

Theme 9

The Power of Love

A mother can gain the strength of five men if she must defend her child from danger. A suitor can function for days without sleep and will bring him closer to his sweetheart. Such is the power of love. In this theme, you will read about love that is strong enough to overcome hatred, transform prejudice, and shatter the will to live.

THEME PROJECTS

Performing

Modern Love Create a modern version of one scene from *Romeo and Juliet*; then videotape it.

1. With a small group, decide which scene you're going to bring into the modern age. How will you update the scene? Will you alter the language? the music? the situation?
2. Divide group members into actors, directors, and videographers. Rehearse the scene a few times, then record it.
3. Screen your scene for the class.

Interdisciplinary Project

Biology: Animal Instinct Do animals have their own version of love and marriage?

1. Identify a mammal, bird, or fish that bonds with a partner for life.
2. Use the Internet, encyclopedias, and science books to research the animal's courtship behavior. How do the partners deal with each other's death or absence? In what ways is their behavior similar to or different from Romeo and Juliet's?
3. Present your findings in a poster or give an oral report for your classmates.



Sanctuary. Daniel Nevins (b. 1965). Oil, acrylic, and collage on wood, 51 x 39 in. Private collection.

DRAMA 573

Theme 9

Teaching Strategies

The following suggestions may help your students plan and carry out their theme projects.

Performing

- Have students first identify the timeless aspects of the scene's situation and its characters' concerns, then discuss parallel situations and concerns today.
- Suggest that students work together cooperatively to rewrite dialogue so that it reflects contemporary English.
- Direct groups to share tasks so that each person contributes meaningfully to the videotaped scene.

Interdisciplinary Project

- Have students write research questions on index cards.
- Remind students to note facts, examples, and impressions on their note cards, citing the source for each.
- Urge students to use images, colors, and design elements to enhance their posters.

Additional Resources

- **Interdisciplinary Activities**, pp. 18–19
- **Viewing and Representing Activities**, pp. 23–24
- **Listening and Speaking Activities**, pp. 17–18
- **Critical Thinking Skills**, pp. 25–27
- **Selection and Theme Assessment**, pp. 153–154
- **Performance Assessment**, p. 78



LITERATURE & HUMANITIES

For music related to the theme, play "A Special Kind of Love," CD 1, Track 29, of Glencoe's *The World of Music*.

GLENCOE TECHNOLOGY



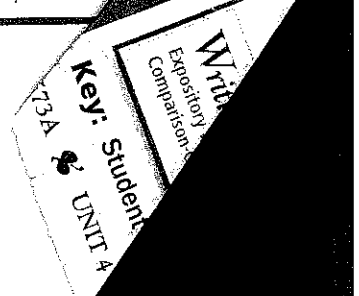
LITERATURE CLASSICS CD-ROM

Search for other selections related to the theme of the power of love.



FINE ART TRANSPARENCY 3

You may want to show Fine Art Transparency 3 while discussing the many faces of love.



Theme 9 SKILLS SCOPE AND SEQUENCE

Lessons	Literary Elements	Reading and Thinking	Writing
The Inspector-General ANTON CHEKHOV	Drama, SE p. 562 Satire, SE p. 572 Satire, TWE p. 569	Drama, SE p. 564 Comparison and Contrast, TWE p. 569	Explanation, SE p. 572
Romeo and Juliet Act 1 WILLIAM SHAKESPEARE	Understanding Shakespeare and Elizabethan Drama, SE p. 574 Foil, SE p. 606 Dialogue, TWE p. 583 Imagery, TWE p. 586 Oxymoron, TWE p. 587 Plot, TWE p. 592 Figurative Language, TWE p. 592 Foil, TWE p. 593 Theme, TWE p. 599 Tone, TWE p. 601 Sonnet, TWE p. 602 Foreshadowing, TWE p. 605	Newspaper Article, SE p. 578 Author's Purpose, TWE p. 578 Using Graphic Aids, TWE p. 582 Less-Proficient Readers, TWE p. 584 Drawing Conclusions, TWE p. 585 Paraphrasing, TWE p. 591 Setting a Purpose for Reading, TWE p. 600 Summarizing, TWE p. 605	Scene, SE p. 606 Using Parallelism, SE p. 607 Balancing Related Ideas, TWE p. 587 Descriptive Paragraph, TWE p. 598
Romeo and Juliet Act 2 WILLIAM SHAKESPEARE	Pun, SE p. 629 Imagery, TWE p. 615 Character, TWE p. 617 Plot, TWE p. 619 Pun, TWE p. 619 Simile, TWE p. 628 Mood, TWE p. 628	Comic Strip, SE p. 630 Inferring TWE p. 610 Analyzing Arguments, TWE p. 611 Readers Theater, TWE p. 614 Elaborating, TWE p. 619 Monitoring Comprehension, TWE p. 625 Comparison and Contrast, TWE p. 630 Previewing, TWE p. 634 Identifying Fallacies in Reasoning, TWE p. 637 Steps in a Process, TWE p. 641 Evaluating, TWE p. 645 Sequence of Events, TWE p. 650 Drawing Conclusions, TWE p. 652 Verifying Predictions, TWE p. 653 Comparing and Contrasting, TWE p. 656	Journal, SE p. 629 Using Similes in Character Description, TWE p. 615 Learning Disabled, TWE p. 623
Romeo and Juliet Act 3 WILLIAM SHAKESPEARE	Soliloquy and Aside, SE p. 658 Soliloquy, TWE p. 638 Imagery, TWE p. 638 Oxymoron, TWE p. 641 Meter, TWE p. 643 Tragedy, TWE p. 646 Rhythm and Repetition, TWE p. 647 Conflict, TWE p. 649 Aside, TWE p. 652 Irony, TWE p. 654 Tragic Flaw, TWE p. 654	Paraphrasing, TWE p. 663 Inferring, TWE p. 666 Monitoring Comprehension, TWE p. 669	Character Analysis, SE p. 658 Using Exaggeration for Effect, TWE p. 639 Less-Proficient Readers, TWE p. 643 Persuasive Letter, TWE p. 646 Aphorisms, TWE p. 652 Active Voice, TWE p. 659
Romeo and Juliet Act 4 WILLIAM SHAKESPEARE	Comic Relief, SE p. 674 Irony, TWE p. 662 Imagery, TWE p. 663 Comic Relief, TWE p. 664 Figurative Language, TWE p. 670	Literary Criticism, SE p. 692 Context Clues, SE p. 693 Setting a Purpose for Reading, TWE p. 678 Summarizing, TWE p. 687	Diary Entry, SE p. 674 Letter, TWE p. 667
Romeo and Juliet Act 5 WILLIAM SHAKESPEARE	Tragedy, SE p. 691 Tragedy, TWE p. 677 Theme, TWE p. 678 Irony, TWE p. 683 Character, TWE p. 684		Review, SE p. 692 Insults, SE p. 692 Descriptive Paragraph, TWE p. 680
Counting the Beats ROBERT GRAVES	Mood, SE p. 696 Mood, TWE p. 695		Journal, SE p. 694 Descriptive Sketch, SE p. 696 Comparing Attitudes, SE p. 697
Writing WORKSHOP Writing: Contrast Essay			Revising for Unity, TWE p. 703

LESSONS AND LESSON SUPPORT IN THE STUDENT EDITION AND TEACHER



Vocabulary and Spelling	Grammar and Language	Listening, Speaking, and Viewing	Life Skills and Research
	<p>LE Adverbs and Adjectives, TWE p. 568 Sentence Fragments, TWE p. 570</p>	<p>Literature Groups, SE p. 572</p>	<p>Research, TWE p. 590</p>
<p>LE Homonyms, TWE p. 597</p>	<p>LE Compound Nouns, TWE p. 574 LE Words No Longer in Use, TWE p. 581 Apostrophes, TWE p. 583 Order of Subject and Predicate, TWE p. 593 Complements, TWE p. 604 Correlative Conjunctions, TWE p. 607</p>	<p>SN Learning Disabled, TWE pp. 592, 603</p>	<p>Learning for Life: Combating Fear, SE p. 606 Problem Solving, TWE p. 586 Research, TWE p. 590 LE Cupid, TWE p. 596</p>
<p>LE Dated Language, TWE p. 609 LE Teenage Banter, TWE p. 620</p>	<p>Adjectives Following Nouns and Pronouns, TWE p. 611 Intensive Pronouns, TWE p. 616 Interjections, TWE p. 624 Main Clauses, TWE p. 628</p>	<p>Literature Groups, SE p. 629</p>	<p>LE Research, SE p. 631 Research, TWE p. 617 Decision Making, TWE p. 618</p>
<p>Dictionary, TWE p. 638 Connotation, TWE p. 642 Multiple-Meaning Words, TWE p. 647</p>	<p>Incorrect Verb Tense or Form, SE p. 659 Appositive Phrases, TWE p. 640 Compound-Complex Sentences, TWE p. 648 Coordinating Conjunctions, TWE p. 656</p>	<p>Performing a Scene, SE p. 658 SN Learning Disabled, TWE p. 637</p>	<p>LE Western Art, TWE p. 633 Research, TWE pp. 635, 649 LE Christian Concepts of Afterlife, TWE p. 644 Planning, TWE p. 647</p>
<p>LE Confession, TWE p. 661 SN Less-Proficient Readers, TWE p. 664 LE Antonyms, TWE p. 673</p>	<p>Prepositions, TWE p. 662 Exclamation Point, TWE p. 668 Uses of Be Verbs, TWE p. 672</p>	<p>Readers Theater, SE p. 675 Mastering Pronunciation and Meaning, TWE p. 675</p>	<p>Research, SE p. 674 Research, TWE pp. 665, 670</p>
<p>LE Prefixes and Suffixes, TWE p. 677</p>	<p>Subordinating Conjunctions, SE p. 693 Pronouns, TWE p. 679 Subject-Verb Agreement, TWE p. 683 Indefinite Pronouns, TWE p. 690</p>	<p>Literature Groups, SE p. 692 News Report, SE p. 692 SN Less-Proficient Readers, TWE p. 688</p> <p>Literature Groups, SE p. 696 Comparing Themes, SE p. 697 Collage, SE p. 697</p>	<p>Internet Connection, SE p. 692 Research, TWE pp. 684, 685</p> <p>Word Processing, SE p. 698 SN Less-Proficient Readers, TWE p. 698</p>
<p>LE Finding Words to Describe, TWE p. 700</p>			

Lessons

Essential Resources

English Language Learners

The Inspector-General

ANTON CHEKHOV
PACING: 2 DAYS

Lesson-Specific Instruction

- Selection Focus Transparency 54
- * Active Reading Guide, p. 54
- Literary Elements Transparency 54
- * Selection Quick Checks, p. 54
- Selection and Theme Assessment, pp. 99-100

- Testmaker: ExamView Pro
- Performance Assessment, p. 51

Systematic Language Instruction

- Grammar and Comp. Handbook, Lesson 9.1
- Vocabulary Power, Lesson 32
- Spelling Power, Lesson 25

- English Language Learners Sourcebook, p. 86
- Spanish Summaries, p. 54
- Spanish Audio Library
- English, Yes!

Romeo and Juliet Act 1

WILLIAM SHAKESPEARE
PACING: 4 DAYS

Lesson-Specific Instruction

- Selection Focus Transparency 55
- * Active Reading Guide, p. 55
- Literary Elements Transparency 55
- * Selection Quick Checks, p. 55
- Selection and Theme Assessment, pp. 101-102

- Testmaker: ExamView Pro
- Performance Assessment, p. 52

TIME *inTIME* magazine, pp. 40-41

Systematic Language Instruction

- Grammar and Comp. Handbook, Lesson 9.2

- English Language Learners Sourcebook, pp. 88, 89
- Spanish Summaries, p. 55
- * Audio Library
- English, Yes!

Romeo and Juliet Act 2

WILLIAM SHAKESPEARE
PACING: 2 DAYS

Lesson-Specific Instruction

- * Active Reading Guide, p. 56
- Literary Elements Transparency 56
- * Selection Quick Checks, p. 56
- Selection and Theme Assessment, pp. 103-104
- Testmaker: ExamView Pro
- Performance Assessment, p. 53

TIME *inTIME* magazine, pp. 40-41

Systematic Language Instruction

- Grammar and Comp. Handbook, Lesson 10.1
- Vocabulary Power, Lesson 33
- Spelling Power, Lesson 26

- English Language Learners Sourcebook, pp. 90, 91
- Spanish Summaries, p. 55
- * Audio Library
- English, Yes!

Romeo and Juliet Act 3

WILLIAM SHAKESPEARE
PACING: 2 DAYS

Lesson-Specific Instruction

- * Active Reading Guide, p. 57
- Literary Elements Transparency 57
- * Selection Quick Checks, p. 57
- Selection and Theme Assessment, pp. 105-106
- Testmaker: ExamView Pro

Performance Assessment, p. 54






TIME *inTIME* magazine, pp. 40-41






Systematic Language Instruction






- Grammar and Comp. Handbook, Lesson 10.2






- English Language Learners Sourcebook, pp. 92, 93, 94
- Spanish Summaries, p. 55
- * Audio Library
- English, Yes!

Special Needs/ Strategic Intervention









-  Interactive Reading Sourcebook
-  Interactive Reading Workbook
-  Inclusion Strategies Sourcebook, pp. 103-104
-  Unit Four Planning Guide, p. 4
-  Spanish Audio Library











-  Interactive Reading Sourcebook
-  Interactive Reading Workbook
-  Inclusion Strategies Sourcebook, pp. 59-60
-  Unit Four Planning Guide, p. 21
-  Audio Library








-  Interactive Reading Sourcebook
-  Interactive Reading Workbook
-  Inclusion Strategies Sourcebook, pp. 111-112
-  Unit Four Planning Guide, p. 21
-  Audio Library







-  Interactive Reading Sourcebook
-  Interactive Reading Workbook
-  Inclusion Strategies Sourcebook, pp. 113-114
-  Unit Four Planning Guide, p. 21
-  Audio Library

Reteaching and Enrichment

-  Fine Art Transparency 25
-  Reading Skills Practice Workbook, pp. 75-76
-  Grammar and Language Transparency 44
-  Gr. and Lang. Workbook, pp. 123-124
-  Grammar and Composition Handbook, Lesson 4.9
-  Interactive Tutor: Self-Assessment
-  Vocabulary PuzzleMaker
-  Web site (lit.glencoe.com)

-  Literature Launchers, Side B, Segments 19, 20
-  Fine Art Transparency 24
-  Reading Skills Practice Workbook, pp. 77-78
-  Grammar and Language Transparencies 45, 46, 47, 48
-  Gr. and Lang. Workbook, pp. 71-72, 81-82, 83-84, 85-86, 277-278
-  Grammar and Composition Handbook, Lessons 1.7, 2.4, 11.11
-  Media Connection Activities, p. 18
-  Interactive Tutor: Self-Assessment
-  Vocabulary PuzzleMaker
-  Web site (lit.glencoe.com)

-  Grammar and Language Transparencies 49, 50, 51, 52
-  Gr. and Lang. Workbook, pp. 51-52, 72, 85-86, 101-102
-  Grammar and Composition Handbook, Lessons 1.4, 1.8, 4.1, 4.2, 7.4
-  Media Connection Activities, p. 19
-  Interactive Tutor: Self-Assessment
-  Vocabulary PuzzleMaker
-  Web site (lit.glencoe.com)

-  Grammar and Language Transparencies 53, 54, 55
-  Gr. and Lang. Workbook, pp. 71-72, 93-94, 101-102, 105-106, 143-144
-  Grammar and Composition Handbook, Lessons 1.7, 3.2, 4.1, 4.2, 4.8, 5.2, 5.3, 5.4
-  Interactive Tutor: Self-Assessment
-  Vocabulary PuzzleMaker
-  Web site (lit.glencoe.com)

INDEPENDENT READING

Encourage students to spend at least thirty minutes each day in independent reading. The following Glencoe components and outside resources provide opportunities for reading related to this theme.

