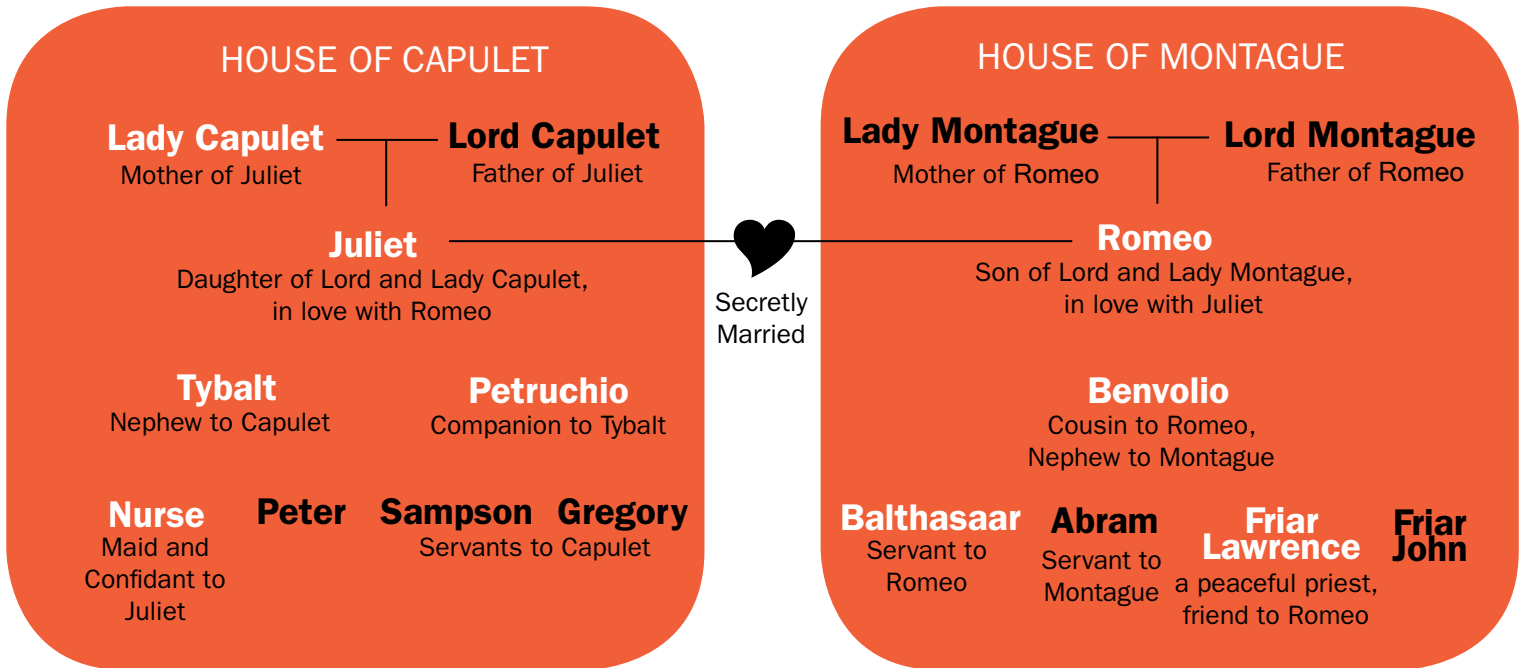
CHARACTER ANALYSIS

The following is a list of some important characters in *Romeo and Juliet*. Describe each in an adjective or two; then state how each either helped or hindered Romeo and/or Juliet, and state whether or not the character is dead or alive by the end of the play.

Dead or Alive	Character	Descriptive Adjectives	Archetype	Helped or Hindered
	Prince			
	Lord Montague			
	Paris			
	Lord Capulet			
	Mercutio			
	Benvolio			
	Tybalt			
	Friar Laurence			
	Apothecary			
	Lady Montague			
	Lady Capulet			
	Nurse			

ROMEO AND JULIET

CHARACTER CONNECTIONS



CHARACTER KEY

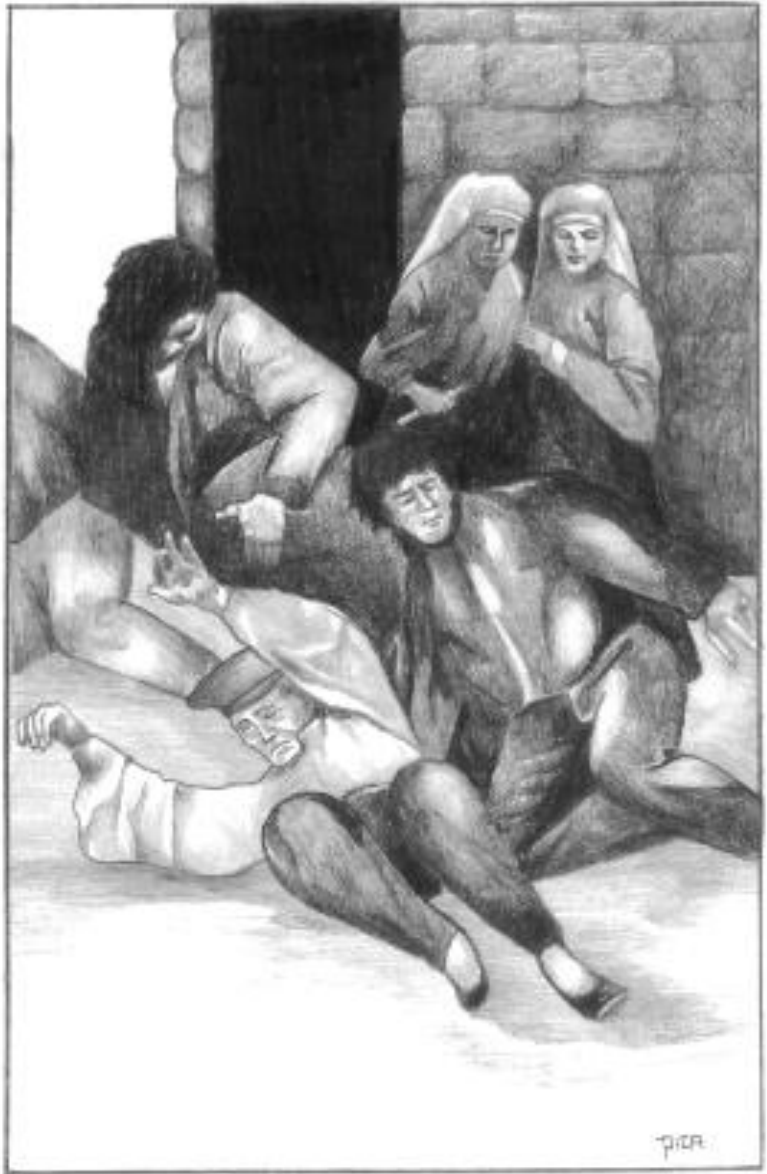
Main Characters in **white**

Secondary Characters in **black**

William Shakespeare's

The Tragedy of Romeo & Juliet

Act I



Act I, Scene i: Street Skirmish

The Structure of a Tragedy

Directions: Identify three pieces of information in Act I that make up the exposition of *The Tragedy of Romeo and Juliet*.

1. _____

2. _____

3. _____

Directions: Identify the inciting force of Act I of *The Tragedy of Romeo and Juliet*.

1. _____

Directions: Identify one event in Act I that makes up the rising action of *The Tragedy of Romeo and Juliet*.

1. _____

Prologue

Chorus: Two households, both alike in dignity,
In fair Verona where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life,
Whose misadventured, piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death marked love,
And the continuance of their parents' rage,
Which but their children's end, naught 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.

Questions

1. Who speaks the Prologue?
2. What is the purpose of the Prologue?
3. What is the place setting of the play?
4. What is the relationship between the two households?
5. What does Shakespeare mean by "star-crossed lovers"?
6. What happens to the lovers?
7. What is the subject matter for this play?
8. Why does Shakespeare tell us how the story is going to end?
9. What does the chorus ask of the audience in the last two lines? Why?
10. What themes are established in Prologue?

Poetic Structure of the Prologue

1. Number the lines of the prologue
2. How many lines are there?
3. Mark the rhyming pattern.
4. Draw in brackets to separate quatrains/sestet/couplets
5. What is the name of the poetic form which Shakespeare uses for the Prologue?
6. What meter is used in this poem?
7. Underline examples of poetic language and label the margin with what they are.

Poetry Reminders:

Stressed syllables are labeled with an accent mark: / Unstressed syllables are labeled with a dash: - *Metrical feet* may be two or three syllables in length, and are divided by slashes: |

There are five basic rhythms:

Pattern	Name	Example
- /	Iamb/Iambic	invite
/ -	Trochee/Trochaic	deadline
- - /	Anapest/Anapestic	to the beach
/ - -	Dactyl/Dactylic	frequently
/ /	Spondee/Spondaic	true blue

Meter is measured by the number of feet in a line. Feet are named by Greek prefix number words attached to "meter." A line with five feet is called pentameter; thus, a line of five iambs is known as "iambic pentameter" (the most common metrical form in English poetry, and the one favored by Shakespeare).