The Glencoe Literature Library

You may want to assign one or more of these titles for independent reading. For a complete listing of titles available in the Glencoe Literature Library, see page T60 of this book.



- *Pride and Prejudice* by Jane Austen
- *Jane Eyre* by Charlotte Brontë
- *Cyrano de Bergerac* by Edmond Rostand
- *A Midsummer Night's Dream* by William Shakespeare
- *Ethan Frome* by Edith Wharton

Other Glencoe Resources

- *African American Literature*
- *Asian American Literature*
- *Hispanic American Literature*
- *Native American Literature*

inTIME News stories, feature articles, reviews, profiles, and essays in the magazine connect to an author, work, or theme in the Student Edition. See the **inTIME Teacher's Guide** for specific connections to this theme.

Jamestown Education Resources for Less-Proficient Readers

For reading especially created for less-proficient readers, suggest

- *Five-Star Stories*
- *The Contemporary Readers*

Additional Resources for Independent Reading

The following titles are listed with specific reading selections throughout this theme. You may want to suggest that students look for these in your local or school library.

- *Much Ado About Nothing* by William Shakespeare
- *Twelfth Night* by William Shakespeare
- "Shall I compare thee to a summer's day?" and "Let me not to the marriage of true minds" in *The Complete Works of Shakespeare*

Lessons	Essential Resources	English Language Learners
<p>Romeo and Juliet Act 4 WILLIAM SHAKESPEARE PACING: 2 DAYS</p>	<p>Lesson-Specific Instruction</p> <ul style="list-style-type: none"> * Active Reading Guide, p. 58 Literary Elements Transparency 58 * Selection Quick Checks, p. 58 Selection and Theme Assessment, pp. 107-108 Testmaker: ExamView Pro <p>Systematic Language Instruction</p> <ul style="list-style-type: none"> Performance Assessment, p. 55 TIME inTIME magazine, pp. 40-41 Grammar and Comp. Handbook, Lesson 10.3 Vocabulary Power, Lesson 34 Spelling Power, Lesson 27 	<ul style="list-style-type: none"> English Language Learners Sourcebook, pp. 95, 96, 97 Spanish Summaries, p. 55 * Audio Library English, Yes!
<p>Romeo and Juliet Act 5 WILLIAM SHAKESPEARE PACING: 3 DAYS</p>	<p>Lesson-Specific Instruction</p> <ul style="list-style-type: none"> * Active Reading Guide, p. 59 Literary Elements Transparency 59 * Selection Quick Checks, p. 59 Selection and Theme Assessment, pp. 109-110 Testmaker: ExamView Pro <p>Systematic Language Instruction</p> <ul style="list-style-type: none"> Performance Assessment, p. 56 TIME inTIME magazine, pp. 40-41 Grammar and Comp. Handbook, Lessons 11.1, 11.2, 11.3, 11.4 Spelling Power, Lesson 28 	<ul style="list-style-type: none"> English Language Learners Sourcebook, p. 98 Spanish Summaries, p. 55 * Audio Library English, Yes!
<p>Counting the Beats ROBERT GRAVES PACING: 1 DAY</p>	<p>Lesson-Specific Instruction</p> <ul style="list-style-type: none"> Selection Focus Transparency 56 * Active Reading Guide, p. 60 Literary Elements Transparency 60 * Selection Quick Checks, p. 60 Selection and Theme Assessment, pp. 109-110 Testmaker: ExamView Pro Performance Assessment, p. 56 TIME inTIME magazine, p. 47 <p>Systematic Language Instruction</p> <ul style="list-style-type: none"> Grammar and Comp. Handbook, Lesson 11.5 Vocabulary Power, Unit 9 Review/Test Spelling Power, Unit 7 Review/Proofreading 	<ul style="list-style-type: none"> Unit Four Planning Guide, p. 36 Spanish Summaries, p. 56 Audio Library English, Yes!
<p>Writing WORKSHOP pository Writing: mparison-Contrast Essay PACING: 1 DAY</p>	<ul style="list-style-type: none"> Writing Assessment and Portfolio Management, pp. 1-13, 38-40, 53-60 	<ul style="list-style-type: none"> English Language Learners Sourcebook, p. 9 English, Yes!

Special Needs/ Strategic Intervention

- Interactive Reading Sourcebook
- Interactive Reading Workbook
- Inclusion Strategies Sourcebook, pp. 131-132
- Unit Four Planning Guide, p. 21
- Audio Library

- Interactive Reading Sourcebook
- Interactive Reading Workbook
- Unit Four Planning Guide, p. 21
- Audio Library

- Interactive Reading Sourcebook
- Interactive Reading Workbook
- Inclusion Strategies Sourcebook, pp. 65-66
- Audio Library

- Inclusion Strategies Sourcebook, pp. 99-100

Reteaching and Enrichment

- Grammar and Language Transparencies 56, 57, 58
- Gr. and Lang. Workbook, pp. 57-58, 59-60, 69-70, 89-90, 121-122, 245-246
- Grammar and Composition Handbook, Lessons 1.3, 1.6, 3.1, 11.2
- Interactive Tutor: Self-Assessment
- Vocabulary PuzzleMaker
- Web site (lit.glencoe.com)

- Grammar and Language Transparencies 59, 60, 61
- Gr. and Lang. Workbook, pp. 71-72, 169-170, 175-176, 181-182
- Grammar and Composition Handbook, Lessons 1.2, 1.7, 6.1, 7.1
- Interactive Tutor: Self-Assessment
- Vocabulary PuzzleMaker
- Web site (lit.glencoe.com)

- Interactive Tutor: Self-Assessment
- Vocabulary PuzzleMaker
- Web site (lit.glencoe.com)

- Writing and Proofreading Practice, pp. 1-7, 63-71
- Writing and Proofreading Transparencies 1-8, 23-24, 49-50
- Revising with Style
- Writer's Assistant

Theme RESOURCES

To explore the theme further you may want to use these resources:

- Listening and Speaking Activities (pp. 17-18)
- Viewing and Representing Activities (pp. 23-24)
- Critical Thinking Skills (pp. 25-27)
- Media Connection Activities (pp. 18-19)
- Interdisciplinary Activities (pp. 18-19)
- Selection and Theme Assessment (pp. 153-154)
- Performance Assessment (p. 78)

TIME Humanities Across TIME

See also these additional planning resources:

- Unit Four Planning Guide (pp. 2-40)
- Interactive Reading Sourcebook
- Literature Groups Sourcebook
- Pacing Chart
- Interactive Lesson Planner
- Interactive Teacher Edition
- Glencoe Web Site (lit.glencoe.com)



Use Glencoe's *Presentation Plus!* This multimedia teaching tool lets you present dynamic lessons that will engage your students. Using Microsoft PowerPoint®, you can customize the presentations to create your own personalized lessons.

Understanding
Shakespeare and
Elizabethan Drama

Objectives
Read and analyze an essay
about culture and theater in
Shakespeare's day
acquire strategies for reading
16th-century English
gain insight into *Romeo and
Juliet* by learning about its creation

Learning Strategies
After the introduction about play-
writing in Shakespeare's time and
before students list facts and concepts
relevant to learn about this era and
people. After students scan the
pages on pages 574–577 and
ask questions they think the pages
can answer, write the questions on
index cards and have students read to
answer them.

Key questions the essay does
not answer, have students conduct
research in books on Shakespeare
and Elizabethan England and on the
Internet.

Understanding Shakespeare and Elizabethan Drama

It's a summer afternoon in London, England. People from all classes of Elizabethan society are going to the suburb of Southwark to see a play. Gentlemen and ladies pay steep fares to cross the River Thames by ferry. Others—including market women, laborers, soldiers, and students—walk across London Bridge. Passing taverns, vendors, and seedy places of entertainment, they come to a large round building—the Globe Theatre. A fanfare of trumpets signals that the performance will soon begin. Because a black flag flies over the theater, everyone knows that today's play is a tragedy. The playgoers take their seats, except for those "groundlings" who stand in an open yard around the stage. The actors are about to perform a play based on an old story that remains a great favorite: The Tragedy of Romeo and Juliet.

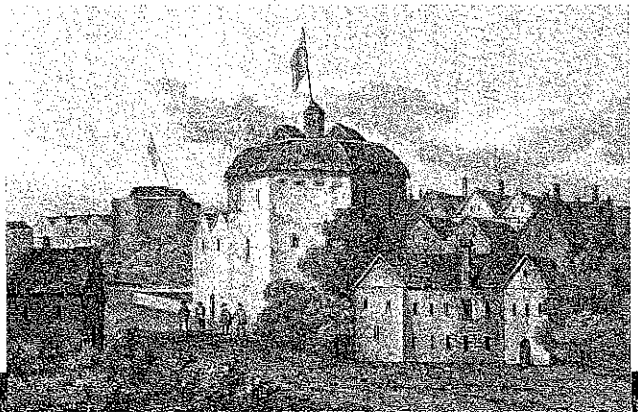
The Age of Shakespeare

Most Elizabethans would have been surprised to learn that their age became best known for its theater. They considered drama a lower form of literature than poetry. In their eyes, no mere playwright could compare with the celebrated poet Edmund Spenser. Who would have expected William Shakespeare's fame to one day surpass that of the queen herself?

Part of the English Renaissance (1485–1660) is called the Elizabethan Age after Queen Elizabeth I, who reigned from 1558 to 1603. Elizabeth was a shrewd and charismatic ruler. She managed to control the religious conflict that tore England apart under previous monarchs, and her skillful diplomacy helped protect the nation from foreign enemies. The economy grew rapidly, fueled by trade and a flourishing textile industry. London, the center of English commerce and government, was on its way to becoming the largest city in Europe.

However, not everyone thrived under Elizabeth's rule. English women enjoyed greater social and economic freedom than women in most other European countries, but they still had limited rights. The vast majority of English people were commoners who, unlike the wealthier, educated classes, often suffered from poor diet and crowded living conditions. Rich and poor alike were vulnerable to outbreaks of bubonic plague. In 1564, the year of Shakespeare's birth, the plague

The original Globe Theatre as it might have looked in 1599.



Teaching Support



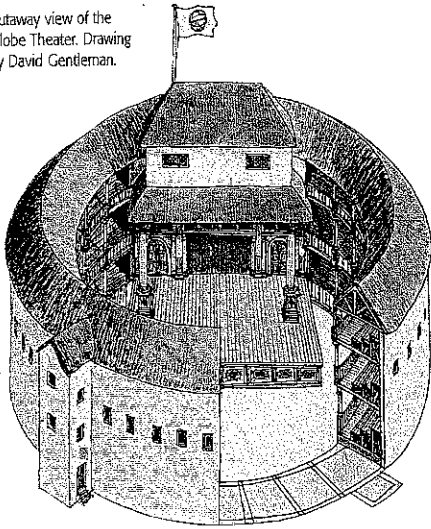
ENGLISH LANGUAGE LEARNERS

Compound Nouns Write these words on the board: *playgoers, bubonic plague, River Thames*. English language learners may find it easier to add such terms to their vocabulary if you explain that a compound noun consists of two or more words that may be written as one word, as separate words, or with hyphens.

Activity Have students identify examples of compound nouns in the Literature Focus, and then enter the words and definitions in their vocabulary notebooks.

Additional Resources
English Language Learners Sourcebook, p. 87

Cutaway view of the Globe Theater. Drawing by David Gentilman.



killed nearly a third of the people in his hometown.

Following Queen Elizabeth's death in 1603, her cousin King James of Scotland assumed the English throne. Like his predecessor, James was a great supporter of the arts and literature. He became the direct patron of Shakespeare's theater company, renaming it the King's Men and thus confirming its status as England's foremost theater company.

The Rise of Prestigious Playhouses

Shakespeare was fortunate to begin his career late in the 1500s, when English theater was undergoing profound changes. Professional actors had been performing in England for hundreds of years, but their positions were insecure. They traveled from town to town, setting up makeshift stages in public halls, marketplaces, and the courtyards of inns. Often they met hostility from local authorities who feared that crowds of playgoers might cause disturbances.

Actor James Burbage built England's first permanent playhouse in 1576. Other open-air

theaters sprang up over the next few decades.

They were all located in the suburbs rather than in London, which had strict laws governing entertainment. Shakespeare's company, the Lord Chamberlain's Men, built their own playhouse, the Globe, in 1599.

This roughly circular building had three levels of covered galleries. A platform stage about forty feet wide projected out into the open yard, where people who paid a pence, or a penny, could stand and watch the play. Admission to the gallery benches cost twopence.

Wealthy people paid sixpence to sit in a "lords' room" directly over the stage. In all, the Globe could accommodate about three thousand spectators. Toward the end of Shakespeare's career, his company acquired a fully enclosed theater in London for the winter season.

Theatrical Conventions

At the Globe and similar theaters, all performances took place in the afternoon because there was no artificial lighting. The stage was mostly bare. Instead of relying on scenery, Shakespeare used language to create illusions of a setting. For example, his long descriptions of the moon are more than just beautiful writing—they reminded Elizabethan audiences that the characters were meeting at night.

Boys had an important function in Elizabethan theater. Because it was considered immoral for women to appear onstage, boy actors played the female roles. They used wigs, costumes, and their voices to create this illusion.

Shakespeare's Life

Few authors have proven as timeless as William Shakespeare. Nearly four centuries after his death, his plays are still performed around the world, and he continues to inspire writers, filmmakers, and other artists. Unfortunately, however, there are no biographical portraits of

Historical Note

In 1662, King Charles II decreed that women could and should play women's parts on the stage. His decree suggested that allowing women on the stage would require "reformation" of profane passages. Political objections to the immorality of plays had shut down playhouses in previous decades.

Technology

The original Globe Theatre opened in 1599 and closed in 1642. In June 1997, a new Globe Theatre was completed. Its design and materials faithfully reconstruct Shakespeare's playhouse, based on archaeological and written evidence. Have groups of students use the Internet to locate information on the old and the new Globe Theatres. Then have students use word processing to complete the following chart:

	Old Globe Theatre	New Globe Theatre
Location		
Dimensions		
Construction Materials		
Performance Schedule		



e from a
emporary Ben
n, a friend and playwright
of Shakespeare's, assessed the
s place accurately. In a poem
izing Shakespeare, Jonson
; "He was not of an age, but
l time." Shakespeare's bril-
poetry and storytelling sense
ured him to his time, appeal-
cross class and religious
daries with universal themes
nderstanding of the human

Cultural Note

resurrection of Shakespeare's
nal scripts would have been
ossible without the First Folio,
his works were heavily
d and altered for performance
g the Reformation. In fact,
parts of the original wording
akespeare's plays will never
own. Scripts were not looked
lasting works of art meant to
eserved in print, but as
geable working papers.
ous actors and others may well
changed some portions.

Shakespeare from his own time. Most informa-
tion about his life comes from public records
and comments by his contemporaries.

Shakespeare was born in 1564 in Stratford-
upon-Avon, a market town about one hundred
miles from London. His father was a glove
maker, tradesman, and bailiff (the equivalent
of a mayor). His mother came from a prosper-
ous farming family. Because of his family's
status, Shakespeare almost certainly attended
the town's excellent grammar school, where
he would have learned Latin and read classical
literature. At eighteen, he married Anne
Hathaway. The couple had a daughter,
Susanna, in 1583, and twins, Judith and
Hamnet, in 1585. Hamnet, Shakespeare's
only son, died at age eleven.

Sometime between 1585 and the early
1590s, Shakespeare moved to London to pur-
sue a career in theater. He worked as an actor
and playwright, quickly gaining attention for
his comedies and historical plays. By 1594 he
had joined the Lord Chamberlain's Men,
which remained his theatrical home for the
rest of his career. Shakespeare made substan-
tial earnings not from the sale of his plays,
but from his share in the company's profits
and his investments in its theater buildings.
He bought a large estate for his family in
Stratford, although he himself spent much of
the year in London.

Shakespeare began spending more time in
Stratford around 1610 and eventually retired
there. He died in 1616. Seven years later, a
group of friends published a collected edition
of his works known as the First Folio. The
volume played a crucial role in preserving his
plays for future generations.

Reading Shakespeare

Shakespeare wrote thirty-seven plays, in-
cluding such tragic masterpieces as *Hamlet*,
Othello, *Macbeth*, and *King Lear*, in addition

to *Romeo and Juliet*. The
richness and complexity of
Shakespeare's writing
make his plays rewarding
to read as well as to see
and hear. However, the
English language has
changed since Elizabethan
times, and some modern
readers are intimidated by
Shakespeare's language
and style. The following
suggestions may help you
better understand and
enjoy *Romeo and Juliet*.

- Some of the words in the play are no longer used today, and some others have changed in meaning. The side notes in this book will help you translate such words.
- Most of the play is written in blank verse. This verse form consists of unrhymed lines of iambic pentameter, a rhythm pattern with five units, or feet, each of which has an unstressed syllable followed by a stressed syllable (see *Literary Terms Handbook*, page R2). To create such a pattern, Shakespeare commonly placed words in an unusual order within a sentence. He also frequently divided a line of poetry between two speakers. In such cases, the second character's first line is indented to begin where the preceding character's line ends.
- Shakespeare's writing is full of figurative language and wordplay. You might find a single metaphor or simile extended throughout an entire speech. Other speeches contain a number of metaphors and similes packed together. *Romeo and Juliet* also contains many puns, or plays on

Teaching Support



MULTIPLE MODES OF EXPRESSION

Musical Music and dance were often incorporated into Elizabethan plays. Shakespeare wrote a number of songs, which actors possessed the musical skills to perform. Students can use their musical skills to explore this aspect of Shakespearean drama.

Activity Have students find and, if possible, play for the class, musical arrangements for lute, mandolin, or other 16th-century instruments (or folk songs) that were composed in Shakespeare's time. Discuss when and how such music might have been performed in a tragedy. **L2**

the different meanings of a word or on the similar meaning or sound of different words.

Romeo and Juliet

Despite its sad ending, *Romeo and Juliet* is an entertaining play, full of bawdy humor, sword-play, vivid characters, and passionate love scenes. Unlike Shakespeare's other tragic heroes, the main characters do not possess great power or ability. Their situation is also ordinary: young lovers coming into conflict with parental authority. What distinguishes them is the passion they feel for each other and the way they express it. The play features some of Shakespeare's most memorable poetry.

Shakespeare probably wrote *Romeo and Juliet* in 1595. Following an Elizabethan practice, he borrowed the story from other writers. His main source was the *Tragical History of Romeus and Juliet* (1562), a narrative poem by Arthur Brooke that was based on an ancient tale. Shakespeare departed from Brooke's version in several ways. He fleshed out some of the characters, including the Nurse, Benvolio, and Mercutio. Juliet's age dropped from sixteen to thirteen. Instead of taking place over several months, the action occurs within a single week, giving the play a breathless pace.

Scene from Franco Zeffirelli's 1968 film version of *Romeo and Juliet*.



Like Brooke's poem, Shakespeare's play opens with a sonnet, a fourteen-line poem of rhymed iambic pentameter. When Romeo and Juliet first encounter each other, their dialogue completes another sonnet. During the early 1590s, sonnets were a fad in England; poets created long series of sonnets on the subject of love. Shakespeare used the stereotypes and conventional attitudes of love poetry to develop the romantic mood of *Romeo and Juliet*. He also poked fun at these stereotypes and attitudes, especially in Mercutio's witty dialogue. The play offers a sophisticated view of passionate love—both sympathetic and critical.

Romeo and Juliet was popular with Elizabethan audiences, and its popularity continues through today. Several film versions have been made, and the play has inspired ballets, symphonies, an opera, and the musical *West Side Story*.

Famous Lines

As you read *Romeo and Juliet*, you may recognize some often quoted phrases and lines:

- But soft! What light through yonder window breaks? / It is the East, and Juliet is the sun! (act 2, scene 2, 2–3)
- O Romeo, Romeo! Wherefore art thou Romeo? (act 2, scene 2, 33)
- What's in a name? That which we call a rose / By any other word would smell as sweet. (act 2, scene 2, 43–44)
- Good night, good night! Parting is such sweet sorrow (act 2, scene 2, 184)

ACTIVITY

Look for examples of similes and metaphors as you read *Romeo and Juliet*. Think about how figurative language might have helped Shakespeare's audiences to imagine the action taking place on a bare stage.



Language Note

During Shakespeare's day, rhetorical richness, wordplay, and variety in expression were highly valued. Certain patterns of words known as "figures" were shaped and repeated to make language more powerful or beautiful: fictionalizing an argument, synonym, substitution, paraphrase, metaphor, metonymy, hyperbole, synecdoche, and so on. In grammar school, Shakespeare most certainly memorized many of these figures. One scholar has assessed that Shakespeare used some 200 different figures in his plays.

Activity

Remind students that similes and metaphors are comparisons of two things. Similes use the word *like* or *as* to compare; metaphors do not. Suggest that students make a two-column chart with the headings *Similes* and *Metaphors*, writing the definition of each term under its heading to remind them what they are looking for. Also, encourage them to check their similes and metaphors by noting what two things are being compared in each one. This information will also be useful when they consider the question of the role of figurative language in Shakespeare's plays.



ADVANCED LEARNERS

Helping Others Read Shakespeare

Give able students an opportunity to analyze passages and devise reading strategies that they can share with the class.

Activity Have students select a passage of at least two pages from *Romeo and Juliet*. Ask them to locate and mark complete sentences in the verse. Have them help groups locate the subject and verb in each sentence. Then have groups paraphrase one section each.

L3 COLLAB. LEARN.

Active

Read and understand a newspaper article

Literature LINK

Romeo and Juliet This article describes the “real” setting for the love presented in *Romeo and Juliet*. The play itself (pp. 690-699) brings the story to life with inspiring words, compelling images, and bold actions.

Analyzing Media

Many people want to believe that romantic, passionate love between two people is possible. The romantic and historic appeal of the city will intrigue many young people.

Informational Text

For more examples of informational text, direct students to the articles in *inTIME* magazine.

Additional Resources

Media Connection Activities, p. 18

Newspaper Article

The story of Romeo and Juliet continues to inspire young lovers to travel hundreds and thousands of miles to Verona, Italy, the setting of Shakespeare's play.

Tale of Doomed Lovers Pulls Romantic to Verona

Orange County [Calif.] Register, March 10, 1996

Verona, Italy—They entwined in each other's arms, pressed against the cold stone wall, kissing softly. Or walk, hand-in-hand, gazing at the high stone balcony above the cool, leafy courtyard.

Two by two they come to the yellow brick house on Verona's Via Cappello, savoring a pilgrimage of love that's drawn them from Rome or London, Tokyo or Los Angeles.

Here Juliet stood on the balcony, calling out to her

forbidden love lingering in the shadows.

“O Romeo, Romeo! Wherefore art thou Romeo?”

Or so Shakespeare wrote in *Romeo and Juliet*.

“It is not a true story, not completely; everybody in Verona knows this,” says Alessandra Marianelli, hotel receptionist who is in her 20s. “But what does it matter? It is a beautiful, sad story. And it has meant good luck and good money for Verona.”

The intertwining of medieval history, Renaissance writing, and modern marketing have made Verona among Italy's most popular cities for foreign visitors.

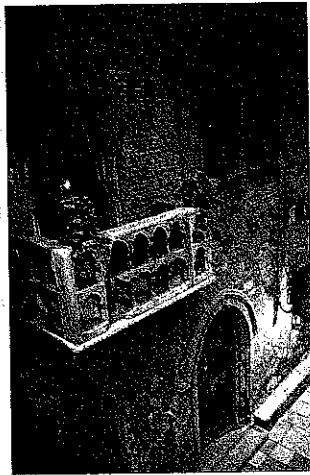
A lovely city on the Adige River about 200 miles west of Venice, Verona boasts some of Europe's best-preserved Roman ruins and Romanesque architecture.

But it is a pair of star-crossed teens who may or may not have lived here 700 years ago that remains the city's top drawing card.

In Verona, tourism officials have laid out a walking tour of sites believed to be connected with the star-crossed lovers. The most popular is the 13th-century house that the city says tradition claims is the home of Juliet.

The quiet inner courtyard is often full of lovers. Visitors climb narrow stairs to the balcony for a kiss. Others look over their shoulders for police before pulling out thick marking pens to scribble “Pietro + Anna” or “Kiki loves Farrell forever” on any surface.

“They say it is a legend, but I choose to believe it is true,” said Sonia Cipriani, 26, a tourist from Rome. “They lived. And they died for love.”



Analyzing Media

1. Why might people want to believe that the story of Romeo and Juliet is true?
2. Would you like to visit Verona? Why or why not?

Teaching Support

Reading Minilesson

Author's Purpose Remind students that authors often write for one or more of the following reasons: to inform, to persuade, to entertain, or to express an opinion. Audience and occasion will affect an author's purpose.

Activity Have groups of students work together to identify the author's purpose for writing the article on this page. Tell them to provide reasons for their answer.

L2 COLLAB. LEARN.

Additional Resources

Reading Skills Practice Workbook

— Before You Read —

The Tragedy of Romeo and Juliet

Reading Focus

Think of a few times when an adult made demands that you considered difficult. What happened? How did you respond?

Chart It! Describe the situations and your responses in a chart similar to the one shown here.

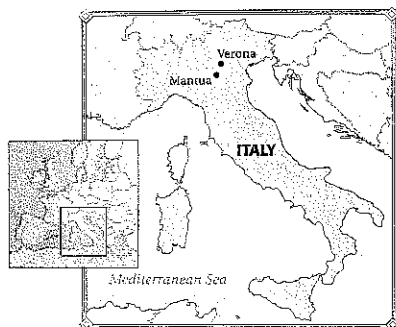
Demand made by adult	Why difficult	What happened

Setting a Purpose Read to discover the tragic results of a demand that a youth finds impossible to obey.

Building Background

The Time and Place

The events in this play take place during the summer in Verona and Mantua, two cities in northern Italy, in the 1300s.



households. Arranged marriages customarily required the bride's consent, however. Girls could legally get married at age twelve, but they were usually fifteen or sixteen when they married. Juliet, at age thirteen, would have been considered a young bride.

The Influence of Astrology Romeo Montague (mon' ta gū) and Juliet Capulet (kap' yə lət) are described as "a pair of star-cross'd lovers" in the play's *prologue*, or introduction. This description suggests that their tragic downfall was influenced by the position of the stars and planets at their birth. Belief in astrology was widespread in Elizabethan England. In fact, physicians often studied their patients' horoscopes before deciding on a diagnosis and treatment.

Family Feuds Romeo and Juliet come from two distinguished families who are embroiled in a bitter feud. In northern Italy during the Renaissance (1300s to 1600s), such feuds between families were common. Italian families were extended to include brothers, sisters, aunts, uncles, nieces, nephews, cousins, and even servants. All these members of a family might become involved in a *vendetta*, a feud between two families often initially caused by a killing and then perpetuated by acts of revenge.

Did You Know?

Parents and Marriage Many of Shakespeare's plays revolve around the complications of courtship and marriage. In *Romeo and Juliet*, parents are the biggest obstacle to the couple's marriage. During the Renaissance, young people needed permission from their parents or guardians to get married. Parents commonly arranged marriages for their children, especially in upper-class

ROMEO AND JULIET 579

Before Reading

Objectives

- To read and analyze a play about ill-fated lovers
- To identify foils
- To recognize puns
- To identify soliloquies and asides
- To recognize comic relief
- To identify the elements of a tragedy
- To analyze Shakespeare's methods of characterization
- To write a review of the play

Skills

Reading/Thinking: Using Graphic Aids; Paraphrasing; Setting a Purpose for Reading; Summarizing; Generalizing; Readers Theater; Elaborating; Monitoring Comprehension; Previewing; Steps in a Process; Sequence of Events; Verifying Predictions; Context Clues; Literary Criticism

Writing: Balancing Related Ideas Within Sentences; Concrete Language in Description; Scene with Dialogue; Using Similes in Character Description; Journal Entry; Using Exaggeration for Effect; Using Evidence to Persuade; Using Aphorisms to Make a Point; Personal Response to Literature; Diary Entry; Descriptive Paragraph; Writing Insults

Vocabulary: Prefixes and Suffixes

Grammar/Language: Apostrophes; Order of Subject and Predicate; Complements; Adjectives Following Nouns and Pronouns; Intensive Pronouns; Interjections; Main Clauses; Appositive Phrases; Compound-Complex Sentences; Coordinating Conjunctions; Prepositions; Exclamation Point; Uses of *Be* Verbs; Subject-Verb Agreement; Indefinite Pronouns; Subordinating Conjunctions

RESOURCE MANAGER

Teaching Tools and Resources

- Unit Four Planning Guide, pp. 16-33
- Literature Groups Sourcebook

Essential Lesson Support

Lesson-Specific Instruction

- Selection Focus Transparency 55
- Active Reading Guide,* p. 55
- Literary Elements Transparency 55

TIME *inTIME* magazine, pp. 40-41

Assessment

- Selection Quick Checks,* p. 55
- Sel. and Theme Assessment, pp. 101-102
- Testmaker: ExamView Pro
- Performance Assessment, p. 52

Systematic Language Instruction

- Grammar and Composition Handbook, Lesson 9.2

English Language Learners

- ELL Sourcebook, pp. 88, 89
- Spanish Summaries, p. 55

Audio Library*

English, Yes!

Spec. Needs/Strat. Intervent.

Interactive Reading Sourcebook

Interactive Reading Workbook

Inclusion Strategies Sourcebook, pp. 59-60

Audio Library*

*Also available in Spanish

g/Speaking: Comic vs. satiric Speeches; Oral Interpretation; Expressing State of Mind Through Tone; Performing; Dramatic Devices; Oral Reading; Radio Broadcast
 Skills: Problem Solving; Proposal Writing; Decision Making; Grouping
 Application: Literature Groups




The Tragedy of Romeo and Juliet

William Shakespeare ~


Motivating

→ STUDENTS

Literature Launchers:
 "The Bard of Avon"

Videodisc
 3, Segment 19 

Story for the Ages™

Videodisc
 3, Segment 20 

Also available in VHS.

Selection Focus

Transparency 55: Have students read and discuss the quotation and questions provided.

Reading Focus: Have students share their most successful responses to difficult demands.



Juliet on the Balcony. Illumination from text *The Tragedy of Romeo and Juliet*, 1920. Sangorski and Sutcliffe, binders, calligraphers, and illuminators. Private collection.

Teaching Support

CONNECTING TO OTHER SELECTIONS

COMPARING selections

This selection is paired with "Counting the Beats" on page 695. A lesson for teaching a comparison of the two selections appears on page 697.

The chart at the right shows three other ways to connect *Romeo and Juliet* to selections in this book.

For specific teaching strategies, see the *Unit Four Planning Guide*, pages 27–28.

Connection	Title
Life Skills: Decision Making →	"The Scarlet Ibis," p. 257
Thematic: All in the Family →	"Blues Ain't No Mockin Bird," p. 98
Literary: Scene Structure →	<i>The Miracle Worker</i> , p. 708

Reading the Selection

CHARACTERS

The Montagues

LORD MONTAGUE: wealthy nobleman of Verona and enemy to Lord Capulet

LADY MONTAGUE: his wife

ROMEO: their son

BENVOLIO: Lord Montague's nephew, Romeo's cousin and friend

BALTHASAR: Romeo's servant

ABRAM: a servant

The Capulets

LORD CAPULET: wealthy nobleman of Verona and enemy to Lord Montague

LADY CAPULET: his wife

JULIET: their daughter, who is thirteen years old

TYBALT: Lady Capulet's nephew, Juliet's cousin

OLD MAN: elderly relative of the family

NURSE: servant who has cared for Juliet since infancy

PETER: the Nurse's servant

SAMPSON: servant

GREGORY: servant

Others

CHORUS: actor who speaks directly to the audience to introduce the play

PRINCE ESCALUS: ruler of Verona

COUNT PARIS: relative of the Prince and suitor to Juliet

MERCUTIO: relative of the Prince and Romeo's friend

FRIAR LAWRENCE: Catholic priest of the order of Franciscans and a pharmacist

APOTHECARY: pharmacist in Mantua

FRIAR JOHN: Franciscan priest

PAGE: servant to Paris

OFFICERS AND CITIZENS OF VERONA, RELATIVES OF BOTH FAMILIES,

MASKERS, OFFICERS, GUARDS, WATCHMEN, SERVANTS, AND ATTENDANTS

SETTING

SCENE: Italy—the cities of Verona and Mantua. The fourteenth century.