The most common line lengths are:

monometer: one foot
dimeter: two feet
trimeter: three feet
tetrameter: four feet
pentameter: five feet
hexameter: six feet
heptameter: seven feet
octameter: eight feet

Naturally, there is a degree of variation from line to line, as a rigid adherence to the meter results in unnatural or monotonous language. A skillful poet manipulates breaks in the prevailing rhythm of a poem for particular effects.

11. Identify the tone (the poet's feeling) behind each section: do not use a low level tone word.

- a. Section 1
- b. Section 2
- c. Section 3
- d. Section 4

Reading Strategy

READING SHAKESPEAREAN DRAMA

While you **read a Shakespearean drama**, it is important to keep track of what happens and when. The events in *The Tragedy of Romeo and Juliet* take place in less than one week. All of the events in Act I take place on the first day, Sunday.

Directions: Use this chart to keep track of the main events that take place on this dramatic day. One event has been recorded for you.

SUNDAY	
Morning	A street brawl breaks out between servants of two rival families, the Capulets and the Montagues.
Afternoon	
Evening	

Reading Check

Directions: Recall the events in Act I of William Shakespeare's play, *The Tragedy of Romeo and Juliet*. Then answer the questions in phrases or sentences.

1. How does Shakespeare start the play so that he gains the attention of the groundlings?

2. Who has a longstanding conflict in the play?

2. Why is Romeo upset at the beginning of Act I?

3. Who wants to marry Juliet?

4. Why is Juliet upset at the end of Act I?

LITERARY ANALYSIS

Directions: Answer each question or complete the sentences.

- 1. Reading Shakespearean Drama** Act I begins with an example of the strong conflict between _____.
During Act I, this conflict increases because _____.
- 2. Identify Character Foils** A **foil** is a character who has the opposite character traits of another character.
Mercutio is a foil for Romeo because _____.
The nurse is a foil for Juliet because _____.
- 3. Analyze Foreshadowing** In order to build suspense and make a story more interesting, writers often use techniques such as foreshadowing, or hints and clues of events to occur later in the plot. When authors give these hints and clues, we can make a prediction, or an educated guess as to what will happen next.

Directions: Below are several examples of foreshadowing in Act I. Read the selection from Act I, then predict what you think will happen later in the story, based upon the clues.

Prologue: The Chorus's first speech declaring that a "pair of star-crossed lovers take their life."

Prediction: _____

Scene 2: Benvolio tries to talk Romeo out of his love for Rosaline; "Take thou some new infection to thy eye, / And the rank poison of the old will die."

Prediction: _____

Scene 4: Romeo worries about whether to go to the party because of his ominous dream; "I fear, too early: for my mind misgives / Some consequence, yet hanging in the stars, / Shall bitterly begin his fearful date."

Prediction: _____

Scene 5: Tybalt makes a promise to himself that Romeo will be sorry for showing up at the Capulet party. "I will withdraw, but this intrusion shall / Now seeming sweet convert to bitter gall"

Prediction: _____

Scene 5: Juliet sends the Nurse to find out Romeo's status: "If he be married, / My grave is like to be my wedding bed."

Prediction: _____

- 4. Love:** When we first see Romeo he shows all of the signs of a Petrarchan Lover—someone who is in love with the idea of being in love. How does Romeo act? _____

We then learn that Romeo is suffering from Unrequited Love—He loves someone who does not love him back. What suggestion does Benvolio make to Romeo to help him get over his unrequited love for Rosaline?

What happens to Romeo at the Capulet feast? What becomes of the love that he felt at the beginning of the play? What does this tell you about Romeo? _____

5. **Motif.** What is the significance of the motif of stars in the prologue and in scene 4? _____
 _____ What is the playwright suggesting about the role of fate in
 people's lives? _____
 Do you agree that fate plays an important role in life? _____
 It is often said that "character is destiny." In other words, people's fates result from the sort of people they are.
 What sort of people are Romeo and Juliet? _____
 _____ In what way do
 they act impulsively? _____
 What fate might result from their impulsiveness? _____

FIGURATIVE LANGUAGE

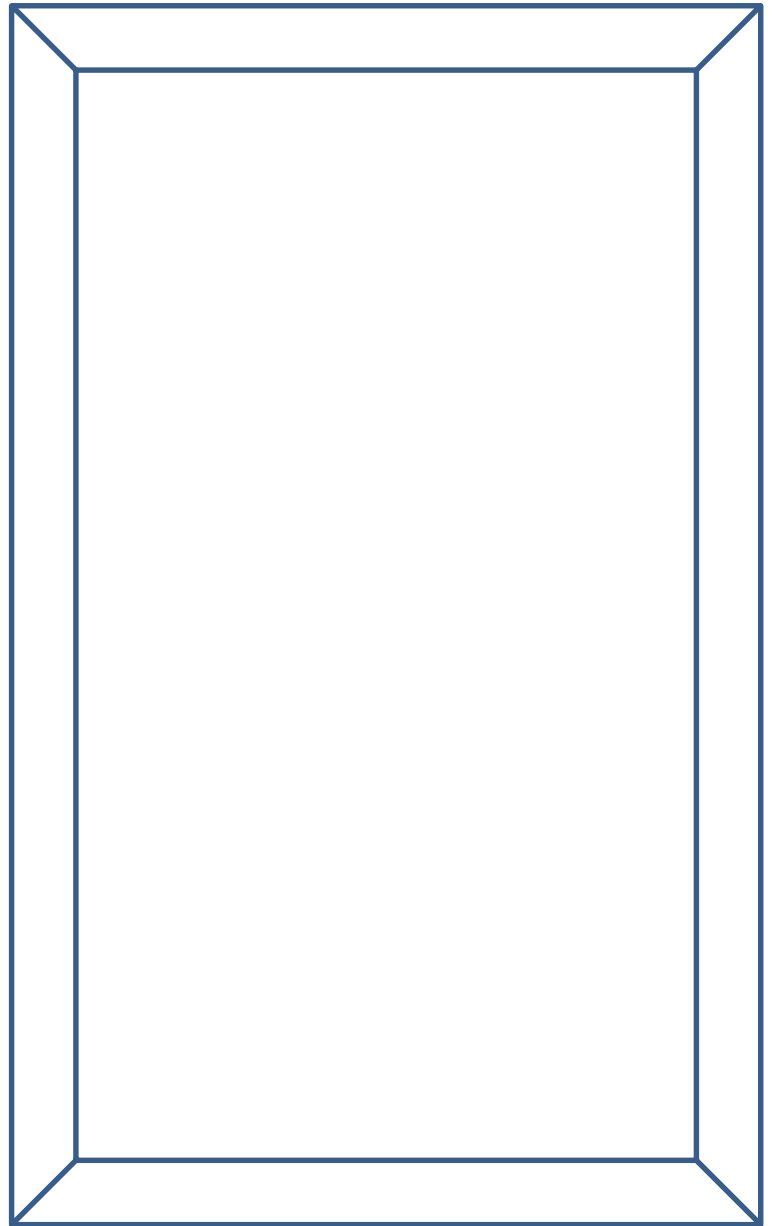
Directions: Locate examples of figurative language found in Act I, and then write scene and line number, identify the term, and explain.

Scene and line	Term	Explanation
i, 127-129	simile	Lord Montague compares Romeo's dark, mood to a worm that spoils a bud – a comparison that suggests Romeo will be destroyed.
i, 154-159	oxymoron	Romeo speaks in contradictions as he rails at love which also brings pain to him.
i, 168-172	metaphor	Romeo talks to Benvolio and defines love in a series of metaphors, "A sea nourished with loving tears." Romeo is <i>in love with being in love</i> .

Your Turn

Mercutio's Queen Mab Speech

MERCUTIO: 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
Over 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 web;
Her collars, of the moonshine's watery beams;
Her whip, of cricket's bone; the lash, of film;
Her wagoner, a small gray-coated gnat,
Not half so big as a round little worm
Pricked 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 of curtsies 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 he dreams of another benefice.
Sometime 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 frightened, swears a prayer or two
And sleeps agains.



1. In the space provided above, sketch a simple picture of Queen Mab and her carriage according to Mercutio's description. The drawing does not need to be artistic, but it does need to be neat and clear. Label each part of your drawing with its corresponding line from the speech.
2. According to Mercutio, who or what is Queen Mab?
3. According to Mercutio, what are the dreams that Queen Mab delivers for each of the following people?
 - a. Lovers dream of:
 - b. Courtiers (first mention) dream of:
 - c. Lawyers dream of:

- d. Ladies dream of:
- e. Courtiers (second mention) dream of:
- f. A parson dreams of:
- g. A soldier dreams of:

4. Is Queen Mab the queen of good dreams, nightmares, or both? Explain.
5. Reread Mercutio's exchange with Romeo at the end of the scene. What does Mercutio think of dreams?
6. Why do you suppose Mercutio told such a fantastic story to Romeo?
7. What kind of person is Mercutio?

We know that Romeo has at least two dreams, a dream of Rosaline and the dream he mentions in Act I, scene.4.

1. What do we know about each dream?
 - a. The dream of Rosaline:
 - b. Romeo's dream that night:
2. What do these dreams reveal about Romeo?
3. Comment on his dreams in terms of the Elizabethan attitude toward the stars and astrology.

Literary Analysis

SHAKESPEAREAN DRAMA: BLANK VERSE

Blank verse consists of unrhymed lines of iambic pentameter in which a typical line has five unstressed syllables, each followed by a stressed syllable. The rhythms of blank verse are close to those of natural speech, so it is particularly suited to dialogue. Blank verse may contain variations in the pattern, which give the lines the flow and sound of spoken English. This line shows the iambic pentameter pattern:

For I ne'er saw true beauty till this night.

Directions: In the chart, write one line of blank verse from Act I. Mark the unstressed (˘) and stressed (ˊ) syllables.

Act One, Scene _____, Lines _____

William Shakespeare's

The Tragedy of Romeo & Juliet

Act II



Act II, Scene iii: Friar Laurence and Romeo

The Structure of a Tragedy

Directions: Identify five events in Act II that make up the rising action of *The Tragedy of Romeo and Juliet*.

1. _____
2. _____
3. _____
4. _____
5. _____

Literary Analysis

SHAKESPEAREAN DRAMA: SOLILOQUY/ASIDE

Shakespeare frequently uses the soliloquy and the aside to reveal characters' private thoughts and feelings. A **soliloquy** is a speech that a character makes while alone on stage or when no other character on stage is listening. An **aside** is a remark that a character says in a soft voice. An **aside** can be said to the audience or to another character. Any other characters on stage are not supposed to hear an aside.

Directions: Use this chart to identify soliloquies and asides from Act II. Explain what each of these devices reveals about the character who speaks it. One speech and its speaker have been provided.

Scene and Line Numbers	Character Who Speaks	Soliloquy or Aside?	What Is Revealed
Scene 2, lines 1-25	Romeo		

Reading Strategy

READING SHAKESPEAREAN DRAMA

The events in Act II take place in the space of two days.

Directions: Use this chart to keep track of the main events that take place in Act II.

SUNDAY	
Evening	

MONDAY	
Morning	
Afternoon	

The Balcony Scene

- Juliet is on the balcony outside her bedroom but cannot hear the words that Romeo says to himself as he looks at her from the hiding place below. Answer the following questions about lines 2-25:
 - Romeo repeats the light and dark images he introduced when he saw Juliet for the first time. Why does Romeo compare Juliet to the sun?
 - Why does he want the sun to kill the envious moon?
 - Why is the moon envious?
 - Why does he compare Juliet's eyes to the stars?
 - Why is this comparison to stars another example of foreshadowing?
- Lines 33-36. Juliet is still unaware that Romeo is nearby. Paraphrase these lines
- Lines 43-44. Paraphrase lines 38-49. What is Juliet's attitude toward the feud that has separated the two families?
- After Juliet asks some pertinent questions (lines 58-84), she realizes that Romeo has overheard her intimate thoughts about him. How does her attitude change in lines 85-105? What is she worried about?
- Why does Juliet object to Romeo's swearing on the moon (lines 109-111)?
- Juliet speaks of her fears in lines 116-119. Explain.
- Paraphrase lines 142-148.
- In what time of year and of day does the balcony scene take place? What do the two lovers both know at the end of the scene? How does what happens between the two young people differ from thinking something over carefully in the cold light of day?

Reading Check

Directions: Recall the events in Act II of William Shakespeare's play, *The Tragedy of Romeo and Juliet*. Then answer the questions in phrases or sentences.

- Where do Romeo and Juliet first declare their love for each other?

- What does Juliet say will happen to Romeo if her family finds him with her?

- Why does Romeo go to see Friar Laurence?

- Why does the Nurse seek out Romeo?

5. What does Friar Laurence caution Romeo about before Juliet arrives?

LITERARY ANALYSIS

Directions: Answer each question or complete the sentences.

1. Reading Shakespearean Drama

Circle the details that are important in setting up conflicts in the play.

- a. Mercutio teases Romeo.
- b. Romeo and Juliet declare their love.
- c. Tybalt challenges Romeo to a duel.
- d. Benvolio and Mercutio look for Romeo.
- e. Friar Laurence agrees to perform a secret marriage.
- f. Friar Laurence gathers herbs early one morning.

2. Make Inferences about Character Motives

Why do you think Romeo and Juliet rush to get married? _____

I think they are in a hurry because _____

One detail from the play that supports my answer is _____

Analyze Juliet's statements about marriage and love, starting from Act 1, scene 3, in which Lady Capulet asks her how she feels about marriage, through Act 2, scene 2, in which Juliet speaks to Romeo from her balcony about their love and about marriage.

How do Juliet's feelings change? _____

Who first mentions the subject of marriage, Romeo or Juliet? _____

2. Analyze Character Development

Think about how Romeo changes when he meets Juliet.

Before Romeo meets Juliet he is _____

After Romeo meets Juliet he is _____

This change shows that Romeo is _____

3. Analyze Malapropism

A malapropism is inappropriateness of speech resulting from the use of one word for another which resembles it.

Act II, Scene 4 shows us more of the nurse's character as she trades quips and puns with Mercutio. What malapropisms does the nurse use and what did she really mean?

First malapropism _____ what she really meant _____

Second malapropism _____ what she really meant _____

Benvolio's malapropism _____ what he really meant _____

William Shakespeare's

The Tragedy of Romeo & Juliet

Act III



Act III, Scene iv: Romeo and Juliet

The Structure of a Tragedy

Directions: Identify one event in Act III that makes up the rising action of *The Tragedy of Romeo and Juliet*.

1. _____

Directions: Identify the climax of Act III of *The Tragedy of Romeo and Juliet*.

2. _____

Directions: Identify four events in Act III that make up the falling action of *The Tragedy of Romeo and Juliet*.

3. _____

4. _____

5. _____

Literary Analysis

SHAKESPEAREAN DRAMA: ALLUSION

An **allusion** is a reference to a famous person, place, event, or work of literature. The writer expects the audience to understand the reference. Shakespeare often uses allusions to historical and current events, ancient Greek and Roman mythology, and the Bible.

Directions: Complete this chart to identify and explain four allusions in Act III. One allusion and its meaning have been provided for you.

Scene and Line Numbers	Allusion	Meaning
Scene 2, Lines 1–2	“Gallop apace, you fiery-footed steeds,/Toward Phoebus’ lodging!”	Phoebus is the god whose chariot pulls the sun across the sky. Juliet wants the chariot horses to pull the sun away to Phoebus’s house quickly so night will fall. She wants time to move faster.
Scene 2, Line 47		
Scene 5, Line 2		
Scene 5, Lines 19–20		

Reading Strategy

READING SHAKESPEAREAN DRAMA

The events in Act III take place in the course of two days.

Directions: Use this chart to keep track of the main events that take place during Act III.

MONDAY	
Afternoon	
Evening	

TUESDAY	
Morning	

Reading Check

Directions: Recall the events in Act III of William Shakespeare's play, *The Tragedy of Romeo and Juliet*. Then answer the questions in phrases or sentences.

1. How does Mercutio die?

2. Why is Romeo banished?

3. What plan does Friar Laurence offer that comforts Romeo?

4. What does Lord Capulet order Juliet to do?

5. What is the Nurse's advice to Juliet?

LITERARY ANALYSIS

Directions: Answer each question or complete the sentences.

1. Reading Shakespearean Drama

Circle the event that you think causes the biggest problem for Romeo and Juliet.

a. Tybalt kills Mercutio

c. The Prince banishes Romeo from Verona.

b. Romeo kills Tybalt

d. Lord Capulet insists that Juliet marry Paris.

I think this event causes the biggest problem because _____

2. Analyze Character Motivation

I think the main reason that Romeo kills

Tybalt is _____

I think that Romeo's behavior (is/is not) justified because _____

3. Evaluate Characters

Compare and contrast the nurse and Friar Laurence in Act III. One way that the nurse helps Romeo and Juliet is that she _____

One way that Friar Laurence helps Romeo and Juliet is that he _____

I think that (the nurse/Friar Laurence) is more trustworthy because _____

At this point in the story, what might resolve, without further tragedy, the conflict and the complications that have taken place? _____

What would the main characters have to be willing to do? _____

Assess the likelihood of this happening. _____

Compare the judgment the Prince imposes on Romeo for the death of Tybalt, to the punishment with which Capulet threatens Juliet if she refuses to marry Paris. What desire or wish motivates the Prince? _____

What motivates Capulet? _____

4. **Irony** is a literary device in which words are used to express a contradiction between appearance and reality-- usually reality is the opposite of what it seems. In literature, there are three types of irony.

Verbal irony- when the author or a character deliberately says one thing in order to suggest or emphasize the opposite

Situational irony- a contradiction in what the audience or reader thinks will happen, and what actually happens

Dramatic irony- a situation in which the audience or reader knows something that the characters do not know

Directions: In the following events from Act IV, several instances of dramatic irony are used to enhance the audience's understanding and appreciation of the play. For each example, explain what is ironic about the situation. In other words, what is the truth behind the situation or, since it is dramatic irony, what does the audience know that the characters do not know?