SUMMARY, Act 1

In act 1, servants of the Capulet and Montague houses fight in the streets of Verona. The Prince orders an end to the fighting, on pain of death. Capulet stages a ball, bringing together Juliet and Paris, her suitor. Lovesick Romeo learns that Rosaline, whom he loves, will be there and is convinced by his friends to go in disguise. At the ball, Tybalt recognizes Romeo, but Capulet forbids him to start a fight. Romeo and Juliet meet and fall in love, only to learn they are from feuding families. Romeo steals to Juliet's balcony after the ball, and the couple declare their love.

 **Spanish Summaries**, p. 55

Active Reading Strategies

VISUALIZE Have students discuss what fourteenth-century Verona and Mantua might look like. Tell them to picture the buildings, roads, and methods of transportation. Then have them discuss what the citizens of these cities might look like.

Additional Resources

 **Active Reading Guide**, p. 55

 **Audio Library**

 **Spanish Audio Library**

MEETING
INDIVIDUAL
NEEDS


ENGLISH LANGUAGE LEARNERS

Words No Longer in Use Be sure English language learners know that many of Shakespeare's words and expressions were unique to his time or have changed in meaning over time. For example, *fatal*, which now means "death-dealing," then meant "ill-fated."

Activity Group students with more proficient English speakers to identify

other words that are no longer in use or whose meanings have changed. Have students write pairs of sentences to illustrate the former and present meanings of words.

Additional Resources

 **English Language Learners Sourcebook**, p. 88

Author's Craft

Sonnet Have students analyze the scheme of the Chorus's action and identify the form. *cdcd, efef, gg; Shakespearean.* Alert the class to Shakespeare's use of sonnets and couplets throughout the play to highlight and emphasize crucial scenes.



Form and Verse in Shakespeare's Plays

In Shakespeare's 37 plays, there are about 104,000 lines. About 28% of the total are prose, 7% rhyming couplets, and 65% blank verse (unrhymed poetry with 10 syllables per line, five stressed). *Romeo and Juliet* contains about 17% rhymed couplets.

Active Reading Strategies

Contextualization Have students suggest ways why Shakespeare begins the play with a bawdy, action-packed scene involving servants in sword-fights to capture the audience's attention; to introduce the violent situation early; to contrast coarse, violent behavior with the refined, loving behavior of the main characters.

Teaching Support

Act 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-cross'd° lovers take their life;
 Whose misadventur'd° piteous overthrows°
 Doth with their death bury their parents' strife.
 The fearful passage of their death-mark'd love,
 And the continuance of their parents' rage,
 Which, but° their children's end, nought could remove,
 Is now the two hours' traffic of our stage;
 The which if you with patient ears attend,
 What here shall miss, our toil shall strive to mend.
 [The CHORUS exits.]

caused by you with love
overthrows

a
b
a
b
c
d
c
d
e
f
e
f
g
g

two significant families will have the other's blood on their hands
Sonnet

- like a war

SCENE 1. Early morning. A public square in Verona.

[SAMPSON and GREGORY, servants of the Capulets, enter. Because of the feud between the powerful Capulet and Montague families, they are armed with swords and bucklers, or small shields.]

SAMPSON. Gregory, on my word, we'll not carry coals.
GREGORY. No, for then we should be colliers.
SAMPSON. I mean, and we be in choler, we'll draw.
GREGORY. Ay, while you live, draw your neck out of collar.
SAMPSON. I strike quickly,° being mov'd.
GREGORY. But thou art not quickly° mov'd to strike.
SAMPSON. A dog of the house of Montague moves me.
GREGORY. To move is to stir, and to be valiant is to stand. Therefore, if thou art mov'd, thou run'st away.
SAMPSON. A dog of that house shall move me to stand. I will take the wall° of any man or maid of Montague's.
GREGORY. That shows thee a weak slave, for the weakest goes to the wall.
SAMPSON. 'Tis true, and therefore women, being the weaker vessels, are ever thrust to the wall;° therefore I will push Montague's men from the wall, (and thrust his maids to the wall.)

D

Stage Direction

- 1 carry coals: put up with insults (an Elizabethan expression).
- 2 colliers (kol' yarz): coal vendors.
- 3 and . . . draw: if we are angry, or in choler (kol' ar), we will draw our swords.
- 4 collar: the hangman's noose. (Gregory extends the pun with *collier* and *choler*.)
- 5 quickly: vigorously. mov'd: roused.
- 6 quickly: speedily.

- 11 take the wall: walk on the side of the path closest to the walls of houses. (Since this was the cleaner side, Sampson is asserting his superiority over any of the Montague servants.)
- 12-13 weakest . . . wall: the weakest are pushed to the rear.
- 15 thrust to the wall: assaulted.

Reading Minilesson

Using Graphic Aids Ask students how they approach reading a magazine article. Point out that many find it useful to glance at headings and study illustrations before setting expectations and a purpose for reading. Artworks such as those on pages 580 and 583, used at the beginning of *Romeo and Juliet*, may set the mood, provide clues to character and theme, and create a readiness for the style of writing.

Activity Discuss the pictures on pages 580 and 583. Ask students to describe their styles, themes, moods, and characterizations. Then have them write a paragraph listing their expectations of the play, based on these paintings. **L2**

Additional Resources

Reading Skills Practice Workbook



Detail from *Camera degli Spasi (The Wedding Chamber)*, 1474. Andrea Mantegna. Fresco. Palazzo Ducale, Mantua, Italy.

Viewing the painting: What details in this fresco help you visualize what life was like in northern Italy in the 14th and 15th centuries?

VIEWING THE PAINTING

Andrea Mantegna (1431–1506) was one of the foremost painters of northern Italy in the 15th century. In his famous work *The Wedding Chamber*, he painted the walls and ceiling of a room to make it appear as an open-air pavilion with men and women looking down from above.

Viewing Response *The rich clothing shows what nobles wore. The artworks on the walls and ceiling show what society considered elevating and aesthetically pleasing. The intimate groupings of men talking together show that they valued exchange of ideas.*

D Literary Elements

DIALOGUE Have students read the dialogue between Sampson and Gregory and describe its subject, mood, and language. (*It shows the depth of hatred between the families and the loyalty of their servants, who are willing to carry on their masters' feud. The language is coarse and violent and peppered with puns about fighting and sex, creating a mood of passion unbridled by reason.*) Point out that this beginning dialogue forces the audience to confront conflict and think about physical love, although on a low level.

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

20 SAMPSON. 'Tis all one.° I will show myself a tyrant. When I have fought with the men, I will be civil with the maids; I will cut off their heads.

GREGORY. The heads of the maids?

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

25 GREGORY. They must take it in sense° that feel it.

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

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

[ABRAM and BALTHASAR, servants of the Montagues, enter.]

SAMPSON. My naked weapon is out. Quarrel! I will back thee.

GREGORY. How? Turn thy back and run?

SAMPSON. Fear me not.

GREGORY. No, marry.° I fear thee!

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

19 one: the same.

25 Gregory plays on two meanings of sense, "feeling" and "meaning."

29 poor-John: salted fish (considered a poor man's dish); tool: sword.

34 marry: by the Virgin Mary (a mild oath similar to *indeed*).

35 Let us . . . begin: Sampson wants to let them begin the fight so that he and Gregory can claim to have fought in self-defense.

ROMEO AND JULIET, ACT 1, SCENE 1 583

Grammar and Language *Mini*lesson

Apostrophes Explain that apostrophes turn nouns into possessives or mark omitted letters in contractions. Write on the board: *the servants' quarters, a nobleman's daughter, won't forgive*. Have students explain the function of each apostrophe.

Activity Have students list words with apostrophes on pages 582–583 and label each a contraction or a possessive.

1. *star-cross'd*—contraction
2. *misadventur'd*—contraction
3. *parents'*—plural possessive
4. *children's*—plural possessive
5. *hours'*—plural possessive
6. *we'll*—contraction
7. *mo'v'd*—contraction
8. *run'st*—contraction
9. *Montague's*—singular possessive
10. *'tis*—contraction **L1**

Additional Resources

- Grammar and Language Transparency 45
- Grammar and Language Workbook, p. 277
- Grammar and Composition Handbook, Lesson 11.11
- Writer's Choice, Lesson 21.11

Active Reading Strategies

ON Have students consider the rancor between the servants of Montague and Capulet. (The hatred must be long-ging and run deep if it has passed association to nonrelatives.)

Author's Craft

Explain that Shakespeare uses bawdy contexts to create humor. This line contains a pun: *hind* means "servant" or "female deer," and *heartless* "without feelings" and "with-
ts" (male deer).

Romeo and Juliet

Investigate

E 40

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

SAMPSON. Nay, as they dare. I will bite my thumb^o at them, which 'is disgrace to them if they bear it.

ABRAM. Do you bite your thumb at us, sir?

SAMPSON. I do bite my thumb, sir.

ABRAM. Do you bite your thumb at us, sir?

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

GREGORY. [Aside to SAMPSON.] No.

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

GREGORY. Do you quarrel, sir?

ABRAM. Quarrel, sir? No, sir.

SAMPSON. But if you do, sir, I am for you.^o I serve as good a man as you.

50 ABRAM. No better?

SAMPSON. Well, sir.

[Enter BENVOLIO, LORD MONTAGUE's nephew.]

GREGORY. Say "better." Here comes one of my master's kinsmen.

55 SAMPSON. Yes, better, sir.

ABRAM. You lie.

SAMPSON. Draw, if you be men. Gregory, remember thy washing^o blow.

[They fight.]

BENVOLIO. Part, fools!

60 Put up your swords. You know not what you do. [Beats down their swords.]

[TYBALT, LADY CAPULET's nephew, enters with his sword drawn. He speaks first to BENVOLIO.]

TYBALT. What, art thou drawn among these heartless hinds?^o Turn thee, Benvolio; look upon thy death.

BENVOLIO. I do but keep the peace. Put up thy sword, Or manage it to part these men with me.

65 TYBALT. What, drawn, and talk of peace? I hate the word As I hate hell, all Montagues, and thee. Have at thee, coward!

37 list: please.
38 bite my thumb: an insulting gesture.

but

49 I am for you: I accept your challenge.

challenge accepted

draw

58 washing: slashing.

61 heartless hinds: cowardly servants. Tybalt, assuming that Benvolio is involved in the servants' quarrel, challenges him to fight someone of his own rank.

Teaching Support

MEETING INDIVIDUAL NEEDS SPECIAL NEEDS

Less-Proficient Readers Students struggling to make sense of the language will have trouble imagining the actions that accompany it. When dialogue is discussed, a parallel discussion of the accompanying character movements will help less-proficient readers make sense of each scene.

Activity Have students describe the

actions of characters interacting in scene 1. Invite volunteers to pantomime a summary of the scene, while classmates direct them in appropriate movements. Other volunteers can write and read a summary version of the action. **L1**

Additional Resources
Inclusion Strategies

[BENVOLIO and TYBALT fight as men of both families enter and join the brawl. Then an OFFICER of the town and several CITIZENS enter. They carry clubs, battle-axes (bills), and spears (partisans).]

CITIZENS. Clubs, bills and partisans! Strike! Beat them down!
Down with the Capulets! Down with the Montagues!

[LORD CAPULET, in his dressing gown, and LADY CAPULET enter.]

70 CAPULET. What noise is this? Give me my long sword, ho!

LADY CAPULET. A crutch, a crutch! Why call you for a sword?

CAPULET. My sword, I say! Old Montague is come
And flourishes his blade in spite^o of me.

[LORD MONTAGUE and LADY MONTAGUE enter. LADY MONTAGUE tries to hold back her husband.]

MONTAGUE. Thou villain Capulet!—Hold me not; let me go.

75 LADY MONTAGUE. Thou shalt not stir one foot to seek a foe.

[PRINCE ESCALUS enters with his TRAIN.]

PRINCE. Rebellious subjects, enemies to peace,
Profaners of this neighbor-stained steel^o—
Will they not hear? What, ho! You men, you beasts,
That quench the fire of your pernicious^o rage
80 With purple fountains issuing from your veins!
On pain of torture, from those bloody hands
Throw your mistemper'd^o weapons to the ground
And hear the sentence of your moved^o prince.

85 Three civil brawls, bred of an airy word
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets
And made Verona's ancient citizens
Cast by their grave beseeching ornaments^o
To wield old partisans, in hands as old,
90 Cank' red with peace,^o to part your cank' red hate.^o

If ever you disturb our streets again,
95 Your lives shall pay the forfeit of the peace.^o
For this time all the rest depart away.

You, Capulet, shall go along with me;
And, Montague, come you this afternoon,
To know our farther pleasure in this case,
To old Freetown, our common judgment place.
Once more, on pain of death, all men depart.

[Everyone leaves except MONTAGUE, LADY MONTAGUE, and their nephew BENVOLIO.]

*Women's roles
men lack control
what effect do
their actions
have?*

73 spite: defiance.

77 Profaners . . . steel: Those who disrespect the law by staining their weapons with neighbors' blood.

79 pernicious (pə rish' əs): deadly.

82 mistemper'd: "poorly made" or "put to bad use."

83 moved: angry.

play on words

88 Cast by . . . ornaments: put aside the dignified clothing appropriate for their age.

90 Cank' red with peace: rusty from disuse. cank' red hate: dangerous feud.

92 Your lives . . . peace: You will pay with your lives for disturbing the peace.

G Active Reading Strategies

VISUALIZE Have students describe what they see going on onstage here. How has the fighting escalated? Encourage them to note how the noblemen and their wives react. (The men lack control; the women's attempts to stop them are ineffective.)

H Critical Thinking

DRAWING CONCLUSIONS What does it mean that the noblemen enter the fight? Do they act responsibly? (They are the authority figures, or leaders. A word from them could stop the brawl; instead, they participate. By sanctioning it, they allow it to get out of hand. They are responsible for what follows.)

I Active Reading Strategies

EVALUATE Invite students to give their opinions about the Prince's order. Is this severe a punishment justified? Students will probably observe that the feud has escalated until it involves much of the city and destroys the civic peace.

Listening and Speaking Minilesson

Comic Versus Dramatic Speeches The opening scene moves quickly from comedy to violent anger and solemn drama. Through oral interpretation, students can experience these changes firsthand and appreciate the playwright's skill.

Activity Group students and assign to each group a comic or dramatic dialogue from the scene. Have students discuss the character and motivation of each speaker and decide appropriate tone, gestures, and body language to show humor or drama. After rehearsing, students can present their dialogues to each other.

L3 COLLAB. LEARN.

Literary Elements

RY Have students point out images to light and dark in Benvolio's speech. Inform them that light/dark imagery will be a theme throughout the play. What is Benvolio saying about Romeo in this description? (*Romeo seems sad and depressed; he spends his days and sighing in a darkened*

Cultural Note

In 17th-century England, four humors or fluids were thought to control personality and health: cholera, phlegm, blood, and melancholy. They not only determined mood but could lead to illness and death if they were out of balance. Melancholy, which affects Romeo, was recognized as a disease. The most elaborate study was *The Anatomy of Melancholy* published by Robert Burton in 1621. To the audience, Benvolio's concern about his depressed state is justified.

How does Romeo feel right now?

Romeo and Juliet

MONTAGUE. Who set this ancient quarrel new abroad?^o
100 Speak, nephew, were you by when it began?