1. When they meet in Friar Lawrence's cell, Paris still thinks that Juliet is going to marry him.

What the audience knows: _____

2. Juliet begs her father's forgiveness for her behavior and tells him that the wedding is still on.

What the audience knows: _____

4. In Scene three, Juliet asks the nurse to leave her alone that evening so that she can prepare herself for the wedding.

What the audience knows: _____

5. After Juliet is found "dead," Friar Lawrence arrives and asks, "Come, is the bride ready to go to church?"

What the audience knows: _____

5. Puns

Even when he is dying, Mercutio continues to joke and to make puns. Explain the pun he makes in lines 92-99.

Uses of Imagery

Directions: Read the following soliloquy and answer the questions on the bottom of the page.

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

1. Underline all the references to light/day and dark/night.
2. Which reference predominates?
3. Explain the allusions to "Phoebus' lodging" and "Phaethon" in reference to the light/dark image.
4. In Scene 2, line 47, Juliet mentions the "death-darting eye of a cockatrice." Explain the allusion in this line.
5. What does the reference "to cut him out in little stars" foreshadow?

William Shakespeare's

The Tragedy of Romeo & Juliet

Act IV



Act IV, Scene iii: Juliet after drinking the potion.

The Structure of a Tragedy

Directions: Identify three events in Act IV that make up the falling action of *The Tragedy of Romeo and Juliet*.

1. _____
2. _____
3. _____

Literary Analysis

SHAKESPEAREAN DRAMA: COMIC RELIEF

Shakespeare often includes comic relief in his tragedies. **Comic relief** is a humorous scene, incident, or speech that is included in a serious drama to relieve emotional intensity. For example, the comical exchange between Peter and the musicians at the end of Act IV, Scene 5, follows the grief-filled scene in which Juliet's body is discovered.

Directions: Record other examples of comic relief from Act IV on the chart. An example has been done for you.

Scene and Line Numbers	Description	Emotional Situation Relieved
Scene 5, Lines 113–158	Peter and the musicians exchange insults and puns.	Juliet's body has been discovered.

Reading Strategy

READING SHAKESPEAREAN DRAMA

The events in Act IV take place over the course of two days.

Directions: Use this chart to keep track of the main events that take place during Act IV.

TUESDAY	
Afternoon	
Evening	

WEDNESDAY	
Morning	

Reading Check

Directions: Recall the events in Act IV of William Shakespeare's play, *The Tragedy of Romeo and Juliet*. Then answer the questions in phrases or sentences.

1. Why does Paris want to marry Juliet so soon?

2. What does Juliet threaten to do if she must marry Paris?

3. What does Friar Laurence give to Juliet?

4. What does Lord Capulet do when he hears that Juliet will marry Paris?

5. What advice does Friar Laurence offer to comfort the Capulet family?

LITERARY ANALYSIS

Directions: Answer each question or complete the sentences.

1. Reading Shakespearean Drama

In Act IV, Scene 1, Friar Laurence convinces Juliet to follow his plan. If the nurse was also in this scene, do you think Juliet would have made the same choice? Explain. _____

2. Make Judgments Circle the statement with which you agree.

a. I feel sympathy for the Capulets, the nurse, and Paris because they are truly sad when they believe Juliet is dead.

b. I do not feel sympathy for the Capulets, the nurse, and Paris because their actions were unfair to Juliet.

I made this judgment because _____

3. Identify Dramatic Irony Dramatic irony exists when the audience knows something that a character does not.

Circle two examples of dramatic irony in Act IV.

a. Friar Laurence convinces Juliet to pretend to be dead.

b. Lord Capulet plans the wedding, but for a day earlier than expected.

c. Juliet says she will marry Paris, but we know she has another plan.

d. Juliet's family think she is dead, but we know she is not.

e. Peter jokes with the musicians, but the mood is serious.

4. Recognize Protagonist and Antagonist A **protagonist** is the main character in a literary work. An **antagonist** is a character, group of characters, a set of circumstances, or society as a whole that are in conflict with the protagonist.

Who is the antagonist of this play? _____

Explain your answer. _____

5. Evaluate Comic Relief Re-read Act IV, Scene 4, lines 100–140.

(I would/would not) include this scene in a film version because _____

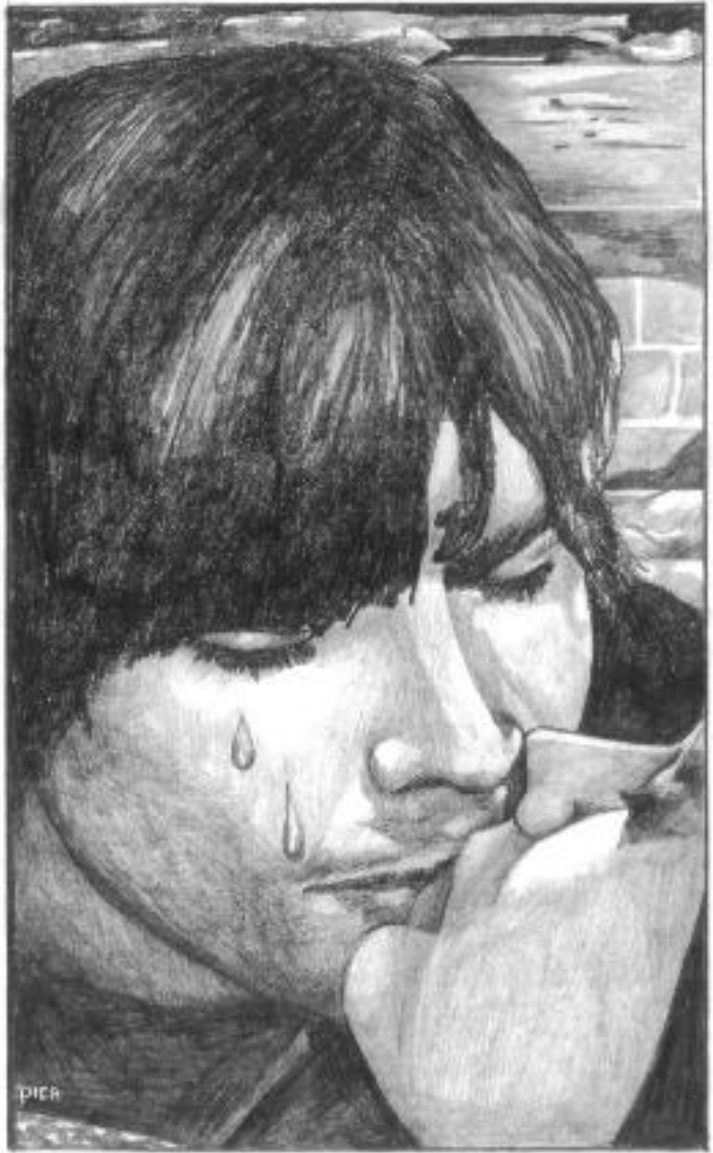
6. Foreshadowing. What lines from Capulet in Act IV echo or repeat Juliet's line from Act I? _____

In what ways has Juliet's statement turned out to be prophetic, an example of foreshadowing? _____

William Shakespeare's

The Tragedy of Romeo & Juliet

Act V



Act V, Scene iii: Romeo kisses Juliet for the last time.

The Structure of a Tragedy

Directions: Identify the catastrophe of Act V of *The Tragedy of Romeo and Juliet*.

1. _____

Directions: Identify two events in Act V that make up the falling action of *The Tragedy of Romeo and Juliet*.

2. _____

3. _____

TRAGEDY

A **Shakespearean tragedy** is a drama that ends in disaster—most often death—for the characters. A tragic hero and/or heroine has a character flaw, or is the victim of a cruel twist of fate. A tragic hero or heroine often has a high social status.

Directions: Use this chart to analyze the characteristics of a tragedy in *Romeo and Juliet*. Write examples of each characteristic.

Characteristics of a Tragedy	Examples in <i>The Tragedy of Romeo and Juliet</i>
Tragic Hero/Heroine	
Downfall	
Character flaw(s)	
Disaster/Catastrophe	

Reading Strategy

READING SHAKESPEAREAN DRAMA

The events in Act V take place throughout the course of one day.

Directions: Use this chart to keep track of the main events that take place during Act V.

Wednesday	
Morning	
Evening	
Late Evening to Dawn	

Reading Check

Directions: Recall the events in Act V of William Shakespeare's play, *The Tragedy of Romeo and Juliet*. Then answer the questions in phrases or sentences.

1. How does Romeo hear about Juliet's death?

2. How does Friar Laurence's plan go wrong?

3. What does Romeo say when he encounters Paris at the Capulets' tomb?

4. What does Friar Laurence find in the Capulets' tomb?

5. At the end of the play, what do Lord Capulet and Lord Montague promise to do?

LITERARY ANALYSIS

Directions: Answer each question or complete the sentences.

1. Reading Shakespearean Drama

Circle the events that occur in the resolution of this tragedy.

- | | |
|-----------------------------------|--------------------------------------|
| a. Romeo takes poison and dies. | e. Romeo is banished. |
| b. Romeo and Juliet fall in love. | f. Tybalt kills Mercutio. |
| c. Juliet stabs herself. | g. Juliet says she will marry Paris. |
| d. Romeo kills Tybalt. | h. The Capulet-Montague feud ends. |

I think the conclusion of the play (is/is not) satisfying because _____

2. Make Judgments

If you were the ruler of Verona, how would you treat each of these characters? Write *punish* or *pardon* on the line before each character. Then give the reason for at least **one** of your decisions.

_____ Lord Capulet	_____ Friar Laurence
_____ Lord Montague	_____ Nurse

3. Identify Soliloquy

Reread Scene 3, Lines 74–120. Is this speech an example of a soliloquy? Why or not?

4. Analyze Tragedy

In a tragedy, the hero usually has a character flaw that leads to his or her downfall. Underline the statement that is closest to your opinion. Then write the evidence from the drama that supports your opinion.

- a. I think Romeo has a character flaw that leads to the tragedy.
- b. I think Juliet has a character flaw that leads to the tragedy.
- c. I think they both have character flaws that lead to the tragedy.
- d. I do not think either of them have a character flaw, but the tragedy happens anyway.

My evidence: _____

5. Examine Universal Theme

Circle the theme from the drama that you think is most relevant today. Then complete the sentence.

- a. There are forces in life over which people have no control.
- b. Family ties can create personal limits.
- c. Friendship is worth defending with your life.
- d. Love does not always follow society's rules.

I think this theme is still relevant because _____

6. **Tragic Flaw.** From what tragic flaw do both Romeo and Juliet suffer? Give examples to support your answer. ____

Why do you think they do so? _____

What does this play teach about the dangers of impulsive young love? _____

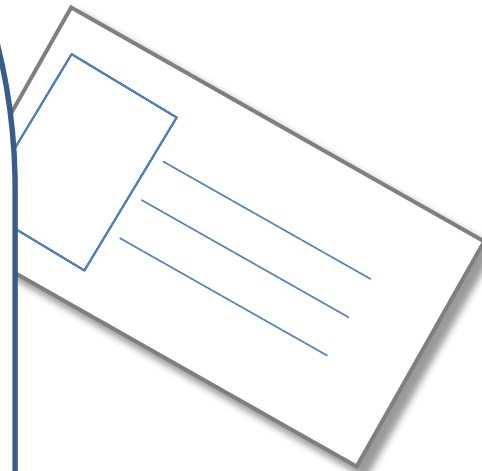
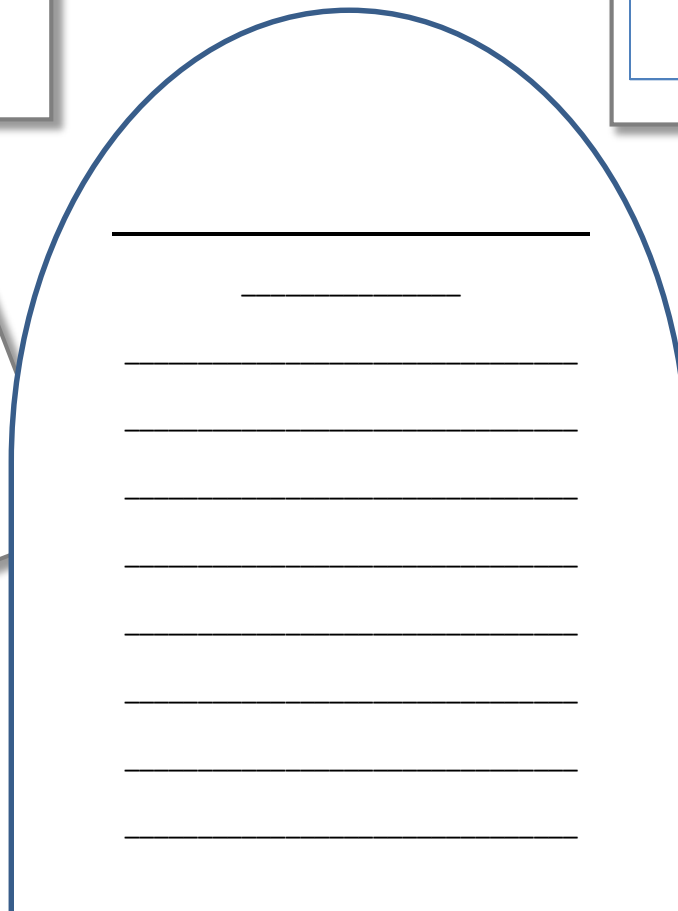
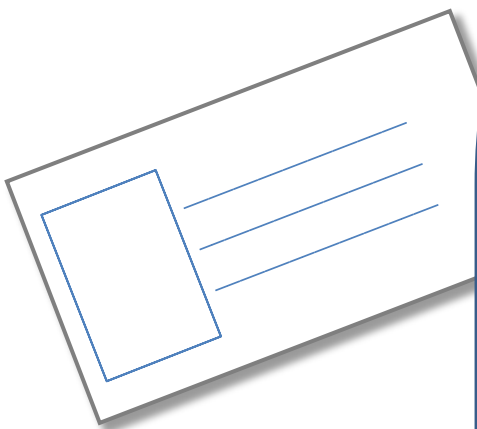
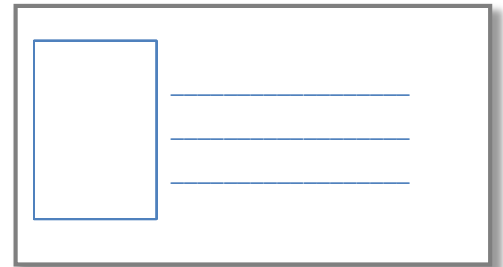
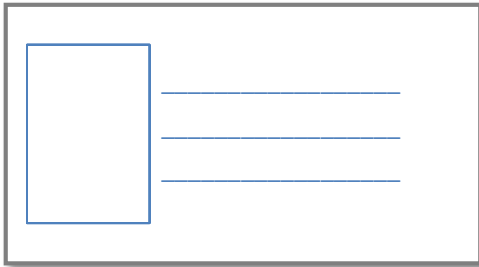
7. An **epitaph** is an inscription or verse written to be used on a tomb or written in commemoration of someone who has died. Write an epitaph for Romeo, Juliet, Paris, Tybalt, Mercutio, or Lady Montague.

The rules for an epitaph are as follows:

Line 1: tell something about the identity of the character and include an approximation of their age at death or the year they died (or both if you choose).

Lines 2-8: tell something about the life of the person who died. These lines need to use a rhyme scheme (this means that the lines should rhyme in some way).

Around your epitaph include a “message wall” where other characters from the play leave messages for your character. You should have at least three messages total (one from each character) from other characters on your character’s “wall”. The messages should be accompanied by a picture (could be clip art) that represents him/her (must be school appropriate). The messages left by the characters should be about how he/she feels about your character’s death.



WHAT TO WATCH FOR...

Questions and themes to consider

Generational Differences

How are the adults of the play set apart from the young people? Pay attention to the opening scene, when Capulet and Montague confront each other. How is their behavior different from the rage of Tybalt, or the servants? In Act II, Juliet says that “old folks” are “unwieldy, slow, heavy, and pale as lead”. Where do you see evidence for this in the play?

Family Feud

How does this particular production depict the Capulet/Montague feud? Are the two families distinguished from one another, and if so, how? Where and when might this version of Verona be situated? Do you think that these directorial decisions are effective?

Humor in the Play

Many scholars have commented that Romeo and Juliet seems like it could be a comedy up until Act III Scene 1, when Mercutio is killed. It is certainly true that the first half of this play has many opportunities for humor. Which scene or character did you find the funniest, and why? Why do you think that Shakespeare included funny moments in his tragedy?

Fate and Death

Were Romeo and Juliet really “star-crossed” and fated to die, or could their deaths have been prevented? Do you think that their loss will be a wake up call to their families, and end the violence, or did they die entirely in vain?

Trusted Adults

What do you think of the actions of Friar Laurence and the Nurse, Romeo and Juliet’s closest advisors? Were they more hurtful, or more helpful to the young couple? What could they have done differently to help? Do they deserve any blame for what happened?

Love and Poetry

Listen closely to the play’s love scenes: when Romeo and Juliet meet at the ball, declare their love on the balcony, and part at daybreak. Is their love for one another reflected in the way they use language? Can you tell that they are attracted to one another by how they speak?

WORD SEARCH - *Romeo and Juliet*

All words in this list are associated with *Romeo and Juliet*. The words are placed backwards, forward, diagonally, up and down. The included words are listed below the word searches.