BENVOLIO. Here were the servants of your adversary
And yours, close fighting ere I did approach.
I drew to part them. In the instant came
The fiery Tybalt, with his sword prepar'd;
105 Which, as he breath'd^o defiance to my ears,
He swung about his head and cut the winds,
Who, nothing hurt withal,^o hiss'd him in scorn.
While we were interchanging thrusts and blows,
Came more and more, and fought on part and part,^o
110 Till the Prince came, who parted either part.

LADY MONTAGUE. ^{that} O, where is Romeo? Saw you him today?
Right glad I am he was not at this fray.

BENVOLIO. Madam, an hour before the worship'd sun
Peer'd forth^o the golden window of the east,
115 A troubl'd mind drive^o me to walk abroad;
Where, underneath the grove of sycamore
That westward rooteth from^o this city side,
So early walking did I see your son.
Towards him I made, but he was ware^o of me
120 And stole into the covert of the wood.^o
I, measuring his affections,^o by my own,
Which then most sought where most might not be found,^o
Being one too many by my weary self,
Pursued my humor not pursuing his,^o
125 And gladly shunn'd who gladly fled from me.

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

BENVOLIO. My noble uncle, do you know the cause?
MONTAGUE. I neither know it nor can learn of him.

99 Who . . . abroad: Who reopened this old feud?

105 breath'd: uttered.

107 nothing hurt withal: not hurt by this.

109 Came more . . . part: More and more men arrived and fought on one side or the other.

114 forth: out from.

115 drive: drove.

117 westward rooteth from: grows to the west of.

119 ware: aware.

120 covert of the wood: concealment of the forest.

121 affections: feelings.

122 most sought . . . found: wanted to find a solitary place.

124 Pursued my . . . his: followed my own mood (humor) by not following him.

131 Aurora (a rôr' a): the goddess of the dawn in classical mythology.

132 heavy: sad.

136–137 Black and . . . remove: Montague fears that this mood will lead to trouble if allowed to continue.

Teaching Support

LIFE SKILLS CONNECTION

Problem Solving Explain that Romeo's parents and cousin are anxious about Romeo's well-being and want to know the cause of his sadness and withdrawal. Benvolio sets out to solve the problem by first trying to find out what is troubling Romeo. Discuss steps in solving a problem: identify the problem, gather information, make a plan to solve it, carry out the plan, assess the results.

Activity Pair students and have them devise a plan for discovering Romeo's problem and solving it. Ask them to write down the problem or problems to be solved and list the specific steps they would take to solve them. **L2**

COLLAB. LEARN.

140 **BENVOLIO.** Have you importun'd° him by any means?
MONTAGUE. Both by myself and many other friends;
 But he, his own affections' counselor,
 Is to himself—I will not say how true°—
 But to himself so secret and so close,°
 145 So far from sounding and discovery,°
As is the bud bit with an envious worm
Ere he can spread his sweet leaves to the air
Or dedicate his beauty to the sun.°
 Could we but learn from whence his sorrows grow,
 150 We would as willingly give cure as know.

[ROMEO enters. He appears distracted and does not notice the others on stage.]

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

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

[MONTAGUE and LADY MONTAGUE leave.]

155 **BENVOLIO.** Good morrow,° cousin.

ROMEO. Is the day so young?

BENVOLIO. But new° struck nine.

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

BENVOLIO. It was. What sadness lengthens Romeo's hours?

ROMEO. Not having that which having makes them short.

160 **BENVOLIO.** In love?

ROMEO. Out—

BENVOLIO. Of love?

ROMEO. Out of her favor where I am in love.

165 **BENVOLIO.** Alas that love, so gentle in his view,
 Should be so tyrannous and rough in proof!°

ROMEO. Alas that love, whose view is muffled still,
 Should without eyes see pathways to his will!°
 Where shall we dine? O me! What fray was here?°
 Yet tell me not, for I have heard it all.

170 Here's much to do with hate, but more with love.

Why then, O brawling love, O loving hate,
O any thing, of nothing first create!°
O heavy lightness, serious vanity,

*family ties
cause more
of the ill-will
than does
hate*

140 importun'd: questioned.

143 how true; how trustworthy (a counselor Romeo is to himself).

144 close: secretive, reticent.

145 far from . . . discovery: unwilling to let others question and come to understand him.

146–148 As is the bud . . . the sun: Montague compares Romeo to a bud that is destroyed by a malicious caterpillar before it can open its petals.

couplet

153–154 I would . . . shrift: I hope that by waiting (for Romeo) you will be lucky enough to hear a true confession.

155 morrow: morning.

156 But new: only just.

*The woman I love - does not favor me
 Love - is it so gentle
 what makes love?*

164–165 love . . . proof: love appears so gentle but proves to be a rough tyrant.

166–167 Alas that . . . will: Romeo regrets that love, although blind, is still able to hit its target (Cupid, the god of love, is often portrayed wearing a blindfold.)

168 What fray was here: Romeo only now notices blood or some other sign of the fighting.

172 of nothing first create: Romeo refers to the idea that God created the universe from nothing.

ROMEO AND JULIET, ACT 1, SCENE 1 587

K Author's Craft

RHYMED COUPLETS Have students read aloud the speeches of Benvolio and Montague. Point out that each speech is written as a rhymed couplet, a pair of lines that rhyme. Then have students read aloud the speeches of Benvolio and Romeo. Point out that one speaker says the first half of a line and another speaker the second half. Together, the four speeches are in the form of a rhyming couplet, with the near rhyme (or off rhyme) young and long.

L Literary Elements

OXYMORON Remind students that an oxymoron combines opposite or contradictory terms. Invite a volunteer to identify the oxymorons in Romeo's speech and explain in what sense they are true. (Example: "brawling love. . . loving hate." Family loyalty demands that Montagues hate Capulets; Romeo loves, but his love has not brought happiness.)

Writing Minilesson

Balancing Related Ideas Within Sentences

Have students read lines 170–177 on pages 587–588. Use a diagram to show how words with opposite meanings are balanced in line 171:

brawling	loving
love	hate
△	

Point out how abstract nouns with opposite meanings are modified by present participles that also have opposite meanings. At the same time, the noun and modifier oppose each other. Inform students that a strict pattern of balance is required to interconnect and relate opposites in this way.

Activity Ask students to write sentences that balance related ideas. Have them copy their sentences on the chalkboard and explain how the parts of the sentence are balanced. **L3**

Additional Resources

Writer's Choice, Lesson 5.6

Author's Craft

UE Have students identify Romeo's mood as indicated by his soliloquy. (He is lovesick, distraught, melancholy.)

VIEWING THE PAINTING

Romeo (1488/90–1576) was perhaps the greatest Venetian painter of the 15th century. He was an innovator whose poetic portraits expressed ideal beauty and femininity but also revealed a fine grasp of character. His works, on mythological and religious subjects, use turbulent brushwork, color, and light to express the power of nature and the transcendent spirit of the spirit.

Viewing Response His rich dress, delicate features, and noble bearing suit the romantic young aristocrat. He looks nervous and pensive, as might the melancholy Romeo.

Romeo and Juliet

175 Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

BENVOLIO. No, coz, ° I rather weep.

ROMEO. Good heart, at what?

BENVOLIO. At thy good heart's oppression.

180 ROMEO. Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it press'd
With more of thine. ° This love that thou hast shown

OXYmorons

*love of hate
does not feel
like love*

170–176 Here's much . . . it is: Romeo says that the feud involves love (of fighting and devotion to family) as well as hatred. He then suggests the paradoxical nature of love.

177 that feel no love in this: who feels no happiness from this sort of love.

178 coz: cousin. (Any relative might be addressed as cousin.)

182–183 Which thou . . . thine: Your concern over my grief only increases the burden of my sorrow.

Learn me



Portrait of a Man, 1523. Titian (Tiziano Vecellio). Oil on canvas, 100 x 89 cm. Louvre Museum, Paris.

Viewing the painting: In what ways does the young man in the painting remind you of Romeo?

Teaching Support

588 UNIT 4: DRAMA

INTERDISCIPLINARY CONNECTION

Psychology Romeo's love melancholy—a sickness or mental disorder—is viewed today as a physical-emotional-social reaction growing out of personal and cultural expectations. A Romeo today might receive counseling about creating healthy relationships.

Activity Have students contribute as you list on the board several traits of a mature loving relationship such as the following:

- The love gives each person energy to devote to all aspects of life.
- The two people are close friends.
- Each feels a responsibility to the other's well-being.

Have students work in groups and compare Romeo's situation to the traits listed on the board. Have them discuss how they might counsel Romeo about his feelings and behavior. **L3 COLLAB. LEARN.**

William Shakespeare ~

185 Doth add more grief to too much of mine own.
 Love is a smoke made with the fume of sighs;
 Being purg'd, ° a fire sparkling in lovers' eyes;
 Being vex'd, a sea nourish'd with loving tears.
 What is it else? A madness most discreet, °
 A choking gall, ° and a preserving sweet.
 Farewell, my coz.

190 BENVOLIO. Soft! ° I will go along.
 And if you leave me so, you do me wrong.

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

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

195 ROMEO. What, shall I groan and tell thee?

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

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

200 BENVOLIO. I aim'd so near when I suppos'd you lov'd.
 ROMEO. A right good markman. And she's fair I love.

BENVOLIO. A right fair mark, ° fair coz, is soonest hit.
 ROMEO. Well, in that hit you miss. She'll not be hit
 With Cupid's arrow. She hath Dian's wit, °
 And, in strong proof ° of chastity well arm'd,
 From Love's weak childish bow she lives uncharm'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. °
 205 O, she is rich in beauty; only poor
 That, when she dies, with beauty dies her store. °

210 BENVOLIO. Then she hath sworn that she will still ° live chaste?

ROMEO. 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.

220 BENVOLIO. Be ruled by me; forget to think of her.

186 Being purg'd: when the smoke has cleared.

188 discreet: discriminating.

189 gall: bitterness.

190 Soft: Wait a minute!

194 in sadness (seriously).

202 right fair mark: easily seen target.

204 Dian's wit: the deveryness of Diana, Roman goddess of chastity.

205 proof: armor.

207 stay ... terms: submit to courtship.

208 bide: tolerate.

209 Nor ope ... gold: Nor can she be seduced by expensive gifts.

211 when she ... store: When she dies, all her wealth will die with her beauty (because she will have no children to inherit her beauty).

212 still: always.

213-215 In that sparing ... posterity: Romeo says that her thriftiness is really wasteful, because no children will be born to perpetuate her beauty.

216 fair: "beautiful" or "just."

217 To merit bliss: to win heavenly bliss.

218 forsworn to: sworn not to.

Metaphor
cover?

Complex

change in usage

will ill Rep. w. - Rhymer

a good target is taken 125

would be flinted w/

Purpose of Love

Active Reading Strategies

QUESTION What do we learn about Romeo's love in this speech? Invite students to paraphrase it, after reading and interpreting with the marginal notes. (The woman he loves vows to remain chaste, refuses to be courted, and accepts no presents.)

Cultural Note

During Shakespeare's time, single women who were of age could inherit and administer land, make a will, sign contracts, and possess property; married women could not. Females were not to be educated, hold office, or speak their minds forcefully. A husband ruled over his wife and children as the king ruled over his subjects—by divine right. As supreme head of the family, fathers had the right to dispose of their daughters in marriage and usually negotiated marriages for their children. Parents expected sons and daughters to show respect and reverence, but a close, loving relationship was not expected. Romantic love was discouraged.

single women had their rights

MEETING INDIVIDUAL NEEDS MULTIPLE MODES OF EXPRESSION

Interpersonal Students who understand others and communicate well can relate to one friend's attempt to counsel another about a relationship. These students can explain what Benvolio senses about Romeo's predicament and evaluate the strategy he chooses to help Romeo.

Activity Have students work in pairs to write a letter that a modern-day Romeo might send to an advice columnist about his problem. Then ask pairs to exchange letters and write a reply giving the best advice they can. Have partners read their letters to the class and discuss them. **L2 COLLAB. LEARN.**

Active Reading strategies

Invite volunteers to summarize action so far and give opinions of the characters they met.

Active Reading strategies

PRET What is Capulet's line of meaning here? What does he want for his daughter? (He shows indulgence for his only daughter, unwilling to force her, and a wish that marriage be delayed.)

Summarize in 10 sec. or less

Romeo and Juliet

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

BENVOLIO. By giving liberty unto thine eyes.
Examine other beauties.

ROMEO. 'Tis the way

To call hers, exquisite, in question more.
225 These happy° masks° that kiss fair ladies' brows,
Being black puts us in mind they hide the fair.
He that is stricken blind cannot forget

The precious treasure of his eyesight lost.
Show me a mistress that is passing° fair:
230 What doth her beauty serve but as a note
Where I may read who pass'd° that passing fair?
Farewell. Thou canst not teach me to forget.

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

0 [They exit.]

SCENE 2. Later that afternoon. A street near **CAPULET's** house in Verona.

[**CAPULET** enters with **COUNT PARIS**, a young relative of the **PRINCE**, and with a **SERVANT**.]

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

PARIS. Of honorable reckoning° are you both,
5 And pity 'tis you liv'd at odds so long.
But now, my lord, what say you to my suit?

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

PARIS. Younger than she are happy mothers made.

CAPULET. And too soon marr'd are those so early made.
15 Earth hath swallowed all my hopes but she;
She is the hopeful lady of my earth.
But woo her, gentle Paris, get her heart;
My will to her consent is but a part.
And she agreed within her scope of choice
Lies my consent and fair according voice.
20 This night I hold an old accustom'd° feast,
Whereto I have invited many a guest,

get over her by checking out other chicks

Tough to forget

No one better

223–224 'Tis . . . more: Examining other women will only make me dwell more upon her exquisite beauty.

225 happy: fortunate. masks: worn by fashionable Elizabethan women to protect fair complexions from the sun.

229 passing: surpassingly.

231 pass'd: surpassed.

233 I'll pay . . . debt: I'll teach you to forget, or never give up trying until I die.

4 reckoning: reputation.

13 yrs. Juliet @ 15 or 16 she may be a bride

14 Earth hath . . . she: She is my only surviving child.

15 She is . . . earth: "She will inherit all my property," or "she is the woman in whom all my hopes lie."

18–19 And she . . . voice: As long as she chooses appropriately, I will let her marry whomever she chooses.

20 old accustom'd: long established.

I have final say

pu3

Teaching Support

REAL-WORLD CONNECTION

Marriage Statistics Have students research statistics about the average age at which men and women marry today and factors that affect their decision to marry. Point out that a detailed almanac can provide this information. Together make a chart on the board comparing and contrasting Romeo and Juliet's situation with that of today's bride and groom.

L2

MARRIAGE CUSTOMS

	Renaissance	Today
Age of man		
Age of woman		
Expected life span		
Children born		
Children living		

Q Author's Craft

SCENE Point out how deftly Shakespeare handles the movement of characters quickly on and off the stage within the scene. What dual purpose does the servant serve? (He invites the guests to the ball and inadvertently reveals Capulet's guest list to Romeo and Benvolio. Since the scene is set on the street, all these characters could logically pass in proximity in a short span of time.)

Such as I love; and you among the store,
 One more, most welcome, makes my number more.
 At my poor house look to behold this night
 25 Earth-treading stars° that make dark heaven light.
 Such comfort as do lusty young men feel
 When well-apparel'd April on the heel
 Of limping Winter treads, even such delight
 Among fresh fennel buds shall you this night
 30 Inherit at my house.° Hear all, all see,
 And like her most whose merit most shall be;
 Which, on more view of many, mine, being one,
 May stand in number, though in reck'ning none.°
 Come, go with me.

25 Earth-treading stars: young women.

26-30 Such comfort . . . house: Tonight the pleasure you will take at my house is like the joy that young men feel when spring replaces winter.

30-33 Hear all . . . none: Capulet suggests that after Paris has compared Juliet to the others, she may strike him as merely one woman among many, not worth special consideration.

34 sirrah (sir'a): a term of address used when speaking to someone inferior in rank.

37 stay: wait.

38-43 Find them . . . writ: The illiterate servant means to say that people should stick to what they know how to do, but he comically mixes up the types of workers and their tools.

43 In good time: Just in time! (He sees men who appear to be educated.)

47 Turn giddy . . . turning: Become dizzy, and be helped by turning in the opposite direction.

51 plantan: plantain (a type of leaf used to stop bleeding).

52 broken: scraped.

[CAPULET speaks to his SERVANT and hands him a piece of paper that contains the names of the people he is inviting to his party.]

Go, sirrah,° trudge about
 35 Through fair Verona; find those persons out
 Whose names are written there, and to them say
 My house and welcome on their pleasure stay.°

[CAPULET and PARIS exit. The SERVANT, who cannot read, looks at the paper.]

SERVANT. Find them out whose names are written here! (It is
 40 written that the shoemaker should meddle with his yard and
 the tailor with his last, the fisher with his pencil and the
 painter with his nets;) but I am sent to find those persons
 whose names are here writ, and can never find what names
the writing person hath here writ.° I must to the learned. In
good time!°

[ROMEO and BENVOLIO enter, still talking about ROMEO's unhappiness in love.]

45 BENVOLIO. Tut, man, one fire burns out another's burning;
 One pain is less'ned by another's anguish;
 Turn giddy, and be help by backward turning;°
 One desperate grief cures with another's languish.
 Take thou some new infection to thy eye,
 50 And the rank poison of the old will die.

ROMEO. Your plantan° leaf is excellent for that.

BENVOLIO. For what, I pray thee?

ROMEO. For your broken° shin.

BENVOLIO. Why, Romeo, art thou mad?

purposeful switches

Reading Minilesson

Paraphrasing Remind students that paraphrasing, or retelling what is read in one's own words, is a useful tool for assessing understanding. In reading Shakespeare, paraphrasing is essential.

Activity Lead the class in reading aloud a passage such as Capulet's speech in lines 13-34 of scene 2, pausing to read explanatory notes and discuss meaning.

Have students work in pairs to paraphrase the dialogue between Paris and Capulet on pages 590-591. Invite volunteers to share their paraphrases with the class. **L2 COLLAB. LEARN**

Additional Resources

Reading Skills Practice Workbook

Literary Elements

Have students consider ways his scene advances the plot. (Set up the place for Romeo and to meet.)

Literary Elements

CONTEXTUAL LANGUAGE: Metaphor Ask students to identify and analyze the metaphor Romeo makes here. Does it characterize Romeo? (Romeo compares love to a religion and implies that if he were ever to marry another woman more beautiful than Rosaline, he should be blinded. The metaphor indicates Romeo's idealistic nature and his exaggerated view of love.)

Rosaline - Girl Romeo loves @ 1st

Romeo and Juliet

55 ROMEO. Not mad, but bound more than a madman is;
Shut up in prison, kept without my food,
Whipt and tormented and—God-den,° good fellow.

SERVANT. God gi° god-den. I pray, sit, can you read?

ROMEO. Ay, mine own fortune in my misery.

SERVANT. Perhaps you have learn'd it without book.

60 But, I pray, can you read anything you see?

ROMEO. Ay, if I know the letters and the language.

SERVANT. Ye say honestly. Rest you merry.°

ROMEO. Stay, fellow; I can read. [He reads.]
 "Signior Martino and his wife and daughters; County°
 65 Anselm and his beauteous sisters; the lady widow of Vitruvio;
 Signior Placentio and his lovely nieces; Mercutio and his
 brother Valentine; mine uncle Capulet, his wife and
 daughters; my fair niece Rosaline; Livia; Signior Valentio and
 his cousin Tybalt; Lucio and the lively Helena."
 70 A fair assembly. Whither should they come?

SERVANT. Up.

ROMEO. Whither? To supper?

SERVANT. To our house.

ROMEO. Whose house?

75 SERVANT. My master's.

ROMEO. Indeed I should have ask'd thee that before.

SERVANT. Now I'll tell you without asking; My master is the great
 rich Capulet; and if you be not of the house of Montagués,
I pray come and crush a cup° of wine. Rest you merry.

[The SERVANT exits.]

80 BENVOLIO. At this same ancient° feast of Capulet's
 Sups the fair Rosaline whom thou so loves;
 With all the admired beauties of Verona.
 Go thither,° and with unattainted° eye
 Compare her face with some that I shall show,
 85 And I will make thee think thy swan a crow.

ROMEO. When the devout religion of mine eye
 Maintains such falsehood, then turn tears to fires;
 And these, who, often drown'd, could never die,
 Transparent heretics,° be burnt for liars!°
 90 One fairer than my love? The all-seeing sun
 Ne'er saw her match since first the world begun.

Romeo is imprisoned by his feelings

56 God-den: good afternoon; good evening.
 57 God gi: God give you.

62 Rest you merry: The servant misunderstands Romeo's reply and bids him farewell.
 64 County: Count.

accidentally servant mvt for Romeo to capulet's

79 crush a cup: have a drink.

80 ancient: traditional.

83 thither: there. unattainted: impartial.

86-89 When the . . . liars: Romeo says that if he accepted such a falsehood, his tearful eyes would be heretics for having broken faith with Rosaline, and he would wish the tears turned to fire so that his eyes could be burned like heretics.

89 heretics: People who maintain a religious belief contrary to accepted doctrine.

never a match

Teaching Support

MEETING INDIVIDUAL NEEDS SPECIAL NEEDS

Learning Disabled Students who have difficulty reading with comprehension may benefit from reading while listening to a recording of the play.

Activity Select one scene for students to read along with an audiotape. After students have finished reading, have them work in groups to complete a chart showing who was in the scene,

what happened in the scene, when it happened, and why it happened. **L2**

COLLAB. LEARN.

Additional Resources
Inclusion Strategies

Light Shakespeare

Students might enjoy reading spoofs of some of Shakespeare's works. Richard Armour's *Twisted Tales from Shakespeare* (McGraw-Hill 1957) presents the bard's best-known plays "in a new light, the old light having blown a fuse." Preview this title before recommending.

Literary Elements

FOIL Explain that dramatists often play one character off against another to magnify their contrasts. Such characters are *foils* to one another. Ask students to name characters they have met so far who might be *foils*. (*Benvolio* to *Romeo* and *the Nurse* to *Lady Capulet*) How do these two women contrast, and why? (*One is the biological mother, the other the foster mother. The Nurse is coarse and intimate in her speech and shows real warmth for Juliet. Lady Capulet is refined and holds back.*)

BENVOLIO. Tut! you saw her fair, none else being by,
Herself pois'd° with herself in either eye;
But in that crystal scales° let there be weigh'd
95 Your lady's love against some other maid
That I will show you shining at this feast,
And she shall scant show well that now seems best.

ROMEO. I'll go along, no such sight to be shown,
But to rejoice in splendor of mine own.°

[They exit.]

SCENE 3. Later that evening, before the party. A room in CAPULET's house.

[LADY CAPULET and the Capulets' NURSE enter.]

LADY CAPULET. Nurse, where's my daughter? Call her forth to me.

NURSE. Now by my maidenhead at twelve year old,
I bade her come. What, lamb! What, ladybird!
God forbid! Where's this girl? What, Juliet!

[JULIET enters.]

5 JULIET. How now? Who calls?

NURSE. Your mother.

JULIET. Madam, I am here.
What is your will?

LADY CAPULET. This is the matter—Nurse, give leave° awhile;
We must talk in secret. Nurse, come back again.
I have rememb'ed me; thou's hear our counsel.°
10 Thou knowest my daughter's of a pretty age.

NURSE. Faith, I can tell her age unto an hour.

LADY CAPULET. She's not fourteen.

NURSE. I'll lay fourteen of my teeth—
And yet, to my teen° be it spoken, I have but four—
She's not fourteen. How long is it now
15 To Lammastide?°

LADY CAPULET. A fortnight and odd days.°

NURSE. Even or odd, of all days in the year,
Come Lammas Eve at night shall she be fourteen.
Susan and she (God rest all Christian souls!)
Were of an age.° Well, Susan is with God;

20 She was too good for me. But, as I said,
On Lammas Eve at night shall she be fourteen;
That shall she, marry;° I remember it well.

93 pois'd: weighed; compared.

94 crystal scales: That is, Romeo's eyes.

99 in splendor of mine own: in the splendor of my own lady (Rosaline).

7 give leave: leave us alone.

9 thou's hear our counsel: You shall hear our conversation.

13 teen: sorrow.

15 Lammastide: August 1, a religious feast day. A fortnight and odd days: two weeks plus a few days.

19 of an age: the same age. (The Nurse's daughter, now dead, was born around the same time as Juliet.)

22 marry: indeed.

Less action / More verbal

Juliet will be 14 in just about 2 wks

pd 1 ROMEO AND JULIET, ACT 1, SCENE 3 593

Grammar and Language Minilesson

Order of Subject and Predicate

Explain that in most English sentences the subject precedes the verb, but in verse this order may be changed for effect, as in lines 80–81: "At this same ancient feast of Capulet's/Sups the fair Rosaline whom thou so loves." Students may need to rephrase these sentences.

Activity Have students identify the simple subject and verb of each sentence, then rephrase each in subject-verb order.

1. "Come Lammas Eve at night shall she be fourteen." (*She shall be fourteen come. . . night.*)
2. In that crystal scale let there be weighed/Your lady's love against some other maid. (*(You) Let your lady's love be weighed against . . . in that crystal scale.*)

Additional Resources

- Grammar and Language Transparency 46
- Grammar and Language Workbook, p. 81
- Grammar and Composition Handbook, Lesson 2.4
- Writer's Choice, Lesson 11.4

Romeo and Juliet

'Tis since the earthquake now eleven years;
 And she was wean'd—I shall never forget it—
 25 Of all the days of the year, upon that day;
 For I had then laid wormwood^o to my dug,^o
 Sitting in the sun under the dove-house wall.
 My lord and you were then at Mantua—
 Nay, I do bear a brain^o—but as I said,
 30 When it did taste the wormwood on the nipple
 Of my dug and felt it bitter, pretty fool,
 To see it teachy^o and fall out wi' th' dug!
 Shake, quoth the dove-house;^o 'twas no need, I trow,
 To bid me trudge.^o
 35 And since that time it is eleven years,
 For then she could stand high-lone;^o nay, by th' rood,^o
 She could have run and waddled all about;
 For even the day before, she broke her brow,
 And then my husband—God be with his soul!
 40 'A^o was a merry man—took up the child.
 "Yea," quoth he, "dost thou fall upon thy face?
 Thou wilt fall backward when thou hast more wit,^o
 Wilt thou not, Jule?" and by my holidam,^o
 The pretty wretch left crying and said, "Ay."
 45 To see now how a jest shall come about!
 I warrant, and I should live a thousand years,
 I never should forget it: "Wilt thou not, Jule?" quoth he;
 And, pretty fool, it stinted^o and said, "Ay."

LADY CAPULET. Enough of this, I pray thee hold thy peace.

50 NURSE. Yes, madam, yet I cannot choose but laugh
 To think it should leave crying and say, "Ay."
 And yet I warrant it had upon it brow
 A bump as big as a young cock'rel's stone—
 A perilous knock—and it cried bitterly.
 55 "Yea," quoth my husband, "fall'st upon thy face?
 Thou wilt fall backward when thou comest to age,
 Wilt thou not, Jule?" It stinted and said, "Ay."

JULIET. And stint thou too, I pray thee, nurse, say I.

60 NURSE. Peace, I have done. God mark thee to his grace!
 Thou wast the prettiest babe that e'er I nurs'd.
 And I might live to see thee married once,
 I have my wish.

65 LADY CAPULET. Marry, that "marry" is the very theme
 I came to talk of. Tell me, daughter Juliet,
 How stands your dispositions to be married?

594 • UNIT 4: DRAMA

26 wormwood: a bitter oil from the leaves of a plant. dug: breast.

29 I do bear a brain: My mind is still sharp.

32 teachy: tetchy; irritably or peevishly sensitive.

33 Shake . . . dove-house: The dove-house began to shake from the earthquake.

33-34 'twas . . . trudge: I didn't need any urging to get away.

36 high-lone: upright without support. rood: cross.

40 'A: he.

42 wit: knowledge.

43 by my holidam: by my holiness (an oath).

48 stinted: stopped.

Literary Elements

Have students contrast the attitudes and reactions of the Nurse and the mother in this scene. What is the focus and principal concern of each character? (Both women think of the child as a good one; the Nurse con- sider the physical and practical, the mother the refined aspects of the child. The Nurse's language reflects the practicality of mother/child. Lady Capulet's language appears more refined, a trifle distant.)

Wood - abstract

Teaching Support



MULTIPLE MODES OF EXPRESSION

Logical-Mathematical Ask students how they would go about convincing a friend to go out with someone. What persuasive techniques would they use? Remind students that sound arguments are built on logical reasons, backed up by examples and facts.

Activity Have students outline the reasons the Nurse and Lady Capulet give in favor of Juliet's accepting Paris and evaluate them. Are they based on logic, emotion, or something else? Ask students to offer other arguments that might be more convincing. **L2**

Juliet does not want marriage

JULIET It is an honor that I dream not of.

NURSE An honor! were not I thine only nurse,
I would say thou hadst suck'd wisdom from thy teat.

LADY CAPULET 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. Thus then in brief:
The valiant Paris seeks you for his love.

NURSE A man, young lady! Lady, such a man
As all the world—Why, he's a man of wax.°

LADY CAPULET Verona's summer hath not such a flower.

NURSE Nay, he's a flower, in faith—a very flower.

LADY CAPULET What say you? Can you love the gentleman?

This night you shall behold him at our feast.
Read o'er the volume° of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,°

And see how one another lends content;
And what obscur'd in this fair volume lies
Find written in the margent° of his eyes.

This precious book of love, this unbound lover,
To beautify him only lacks a cover.°

The fish lives in the sea, and 'tis much pride
For fair without the fair within to hide.°

That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story;
So shall you share all that he doth possess,
By having him making yourself no less.

NURSE No less! nay, bigger: women grow° by men.

LADY CAPULET Speak briefly, can you like of Paris' love?

JULIET I'll look to like, if looking liking move;
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.°

[A SERVANT enters.]

SERVINGMAN Madam, the guests are come, supper served up,
you call'd, my young lady ask'd for, the nurse curs'd° in the
pantry, and everything in extremity. I must hence to wait.
I beseech you follow straight.°

[The SERVANT exits.]

72 much upon these years: at about the same age.

76 man of wax: a model man, as perfect as a wax statue.

81 volume: book. (This metaphor is extended in lines 82–92.)

83 every married lineament (līn' ē ə mən't): all the harmonious features of his face.

86 margent (mār' jənt): margin (which, like the marginal notes in a book, reveal whatever is not clear in the rest of his face).

88 cover: binding (that is, a wife).

89–90 The fish . . . hide: The fair sea is made even more beautiful by the fair fish hiding within it.

95 grow: become pregnant.

97–99 I'll look . . . fly: I am prepared to look favorably on him, if looking can persuade me, but I won't give him encouraging glances beyond your approval.

101 curs'd: The Nurse is cursed because she is not helping.

103 straight: immediately.

you will not lose yourself

alliteration Juliet's resolution



Active Reading Strategies

REVIEW and CONNECT How does Juliet respond when her mother asks her if she can love Paris? (Her reaction seems neutral and is worded in a conventional, correct manner. Basically, she says, "I'll think about it. I trust your judgment.") Ask students to consider how they (or any teenaged girl today) would be likely to respond.



Males Playing Women's Roles

Because it was considered immoral for a 16th-century woman to act on the stage, boys and men played women's roles in Elizabethan drama. (In fact, in many circles, the morality of male actors was called into question.) As a result, it is thought, many women's parts were probably presented in stylized fashion.