L T L T H X J X K K T N F K N T P C F G M R D D
D P S T L X X T D S N Q O D L S Y J R S E F P X
V D A N D P C Z B P K H S S N D C B S T C O R X
T E L U P A C Y D A L A D Y M O N T A G U E F Y
D F R L G A G Y Z M L A K E Q A Y F J L N C N T
F Y R O Y M R G K Q E T G R S J S X F O T Y H E
O P R I N C E I E V P R H U T O M B D R O M E O
Q R N Z A A H L S R D X C A E B R N L P B K N K
W X C U G R S N B G B K L U S J U F N G C T Z Z
J G M H R B L H K G F E D Q T A T P Q W G Y J N
M U N W A S F A A B H L N N F I R O S A L I N E
S B L Z L R E R U K K L F V D G O F C Z V T B P
S S V I X R D S M R E B H S O M Y V S R L V W Q
C O F V E G Y F J W E S D C L L P P Z W W O W L
A D R N B T Y P V Q B N P C X K I L H G D D D B
P V J R X V J S H X N O C E Q S N O Z N N V P B
U L L J O Z N F P T I P G E A W X S I G P M F K
L H B N T W W B Z S N L F R J R Z W J Y L L Y V
E R Y R F X H F O Q J B H W X P E F H F J K H B
T Y W C M N W N N W S T J F N W H T K D V G B X

ACT
BALTHASAR
BENVOLIO
CAPULET
DAGGER
DEATH
FATE
FOE

FRIAR LAURENCE
JULIET
LADY CAPULET
LADY MONTAGUE
MERCUTIO
NURSE
ORCHARD
PARIS

PLAGUE
POISON
PRINCE
ROMEO
ROSALINE
ROSE
SAMSON
SCENE
SHAKESPEARE

SORROW
TOMB
TYBALT
UNDONE
VERONA
WINDOW

MATCHING WORKSHEET - *Romeo and Juliet*

- | | |
|-----------------------|---|
| ___ 1. ROSE | A. He kills himself when he thinks Juliet is dead |
| ___ 2. WINDOW | B. Romeo kills him to avenge his friend's death |
| ___ 3. TYBALT | C. He agrees to marry Romeo & Juliet |
| ___ 4. FRIAR LAURENCE | D. A ____ o'both your houses |
| ___ 5. MONTAGUE | E. Predestined future |
| ___ 6. SAMSON | F. Me thinks I see thee as one dead in the bottom of a
_____ |
| ___ 7. NURSE | G. Servant of the Capulets |
| ___ 8. TOMB | H. That which we call a _____ By any other name would
smell as sweet |
| ___ 9. ACT | I. Parting is such sweet _____. |
| ___ 10. SORROW | J. Both Paris and Romeo want to marry her |
| ___ 11. VERONA | K. What light through yonder _____ breaks |
| ___ 12. PLAGUE | L. Juliet kills herself with Romeo's |
| ___ 13. LADY CAPULET | M. She dies grieving for her son, Romeo |
| ___ 14. LADY MONTAGUE | N. Play division |
| ___ 15. ROMEO | O. Paris is a nobleman from this place |
| ___ 16. FATE | P. He gives a feast to introduce Juliet bachelors |
| ___ 17. DAGGER | Q. Romeo's father |
| ___ 18. JULIET | R. She refused Romeo's love and caused his depression |
| ___ 19. CAPULET | S. Juliet's servant and mentor |
| ___ 20. ROSALINE | T. She wants the Prince to execute Romeo |

FILL IN THE BLANKS - *Romeo and Juliet*

- _____ 1. Juliet's servant and mentor
- _____ 2. Play division
- _____ 3. Parting is such sweet ____
- _____ 4. A ___ o'both your houses
- _____ 5. We are __, lady, we are >>>
- _____ 6. Romeo climbs over the wall surrounding Capulet's ____
- _____ 7. She refused Romeo's love and caused his depression
- _____ 8. A ____, a ____! Why call you for your sword!
- _____ 9. Romeo's father
- _____ 10. Paris is a nobleman from this place
- _____ 11. Author; playwright
- _____ 12. ___ is my son-in-law, ___ is my heir.
- _____ 13. Sends Romeo into exile
- _____ 14. Me thinks I see thee...as one dead in the bottom of a ____
- _____ 15. He is slain by Tybalt
- _____ 16. He explains the circumstances of Tybalt's death
- _____ 17. Capulet's favored suitor for Juliet
- _____ 18. Servant of the Capulets
- _____ 19. He gives a feast to introduce Juliet to bachelors
- _____ 20. That which we call a ___ By any other name would smell as sweet
- _____ 21. What light through yonder ____ breaks
- _____ 22. Predestined future
- _____ 23. Act division
- _____ 24. Romeo drinks it and dies
- _____ 25. Romeo kills him to avenge his friend's death

MAGIC SQUARES - *Romeo and Juliet*

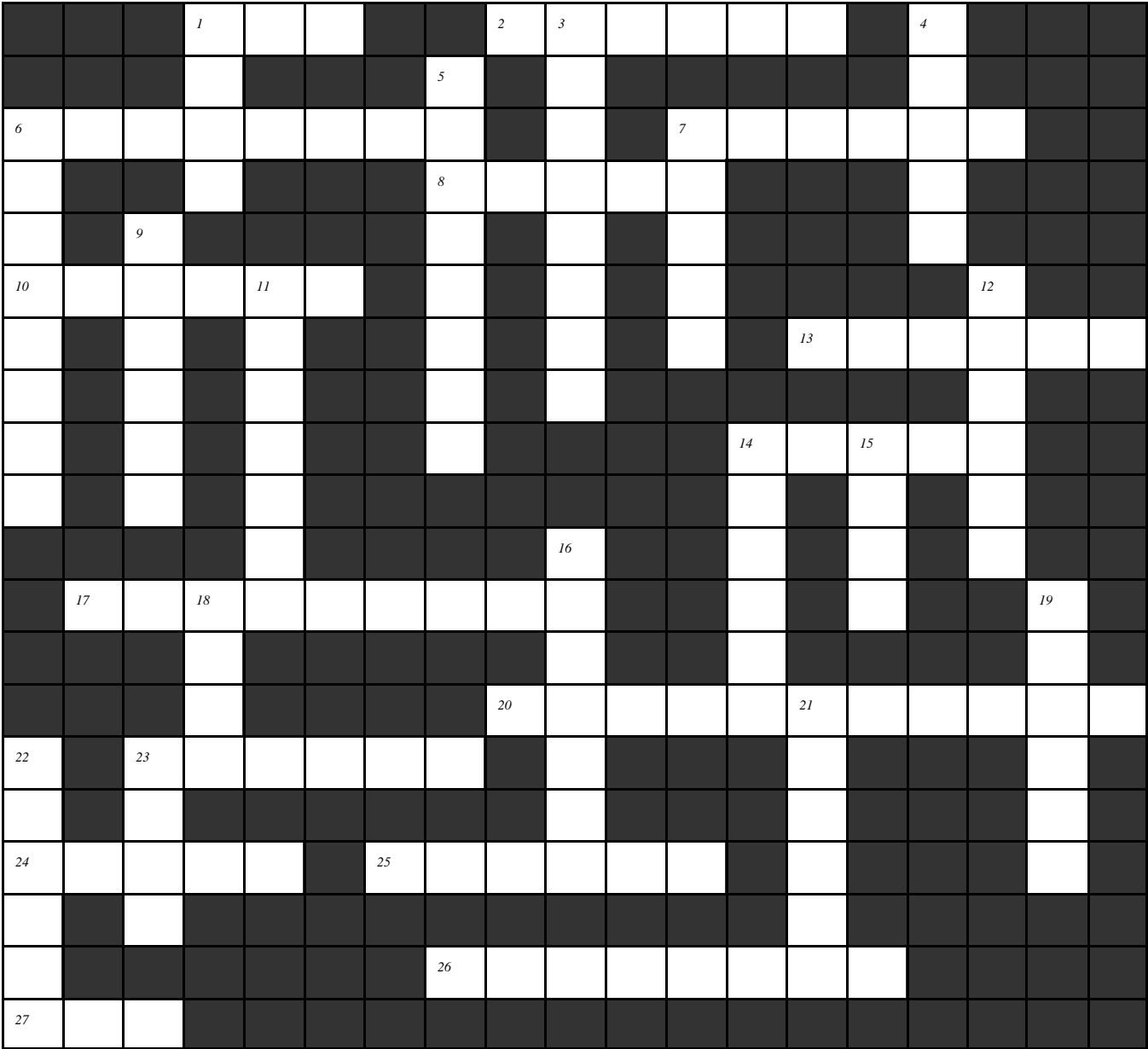
Match the definition with the vocabulary word. Put your answers in the magic squares below.
When your answers are correct, all columns and rows will add to the same number.