*Age: same one already now
I was @ your age
Paris @ fancies you
↳ he is a model man
↳ beauty
↳ lacks only a bride*



ADVANCED LEARNERS

Mothers, Daughters, Birds, and Bees

In scene 3, a mother, a daughter, and the woman who raised the girl have a frank talk about the girl's prospects for marriage. Ask a volunteer to describe this conversation. How do the questions, answers, and expectations of each person in the scene differ from those expected of mothers and daughters today?

Activity Have students work with a partner to write a dialogue in which a mother and daughter of the 20th century talk about their expectations for love and marriage. Direct students to imitate scene 3 where possible; for example, to give a mother's perspective on when a young woman should be ready to fall in love, marry, and have children. **L3 COLLAB. LEARN.**

Is this the type of talk you & your mom would have?

Active Reading Strategies

CT Romeo describes his love as a "heavy burden" and his friends urge him to show spirit and find someone else. Students predict what will occur at the ball and how this will change Romeo's outlook.

to / dark

Vocabulary Skills

Synonyms Be sure students explore the effect of Shakespeare's puns with *sole* (soul), *sore* and *soar*, and *dun* and *done* by analyzing their meanings. *Sore* suggests Romeo's pain and misery in love, and a love normally makes the heart unable to *soar*, as Cupid's wings are. His friends urge Romeo to *soar*, for which he needs to bound on the *soles* of his feet, but his spirit (*soul*) is so heavy he feels unable to move. *Dun* contributes meanings involving the *done* for secrecy and the darkness of Romeo's words and at the same time *done* is the end of this dialogue (*done*).

*pg. 587
love*

Romeo and Juliet

LADY CAPULET. We follow thee. Juliet, the County stays.
105 NURSE. Go, girl, seek happy nights to happy days.
[They exit.]

SCENE 4. Later that night. A street in Verona.

[ROMEO enters with his friends MERCUTIO and BENVOLIO. They are on their way to CAPULET's party; they wear masks to conceal their identities because ROMEO and BENVOLIO are Montagues. Several other MASKERS and TORCHBEARERS accompany them.]

ROMEO. What, shall this speech be spoke for our excuse?
Or shall we on without apology?

BENVOLIO. The date is out of such prolixity:
We'll have no Cupid hoodwink'd with a scarf,
5 Bearing a Tartar's painted bow of lath,
Scaring the ladies like a crow-keeper,
Nor no without-book prologue, faintly spoke
After the prompter, for our entrance;
But let them measure us by what they will,
10 We'll measure them a measure and be gone.

ROMEO. Give me a torch. I am not for this ambling.
Being but heavy, I will bear the light.

MERCUTIO. Nay, gentle Romeo, we must have you dance.

ROMEO. Not I, believe me. You have dancing shoes
15 With nimble soles; I have a soul of lead
So stakes me to the ground I cannot move.

MERCUTIO. You are a lover. Borrow Cupid's wings
And soar with them above a common bound.

ROMEO. I am too sore enpierced with his shaft
20 To soar with his light feathers; and so bound
I cannot bound a pitch above dull woe.
Under love's heavy burden do I sink.

MERCUTIO. And, to sink in it, should you burden love—
Too great oppression for a tender thing.

ROMEO. Is love a tender thing? It is too rough,
Too rude, too boisterous and it pricks like thorn.

MERCUTIO. If love be rough with you, be rough with love.
Prick love for pricking, and you beat love down.

Give me a case to put my visage in. [Puts on a mask.]
30 A visor for a visor! What care I

with masks

104. the County stays: Count Paris is waiting!

- 1-2 What, shall . . . apology: Maskers would arrive uninvited to a festival or celebration and expect hospitality. Romeo wonders if they should deliver a customary speech greeting the host and apologizing for their intrusion.
- 3 The date . . . prolixity: Such wordiness is out of fashion.
- 4 hoodwink'd: blindfolded.
- 5 Tartar's . . . lath: a short bow made of thin wood.
- 6 crow-keeper: scarecrow holding a bow.
- 7 without-book prologue: memorized speech.
- 10 measure them a measure: stay for a dance.
- 12 heavy: sad.

let them think what they will so well let them after a while

opposite of what friends want for him

weight comparison

- 18 bound: leap (in a dance).
- 19 enpierced . . . shaft: wounded with Cupid's arrow.
- 21 a pitch: any height.
- 29 case: cover. visage: face.
- 30 visor: mask.

Teaching Support

MEETING INDIVIDUAL NEEDS ENGLISH LANGUAGE LEARNERS

Cupid English language learners may be unfamiliar with the myth of Cupid. Explain that Cupid was the son of Venus, goddess of love in Roman mythology. He was usually shown as a mischievous boy who shot arrows at gods and men, causing them to fall in love.

Activity Have students work in pairs

to find and present information on and modern symbols for Cupid. Encourage discussion of similar mythological figures from other cultures. Compare current views about what causes men and women to fall in love.

Additional Resources
English Language Learners Sourcebook, p. 89

VIEWING THE PAINTING

Romantic painters used vigorous brush strokes and rich colors to express their imagination and emotions. The artist's use of shadowing in this picture makes the foreground and background seem to merge into one.

Viewing Response *The men are masked like Romeo and Mercutio, who hope to mingle with beautiful women like these at the ball.*

Kenny Rogers - "The Gambler"

What curious eye doth quote° deformities?
Here are the beetle brows° shall blush for me.

BENVOLIO. Come, knock and enter; and no sooner in
But every man betake him to his legs.°

35 ROMEO. A torch for me! Let wantons light of heart
Tickle the senseless rushes° with their heels;
For I am proverb'd with a grandsire phrase,°
I'll be a candleholder° and look on;
The game was ne'er so fair, and I am done.

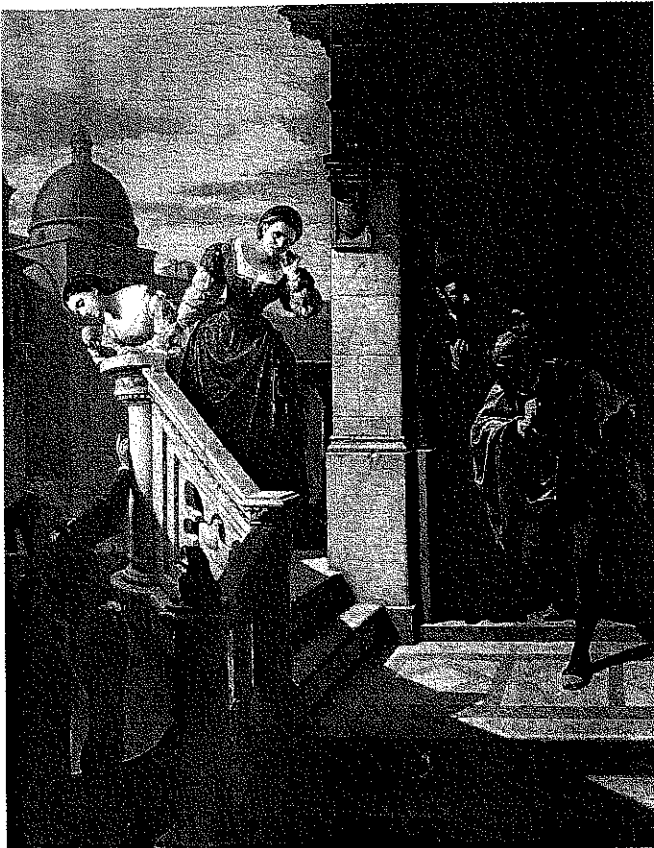
40 MERCUTIO. Tut, dun's the mouse,° the constable's own word.
If thou art Dun, [we'll draw thee from the mire
Of this sir-reverence° love, wherein thou stickest
Up to the ears.] Come, we burn daylight,° ho!

will love no more - love is tough

- 31 quote: make note of.
- 32 beetle brows: bushy eyebrows.
- 34 betake . . . legs: begin to dance.
- 36 rushes: straw floor covering.
- 37 proverb'd . . . phrase: guided by an old saying.
- 38 candleholder: spectator. The proverb advises leaving a gambling table when you are ahead.
- 40 dun's the mouse: an expression meaning, "Keep quiet and hidden." (Mercutio plays off the word *done* with *dun*, meaning "dark.")
- 42 sir-reverence: an apologetic expression used to introduce something thought indecent (but Mercutio ironically uses it to introduce the word *love*).
- 43 burn daylight: waste time.

make hay while the sun shines

he is bogged down in the quagmire of love



Venetian Intrigue, 1862. Niccolo Sanesi. Oil on canvas, 99 x 77.5 cm. Private collection.

Viewing the painting: How might the scene in the painting reflect the action in this portion of *Romeo and Juliet*?

ROMEO AND JULIET, ACT 1, SCENE 4 597

MEETING INDIVIDUAL NEEDS **MULTIPLE MODES OF EXPRESSION**

Musical Four hundred years ago, a lovesick courtier wrote poems; today, disappointed lovers write songs. Brainstorm a list of songs that express disappointment about unreturned love. Invite volunteers to perform excerpts of several of the songs and discuss choices of words, melodies, and musical styles.

Activity Have students write lyrics for a song that expresses Romeo's state of mind and set the lyrics to original music or a borrowed melody. After students have had time to practice, have them perform their songs. **L2**

Romeo and Juliet

ROMEO. Nay, that's not so.

MERCUTIO. I mean, sir, in delay
45 We waste our lights in vain, like lights by day!
Take our good meaning, for our judgment sits
Five times in that ere once in our five wits.^o

ROMEO. And we mean well in going to this mask,
But 'tis no wit to go.

MERCUTIO. Why, may one ask?

50 X ROMEO. I dreamt a dream tonight.^o

MERCUTIO. And so did I.

ROMEO. Well, what was yours?

MERCUTIO. That dreamers often lie.

ROMEO. In bed asleep, while they do dream things true.

[As ROMEO speaks with his friends, the MASKERS and TORCHBEARERS march about the stage. MERCUTIO continues trying to cheer ROMEO.]

65 Y MERCUTIO. O, then I see Queen Mab^o hath been with you.

55 She is the fairies' midwife,^o and she comes
In shape no bigger than an agate stone^o

On the forefinger of an alderman,
Drawn with a team of little atomi^o
Over men's noses as they lie asleep;

60 Her chariot is an empty hazelnut,
Made by the joiner^o squirrel or old grub,
Time out o' mind the fairies' coachmakers.
Her wagon spokes made of long spinners'^o legs,

The cover, of the wings of grasshoppers;
Her traces,^o of the smallest spider web;

65 Her collars, of the moonshine's wat'ry beams;
Her whip, of cricket's bone; the lash, of film;^o
Her wagoner,^o a small gray-coated gnat,

Not half so big as a round little worm
Pricked from the lazy finger of a maid;^o

70 (And in this state^o she gallops night by night
Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on curtsies straight;^o

O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream,

75 Which oft the angry Mab with blisters plagues,
Because their breath with sweetmeats^o tainted are.
Sometime she gallops o'er a courtier's nose,

46-47 Take our . . . wits: Accept our intended (good) meaning, for true understanding is five times as likely to be found there as in cleverness.

50 tonight: last night.

53 Queen Mab: queen of the fairies.

54 fairies' midwife: the fairy who helps sleepers give birth to dreams.

55 agate stone: gem set in a ring.

57 little atomi: tiny creatures.

60 joiner: carpenter.

62 spinners': spiders'.

64 traces: harnesses.

66 film: cobweb.

67 wagoner: driver.

68-69 worm . . . maid: Worms were said to grow in the fingers of lazy maids.

70 state: majestic style.

72 that dream . . . straight: who immediately dream of respectful bows.

76 sweetmeats: sweets.

598 UNIT 4: DRAMA

Teaching Support

Writing Minilesson

Concrete Language in Description
Main that description requires the use of concrete, sensory details to create vivid images. Write these on the board:
She drives around in a nutshell with an insect for a driver.
Her chariot is an empty hazelnut, her wagoner, a small gray-coated gnat.

Have students identify the nouns in these examples and compare their specificity. Discuss how nouns and adjectives enable the reader to picture the scene and create a mood.

Activity Have students brainstorm descriptive details about a place in nature they especially enjoy, using specific nouns and vivid adjectives. Then ask them to

select the details that best recreate the scene and write a paragraph describing it. Have students evaluate their writing by asking how easy details are to visualize, hear, or feel. **L2**

Additional Resources

Writer's Choice, Lesson 5.2

80 And then dreams he of smelling out a suit;^o
 And sometime comes she with a tithe pig's^o tail
 Tickling a parson's nose as 'a lies asleep,
 Then he dreams of another benefice.^o
 Sometime she driveth o'er a soldier's neck,
 And then dreams he of cutting foreign throats,
 Of breaches, ambuscadoes,^o Spanish blades,
 85 Of healths^o five fathom deep; and then anon^o
 Drums in his ear, at which he starts and wakes,
 And being thus frightened, swears a prayer or two
 And sleeps again. This is that very Mab
 That plats^o the manes of horses in the night,
 90 And bakes the elf-locks^o 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.
 95 This is she—

ROMEO. Peace, peace Mercutio, peace!
 Thou talk'st of nothing.

MERCUTIO. True, I talk of dreams;
 Which are the children of an idle brain,
 Begot of nothing but vain fantasy;
 Which is as thin of substance as the air,
 100 And more inconstant^o than the wind, who woos
 Even now the frozen bosom of the north
 And, being anger'd, puffs away from thence,
 Turning his side to the dew-dropping south.

BENVOLIO. This wind you talk of blows us from ourselves.
 Supper is done, and we shall come too late.

ROMEO. 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
 110 Of a despised life, clos'd in my breast,
 By some vile forfeit of untimely death.^o
 But He that hath the steerage of my course
 Direct my sail! On, lusty gentlemen!

BENVOLIO. Strike, drum.
 [They march about the stage and exit.]

78 smelling out a suit: having someone pay him for his influence with the king.

79 tithe (tith) pig: a pig that a parish-ioner gives to a parson as a customary contribution to the church.

81 benefice (ben' ə fis): church appointment with an assured income.

84 ambuscadoes (am' bus kā' dōz): ambushes.

85 healths: drinking toasts. anon: at once.

89 plats: tangles.

90 elf-locks: hair that is matted from lack of grooming.

100 inconstant: fickle, changing.

106-111 I fear . . . death: Romeo says that he has a premonition that some event (consequence) being worked out by fate will occur at the festivities and lead to his premature death, like a loan that comes due early.

*help child birth
 dreams are nothing*

Z

*He - Fate
 foreshadowing
 personification*

Active Reading Strategies

VISUALIZE The Queen Mab speech is famous for its fantastic, clever language. Have students note its images and details. Invite volunteers to describe the impressions these images and details create. Have students compare this speech with the Nurse's rambling one in scene 3 (lines 16-48). *Nature, myth, dream*

Critical Thinking

IDENTIFYING ASSUMPTIONS Have students summarize Mercutio's attitude toward Romeo's love. (*He doesn't think it is meaningful or substantial.*) Model how to identify the assumptions that make him think this way.

Model: I note that Mercutio thinks "dreamers often lie" and dreams are "vain fantasy," unreliable and without substance. All his dialogue with Romeo has been sarcastic as he has tried to convince Romeo to forget about Rosaline. I can infer that Mercutio assumes Romeo's dream about love and his waking "dream" state are mere indulgences in fantasy. Therefore, Mercutio assumes Romeo's pain is not real.

Literary Elements

THEME Be sure students note this hint of one of the play's themes: fate controlling life. Explain that in Shakespeare's day, astrology was serious science, and the stars were thought to have power over one's life. Why is Romeo uneasy? Who might "He" refer to? (*He fears that he will die at the ball; "He" may refer to God or to Cupid.*)

REAL-WORLD CONNECTION

Art Costuming is an essential element of stagecraft. Tell students that theatrical costume designers are professionals who study the play and research the time period in order to create appropriate costumes.

Activity Have students research clothing styles of the Renaissance and design a period party costume for Romeo, Juliet, or both. Remind students that Romeo wears a mask to the party. Have students display their designs. **L2**

Romeo and Juliet

SCENE 5. Immediately following the previous scene. A hall in CAPULET's house.