- | | | | |
|----------------|-------------|-------------|-------------|
| A. ORCHARD | H. BENVOLIO | O. WINDOW | V. LAURENCE |
| B. SHAKESPEARE | I. DEATH | P. NURSE | W. ROMEO |
| C. BALTHASAR | J. FATE | Q. SAMSON | X. MONTAGUE |
| D. SORROW | K. MERCUTIO | R. PARIS | Y. TOMB |
| E. PLAGUE | L. DAGGER | S. ROSALINE | |
| F. POISON | M. VERONA | T. CRUTCH | |
| G. LADY | N. TYBALT | U. ACT | |

- | | |
|---|--|
| <p>1.He explains the circumstances of Tybalt's death</p> <p>2.Romeo climbs over the wall surrounding Capulet's ____</p> <p>3.He agrees to marry Romeo & Juliet; Friar ____</p> <p>4.She refused Romeo's love and caused his depression</p> <p>5.What light through yonder ____ break</p> <p>6.Servant of the Capulets</p> <p>7.Romeo kills him to avenge his friend's death</p> <p>8.A ____ o'both your houses</p> <p>9.He kills himself when he thinks Juliet is dead</p> <p>10.Romeo drinks it and dies</p> <p>11.Romeo's father</p> <p>12.Predestined future</p> | <p>13.Paris is a nobleman from this place</p> <p>14.Juliet's servant and mentor</p> <p>15.Author; playwright</p> <p>16.A ____, a ____! Why call you for your sword!</p> <p>17.Servant to Romeo</p> <p>18.Play division</p> <p>19.Juliet kills herself with Romeo's</p> <p>20.____ is my son-in-law, ____ is my heir.</p> <p>21.He is slain by Tybalt</p> <p>22.She wants the Prince to execute Romeo; ____ Capulet</p> <p>23.Parting is such sweet ____</p> <p>24.Me thinks I see thee...as one dead in the bottom of a ____</p> <p>25.Capulet's favored suitor for Juliet</p> |
|---|--|

A=	B=	C=	D=	E=
F=	G=	H=	I=	J=
K=	L=	M=	N=	O=
P=	Q=	R=	S=	T=
U=	V=	W=	X=	Y=

CROSSWORD PUZZLE - *Romeo and Juliet*



CROSSWORD CLUES - *Romeo and Juliet*

ACROSS

1. My life is my ____'s debt
2. A ____ both your houses
6. Romeo's father
7. Juliet kills herself with Romeo's
8. Juliet's servant and mentor
10. A ____, a ____! Why call you for your sword?
13. We are ____, lady, we are ____
14. Capulet's favored suitor for Juliet
17. Servant to Romeo
20. Author; playwright
23. Romeo kills him to avenge his friend's death
24. He kills himself when he thinks Juliet is dead
25. What light through yonder ____ breaks
26. She refused Romeo's love and caused his depression
27. Play division

DOWN

1. Predestined future
3. He agrees to marry Romeo & Juliet; Friar ____
4. Act division
5. He explains the circumstances of Tybalt's death
6. He is slain by Tybalt
7. ____ is my son-in-law; ____ is my heir
9. Both Paris and Romeo want to marry her
11. He gives a feast to introduce Juliet to bachelors
12. Romeo drinks it and dies
14. Sends Romeo into exile
15. That which we call a ____ By any other name would smell as sweet
16. Romeo climbs over the wall surrounding Capulet's ____
18. She wants the Prince to execute Romeo; ____ Capulet
19. Parting is such sweet ____
21. Servant of the Capulets
22. Paris is a nobleman from this place
23. Me thins I see thee...as one dead in the bottom of a ____

PLOT SYNOPSIS for **ROMEO & JULIET**

THE LONG-STANDING HATRED BETWEEN THE **MONTAGUE** AND **CAPULET** FAMILIES IGNITES CONTINUED VIOLENCE IN THE CITY OF **VERONA**



ROMEO
A MONTAGUE

⚡ SIGH ROSALINE HAS REJECTED MY LOVE!

COMPARE HER FACE WITH SOME THAT I SHALL SHOW, AND I WILL MAKE THEE THINK THY SWAN A CROW.

HIS COUSIN **BENVOLIO**



AT A COSTUME PARTY AT THE **CAPULET** HOUSE THAT EVENING...

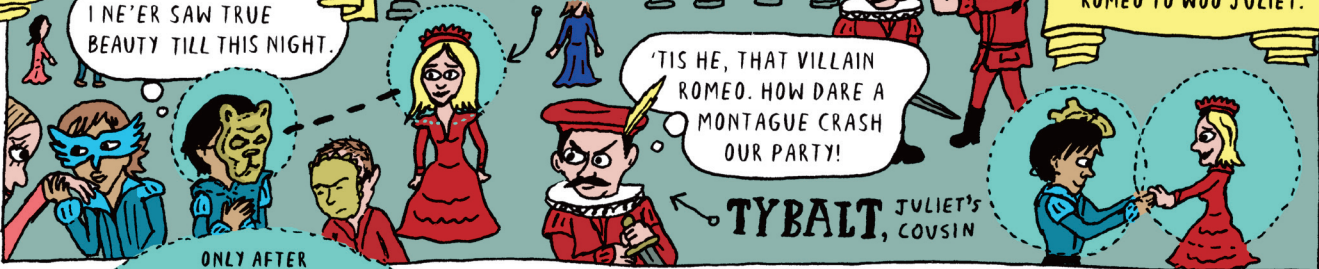
I NE'ER SAW TRUE BEAUTY TILL THIS NIGHT.

JULIET
LORD CAPULET'S DAUGHTER

LORD CAPULET FORBIDS HIM TO FIGHT IN HIS HOUSE, UNINTENTIONALLY FREEING ROMEO TO WOO JULIET.

'TIS HE, THAT VILLAIN ROMEO. HOW DARE A MONTAGUE CRASH OUR PARTY!

TYBALT, JULIET'S COUSIN



ONLY AFTER THEY HAVE FALLEN IN LOVE DO THEY DISCOVER EACH OTHER'S IDENTITIES

IS SHE A CAPULET?

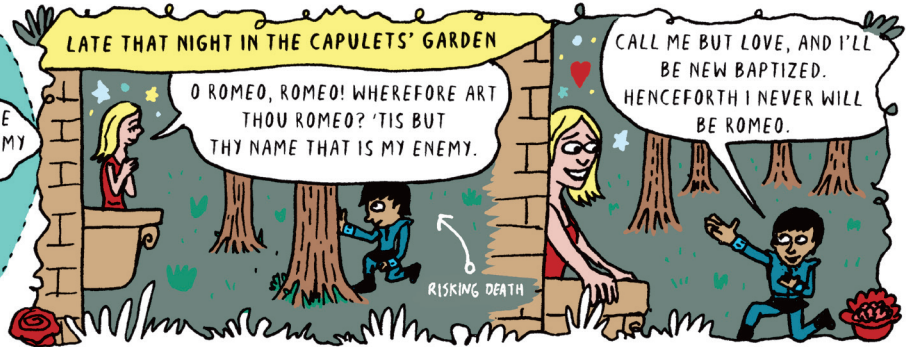
MY ONLY LOVE SPRUNG FROM MY ONLY HATE!



LATE THAT NIGHT IN THE **CAPULETS' GARDEN**

O ROMEO, ROMEO! WHEREFORE ART THOU ROMEO? 'TIS BUT THY NAME THAT IS MY ENEMY.

CALL ME BUT LOVE, AND I'LL BE NEW BAPTIZED. HENCEFORTH I NEVER WILL BE ROMEO.



THEY MAKE A PLAN TO WED IN SECRET THE NEXT DAY.

PARTING IS SUCH SWEET SORROW THAT I SHALL SAY GOODNIGHT TILL IT BE MORROW.



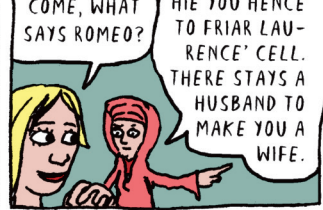
AT DAWN, ROMEO RACES TO **FRIAR LAURENCE**, ASKING HIM TO MARRY THEM. SEEING THE POTENTIAL TO ABSOLVE THE FAMILIES' LONG-STANDING FEUD, THE FRIAR AGREES TO HELP.



ROMEO SENDS WORD TO JULIET THROUGH HER NURSE

COME, WHAT SAYS ROMEO?

HIE YOU HENCE TO FRIAR LAURENCE' CELL. THERE STAYS A HUSBAND TO MAKE YOU A WIFE.



THE TWO ARE WED LATER THAT MORNING.



RETURNING HOME FROM THE WEDDING, ROMEO ENCOUNTERS THE HOTHEADED **TYBALT** HARASSING HIS BEST FRIEND, **MERCUTIO**...

Ⓔ # \$ * % & !



ROMEO! THOU ART A VILLAIN. VILLAIN I AM NONE.

BOY, THIS SHALL NOT EXCUSE THE INJURIES THAT THOU HAST DONE ME. THEREFORE TURN AND DRAW.





SHAMED BY WHAT HE PERCEIVES TO BE HIS FRIEND'S COWARDICE, MERCUTIO TAKES ROMEO'S PLACE IN THE DUEL.

NO! STOP!

NOOOOOO!

AAARRRRGH!!!!!!

A PLAGUE ON BOTH YOUR HOUSES! THEY HAVE MADE WORMS' MEAT OF ME.

O, I AM FORTUNE'S FOOL!

THE PRINCE OF VERONA BANISHES ROMEO UPON HEARING THE NEWS.

LET ROMEO HENCE IN HASTE, ELSE, WHEN HE IS FOUND, THAT HOUR IS HIS LAST.

GASP!!!

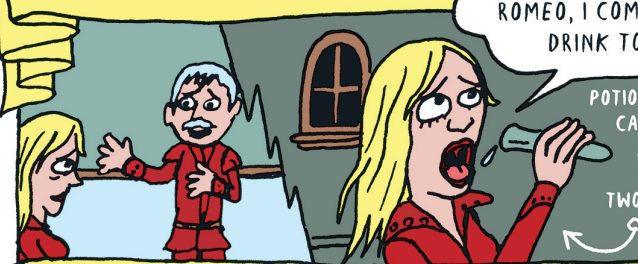
THINKING SHE GRIEVES FOR TYBALT...

DON'T WORRY. LATER THIS WEEK YOUR FAITHFUL SUITOR PARIS SHALL HAPPILY MAKE THEE A JOYFUL BRIDE.

OH NO!!! I MUST SEE THE FRIAR.

FRIAR LAURENCE AND JULIET HATCH A PLOT TO BUY TIME SO HE CAN SECURE A PARDON FOR ROMEO...

JULIET RETURNS HOME AND AGREES TO THE MARRIAGE... BUT THE NIGHT BEFORE HER WEDDING...



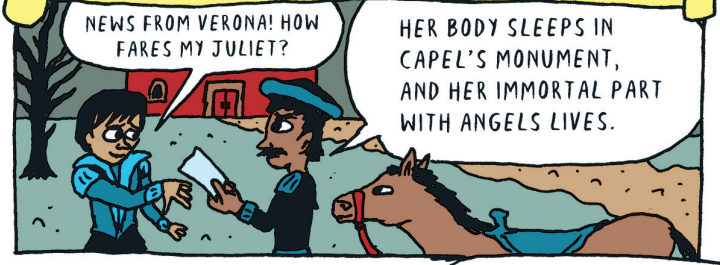
ROMEO, I COME! THIS DO I DRINK TO THEE.

POTION THAT CAUSES HER TO APPEAR DEAD FOR FORTY-TWO HOURS.

THE NEXT MORNING...



ACCORDING TO THE FRIAR'S PLAN, ROMEO WILL RESCUE HER AT THE VAULT. BUT THE FRIAR'S LETTER TO ROMEO GOES ASTRAY...



NEWS FROM VERONA! HOW FARES MY JULIET?

HER BODY SLEEPS IN CAPEL'S MONUMENT, AND HER IMMORTAL PART WITH ANGELS LIVES.

IS IT E'EN SO? THEN I DEFY YOU, STARS!



HE BUYS A VIAL OF POISON AND GOES TO JULIET'S TOMB...



MOMENTS LATER, JULIET AWAKENS... THERE RUST, AND LET ME DIE.



NO!!!!

O HAPPY DAGGER! THIS IS THY SHEATH;

ARRIVING UPON THE TRAGIC SCENE, THEIR FAMILIES VOW TO BURY THEIR STRIFE ALONG WITH THEIR CHILDREN.

A GLOMING PEACE THIS MORNING WITH IT BRINGS. FOR NEVER WAS A STORY OF MORE WOE THAN THIS OF JULIET AND HER ROMEO.



QUIZ: WHO ARE YOU IN ROMEO & JULIET

1. THE PEOPLE IN YOUR LIFE WOULD DESCRIBE YOU AS:

- A. Sweet and thoughtful.
- B. The center of attention, and a little crazy.
- C. Reserved and quiet, but deeply passionate within.
- D. A worrier, always fretting about something.
- E. Someone not to mess with.

2. IT'S FRIDAY NIGHT. YOU CAN BE FOUND:

- A. Stuck in your room. Your parents keep you on a tight leash.
- B. Cruising around town with a group of friends. Anyone know a good party to crash?
- C. In a quiet place, alone with your thoughts. You've been thinking about your crush a lot lately, and your friends don't understand how you feel.
- D. Reading, gardening, and working on other private projects.
- E. Settling a score with an enemy...nothing like a little revenge and intimidation to kick off the weekend.

3. WHAT WOULD YOU SAY IS YOUR BEST QUALITY?

- A. Your imagination.
- B. Your sense of humor.
- C. Your capacity for love.
- D. Your compassion.
- E. Your fearlessness.

4. A FRIEND CALLS YOU UP, ASKING FOR A HUGE FAVOR. IF YOU HELP THEM, YOU'LL BE PUTTING YOURSELF IN HARM'S WAY. YOU:

- A. Are surprised. Still, you agree to help - you can be pretty brave if you have to be.
- B. Tease them for a while, but agree to help them out.
- C. Reluctantly agree. You care about your friends, but you don't want to get into trouble.
- D. Create an elaborate plan to help your friend, complete with disguises and lies.
- E. Sharpen your set of knives. Nobody messes with your friends.

5. IF YOU COULD CHANGE ONE THING ABOUT YOUR LIFE, WHAT WOULD IT BE?

- A. It would be nice if your parents would let you make your own decisions.
- B. You'd make sure your group of friends stayed together, no matter what.
- C. All you want in the world is to be with the person you love!
- D. You're pretty content, actually. Doesn't take too much to make you happy.
- E. You'd want to see all of your enemies destroyed, one by one.

6. HOW DO YOU REACT WHEN YOU'RE IN A DIFFICULT SITUATION OR FIGHT WITH SOMEONE?

- A. Appeal to their compassion, and beg them to see things your way - but if that doesn't work, you might resort to desperate measures.
- B. Taunt them; mess with their head; get under their skin.
- C. You avoid conflict at all costs, but when you're really worked up, you tend to act without considering the consequences.
- D. You offer them a few wise words.
- E. You never back down. Fighting is what you do best.


7. IF YOU COULD HAVE ONE SUPERHUMAN POWER OR ABILITY, WHICH WOULD YOU CHOOSE?

- A. Telekinesis. It would be amazing to be able to communicate without words.
- B. The ability to fly! Your friends would be so jealous...
- C. Invisibility. Imagine being able to go wherever you wanted without anyone else knowing!
- D. Precognition - being able to foresee the future.
- E. You know how Darth Vader can choke people from a distance? That.

IF YOU ANSWERED MOSTLY:

- A. You are JULIET
- B. You are MERCUTIO
- C. You are ROMEO
- D. You are FRIAR LAURENCE
- E. You are TYBALT





Romeo and Juliet has inspired several film adaptations and interpretations. George Cukor's 1936 film was Hollywood's first feature-length adaptation of a Shakespearean tragedy and starred 35-year-old Norma Shearer as Juliet and 43-year-old Leslie Howard as Romeo.

Scholars generally believe that Shakespeare wrote *Romeo and Juliet* in 1595–96, about the same time he wrote *A Midsummer Night's Dream*. The play was first published in 1597.

Shakespeare most likely borrowed from several sources for the story of *Romeo and Juliet*, including Arthur Brooke's *The Tragical History of Romeus and Juliet*, printed in England in 1562.

In 2010, the Royal Shakespeare Company presented a real-time version of the *Romeo and Juliet* story on Twitter.

William Shakespeare's *Romeo and Juliet*, directed by Baz Luhrmann and starring Leonardo DiCaprio and Claire Danes, mixed Shakespeare's original language with a modern setting in "Verona Beach."

Pop singer Taylor Swift refers to *Romeo and Juliet* in her chart-topping hit, "Love Story."

DID YOU KNOW?

Learn more at www.folger.edu/shakespeare.

Tourists in Verona, Italy leave love letters and messages at a house that once belonged to the Cappello family, who some believe inspired the Capulets in Shakespeare's play. The spot is so popular that the notes have to be periodically removed to preserve the building.

Rock n' Roll singer/songwriter Mark Knopfler of Dire Straits wrote a song titled "Romeo and Juliet" that contains the lines "I can't do everything but I'd do anything for you / Can't do anything except be in love with you."

FAMOUS LINES AND PHRASES FROM *ROMEO AND JULIET*

Did you know you're quoting Shakespeare when you say...

A pair of star-crossed lovers...
Chorus—Pro. 6

...sad hours seem long.
Romeo—1.1.166

If love be rough with you, be rough with love.
Mercutio—1.4.27

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.
Romeo—1.5.51–53

You kiss by th' book...
Juliet—1.5.122

But soft, what light through yonder window breaks?
Romeo—2.2.2

O Romeo, Romeo, wherefore art thou Romeo?
Juliet—2.2.36

That which we call a rose
By any other word would smell as sweet.
Juliet—2.2.46–47

Good night, good night. Parting is such sweet sorrow
That I shall say "Good night" till it be morrow.
Juliet—2.2.199–201

A plague o' both your houses!
Mercutio—3.1.111

Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty.
Romeo—5.3.92–93

...never was a story of more woe
Than this of Juliet and her Romeo.
Prince—5.3.320–21

Alexandre Bida. "Balcony Scene." Watercolor drawing, c. 19th century.
Folger Shakespeare Library.