[SERVANTS enter carrying napkins. They are clearing away the tables from dinner and making the hall ready for dancing.]

FIRST SERVINGMAN. Where's Potpan, that he helps not to take away?° He shift a trencher!° He scrape a trencher!

SECOND SERVINGMAN. When good manners° shall lie all in one or two men's hands, and they unwash'd too, 'tis a foul thing.

5 FIRST SERVINGMAN. Away with the join-stools,° remove the court cupboard,° look to the plate.° Good thou, save me a piece of marchpane,° and, as thou loves me, let the porter let in Susan Grindstone and Nell. Anthony, and Potpan!

[ANTHONY and POTPAN enter. SECOND SERVANT exits.]

ANTHONY. Ay, boy, ready.

10 FIRST SERVINGMAN. You are look'd for and call'd for, ask'd for and sought for, in the great chamber.

POTPAN. We cannot be here and there too. Cheerly, boys! Be brisk awhile, and the longer liver take all.°

[The SERVANTS retire to the back. CAPULET enters with LADY. CAPULET, JULIET, TYBALT, and other CAPULETS, the NURSE, and all the GUESTS. The MASKERS join the group.]

CAPULET. Welcome, gentlemen! Ladies that have their toes
15 Unplagu'd with corns will walk a bout° with you.
Ah, my mistresses, which of you all
Will now deny to dance? She that makes dainty,°
She I'll swear hath corns. Am I come near ye now?°

[CAPULET notices the MASKERS and speaks to them.]

Welcome, gentlemen! I have seen the day
20 That I have worn a visor and could tell
A whispering tale in a fair lady's ear,
Such as would please. 'Tis gone, 'tis gone, 'tis gone.
You are welcome, gentlemen! Come, musicians, play.

[Music plays, and the GUESTS dance.]

A hall, a hall! Give room!° And foot it, girls.
25 More light, you knaves, and turn the tables up,
And quench the fire; the room is grown too hot.
Ah, sirrah, this unlook'd-for sport° comes well.
Nay, sit; nay, sit, good cousin Capulet;
For you and I are past our dancing days.

1-2 take away: clean up after dinner.

2 trencher: wooden platter.

3 manners: a pun on the Latin root for "hands."

5 join-stools: sturdy stools made by a joiner, or carpenter.

6 court cupboard: cabinet that holds linen, silver, and china. plate: silverware.

7 marchpane: marzipan, a sweet made of sugar and almonds.

13 the longer . . . all: The one who outlives the rest of us takes everything.

15 walk a bout: dance.

17 makes dainty: coyly hesitates.

18 Am I . . . now: Have I struck close to home?

24 A hall . . . room: Clear the hall and make room for dancing!

27 unlook'd-for sport: unexpected entertainment (referring to the arrival of the maskers).

Teaching Support

600 UNIT 4: DRAMA

Reading Minilesson

Setting a Purpose for Reading

Remind students that establishing a goal to achieve during reading will help them read with more focus and, hence, better grasp the material. Point out that in scene 5, Romeo and Juliet will meet for the first time. This is the event Shakespeare has been building toward all through act 1.

Activity Have students write down several questions they want to answer by reading scene 5. Have them read the scene and summarize answers they gain. Invite them to explain the importance of what they learned in this scene. **L1**

Additional Resources

Reading Skills Practice Workbook

30 How long is't now since last yourself and I
Were in a mask?

SECOND CAPULET. By'r Lady, thirty years.

CAPULET. What, man? 'Tis not so much, 'tis not so much;
'Tis since the nuptial^o of Lucentio,
Come Pentecost^o as quickly as it will,
35 Some five-and-twenty years, and then we mask'd.

SECOND CAPULET. 'Tis more, 'tis more. His son is elder, sir;
His son is thirty.

CAPULET. Will you tell me that?
His son was but a ward^o two years ago.

[ROMEO has been watching JULIET and stops a SERVANT to ask about her.]

ROMEO. [To a SERVINGMAN.] What lady's that which doth enrich
the hand
40 Of yonder knight?

SERVINGMAN. I know not, sir.

ROMEO. 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—
45 Beauty too rich for use, for earth too dear!
So shows^o a snowy dove trooping with crows
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand^o
And, touching hers, make blessed my rude^o hand.
50 Did my heart love till now? Forswear^o it, sight!
For I ne'er saw true beauty till this night.

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

CAPULET. Why, how now, kinsman? Wherefore^o storm you so?

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

CAPULET. Young Romeo is it?

TYBALT. 'Tis he, that villain Romeo.

33 nuptial (nup' shəl): wedding.
34 Pentecost (pen' tə kōst): seventh Sunday after Easter.

38 but a ward: only a minor (under twenty-one).

Romeo has found a new love
crows/doves - few
crows/swans - few

46 shows: appears.

48 The measure . . . stand: After this dance I will see where she goes to stand.

49 rude: "rough" or "unmannerly."

50 Forswear: deny.

53 rapier (rā' pē ə): sword.

54 antic face: grotesque mask.

55 flear . . . solemnity: mock our celebration.

58 Wherefore: why.

BB Literary Elements

tone Read, or ask volunteers to read, Romeo's and Tybalt's speeches in lines 42–57, contrasting the tone of the two speeches. Have listeners comment on the differences and tell how Romeo's speech characterizes him. (*Romeo's speech is awed, reverent, and romantic; it characterizes him as impetuous and fickle, since he suddenly recovers from the unrequited love from which he has been suffering. Tybalt's speech is proud and furious.*)

CC Active Reading Strategies

clarify Shakespeare here reminds us that the feud (a social reality) is a stumbling block to this love (an impetuous flight from reality).

2nd time Tybalt is involved in fight

Listening and Speaking *MiniLesson*

Oral Interpretation Provide this list of guidelines for an oral interpretation of a poem:

- Decide where pauses go.
- Choose appropriate pitch and tone.
- Try different phrasings and emphases.
- Rehearse until confident.

Activity Have students, working alone or in pairs, select either a duet or monologue by Tybalt, Romeo, or Romeo and Juliet in this scene and prepare an oral interpretation of it. After students have rehearsed, allow them to give their presentations to the class. **L2 COLLAB. LEARN.**

Critical Thinking

Drawing Conclusions How does Tybalt react to the knowledge that Juliet's party has just crashed his party? Guide students in reaching a conclusion about Capulet's response to Tybalt's motivation. Suggest that they consider what he says to Tybalt and the reasons he gives. You may wish to use the following model to create one way of drawing a conclusion.

1. I know Capulet wants the ball to bring his daughter and Paris to the party. He cares about social status, and it would be unseemly to do so at the feast. He has heard good things about Romeo, who is a gentle- like Capulet. I conclude that the codes prescribing a gentle- conduct are more important than feuding for the sake of the family.

Literary Elements

Form Review the Shakespearean sonnet form with students. The rhyme scheme is *abab cdcd (cbcb, efef gg)*. The meter is iambic pentameter. The three quatrains present three examples or arguments of an idea, and the final couplet a conclusion or application. Point out the skillful and ingenious interweaving of Romeo and Juliet's conversation into a sonnet (lines 91–104). They begin with a sonnet (lines 105–108) before being interrupted by the Nurse.

Romeo and Juliet

65 CAPULET. Content thee, gentle coz,^o let him alone.
'A bears him like a portly gentleman,^o
And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth.
I would not for the wealth of all this town
Here in my house do him disparagement.^o
Therefore be patient; rake no note of him.
70 It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance^o for a feast.

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

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

80 TYBALT. Why, uncle, 'tis a shame.

CAPULET. Go to, go to!
You are a saucy boy. Is't so, indeed?
This trick may chance to scathe you.^o I know what.
You must contrary me! Marry, 'tis time—
Well said, my hearts^o—You are a princox^o—go!
Be quiet, or—More light, more light!—For shame!
I'll make you quiet. What!—Cheerly, my hearts!

85 TYBALT. Patience perforce^o with willful cholero^o meeting
Makes my flesh tremble in their different greeting.^o
I will withdraw; but this intrusion shall,
90 Now seeming sweet, convert to bit' rest gall.

[Trembling with anger, TYBALT exits. At the same time, ROMEO walks over to JULIET and speaks to her.]

ROMEO. If I profane with my unwortheist hand
This holy shrine,^o the gentle sin is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

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

ROMEO. Have not saints lips, and holy palmers too?

*doesn't wish trouble @ his party
being a gentleman means something
Verona likes him*

63 Content . . . coz: Be calm, noble cousin.
64 'A bears . . . gentleman: He bears himself like a well-mannered gentleman.

68 do him disparagement: insult him.

72 ill-beseeming semblance: inappropriate appearance.

75 Go to: an expression of impatience. Capulet rebukes Tybalt by calling him a boy and using a term of address (goodman) appropriate for someone below the rank of gentleman.

77 God . . . soul: God save me!
79 set cock-a-hoop: abandon all restraint.

82 This trick . . . you: This mischief may come to harm you.

84 Well said, my hearts: Well done, my friends (addressed to the dancers). princox: conceited youngster.

87 Patience perforce: enforced restraint. cholero (kol'ar): anger.
88 different greeting: opposition.

92 holy shrine: referring to Juliet's hand, which Romeo has taken.
lips have come to smooth rough/rode touch w/ a tender kiss

97 saints: statues of saints.
98 palmers: pilgrims who visited the Holy Sepulcher in Jerusalem. (The term is derived from their practice of wearing palm leaves as a sign of devotion.)

my will

What does it mean to be a man?

Rise above be the man

Ads as a verb

*Tybalt's saucy comment
what is coming?*

what is coming?

Teaching Support

FINE ART TRANSPARENCY 24

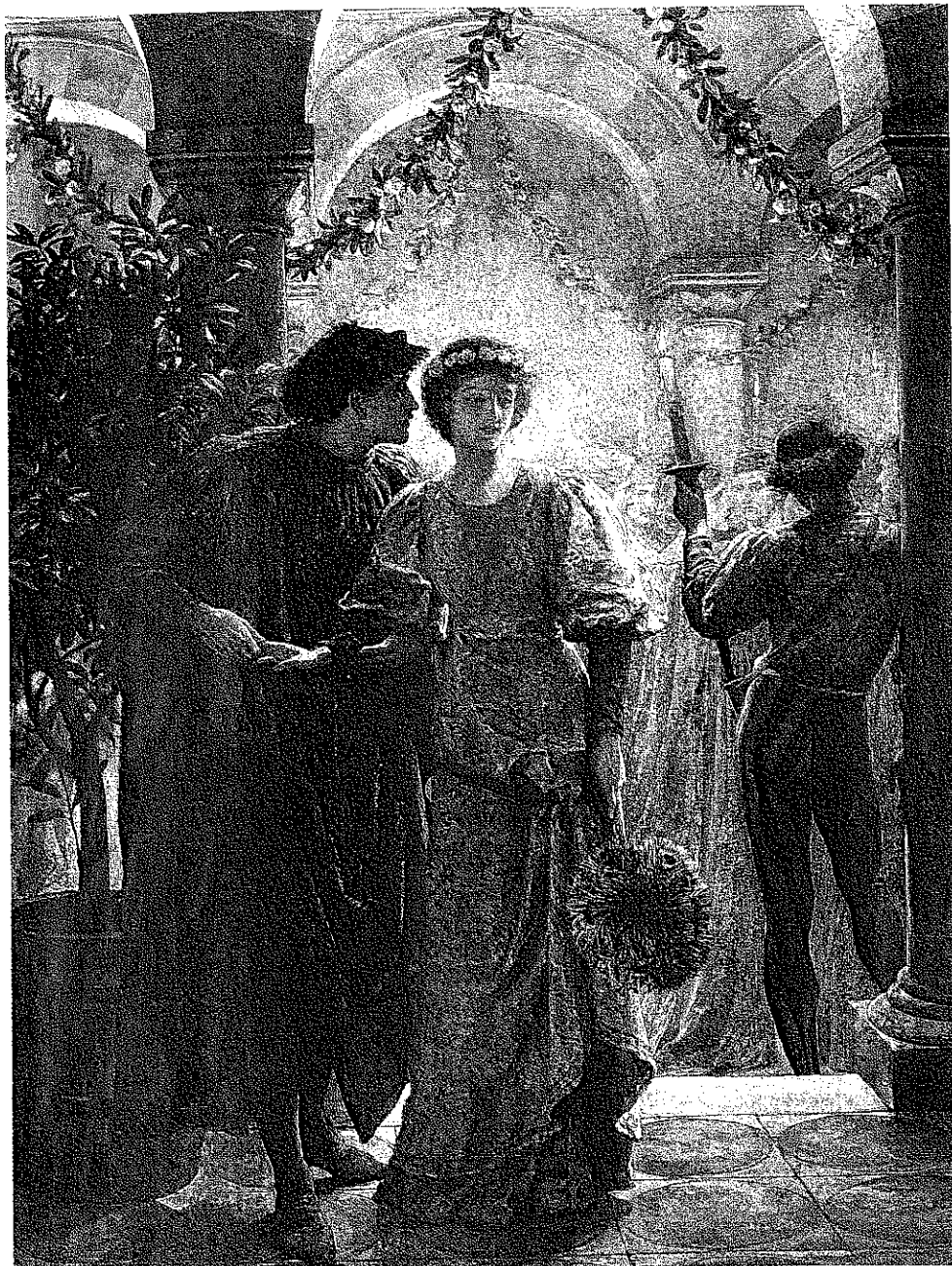
may want to show Fine Art transparency 24 when discussing what characters and setting might look like.

MEETING INDIVIDUAL NEEDS MULTIPLE MODES OF EXPRESSION

Spatial Point out to students that a number of people are onstage in this scene, and activity swirls about the speakers. Students with spatial ability will enrich their understanding of the action by visualizing where the characters are.

Activity Diagram the stage on the board and have students draw in clus-

ters of characters (Capulet and his cousin, Tybalt and the Nurse, Romeo, and Juliet) in locations they might logically be at each point in the scene. Have students show in a series of diagrams how and where the characters move. Discuss the balanced use of the stage. **L2**



The Ball Scene from Romeo and Juliet, 1882. Sir Frank Dicksee. Gouache, en grisaille. Private collection.

Viewing the painting: What does this painting suggest about Romeo and Juliet at the ball? Consider their body language, facial expressions, and relationship to the rest of the people at the ball.

ROMEO AND JULIET, ACT 1, SCENE 5 603

Historical Note

Most of Shakespeare's plays were written to be performed at the Globe, the theater built for his acting troupe. The stage was roughly 40 feet by 27 feet and bare of sets, although it would have been decorated with rich hangings. Actors moved quickly on and off, but different areas of the stage served as different scenes, too. The audience would have had no trouble focusing on Tybalt and Capulet one minute and shifting their attention to Romeo and Juliet on another part of the stage the next.

VIEWING THE PAINTING

Sir Frank Dicksee (1853–1928) was an English illustrator and painter who combined poetic sentiment and realistic detail in his work.

Viewing Response *They have withdrawn into a world of their own, which is hushed and timeless, in contrast to the festive whirl of the party. The lines of their bodies, fitted together, form a unity unto itself.*

MEETING
INDIVIDUAL
NEEDS

SPECIAL NEEDS

Learning Disabled Reading the play is a challenge for students who are easily distracted. However, the flow and action in this scene can help special-needs students stay focused on its language and interpret character.

Activity Have students listen to the audiotape of the scene while reading along in their books, using stick-on

notes to label speeches with the tone they convey (awe, outrage, etc.). Then have them listen a second time, thinking of a gesture that complements each speech (a clenched fist, a hand on a cheek, etc.). **L1**

Additional Resources

 **Inclusion Strategies**

Active Reading Strategies

Ask students to read Romeo and Juliet's sonnet-dialogue (begin on page 602). Have students discuss how the characters might behave at this moment. How would their motions affect their tone of the words they emphasize, the volume at which they speak? They might be feeling eager and excited. Juliet might be feeling flat, confused, and/or impressed. How do you think they probably feel the moment is private. Their volume, tone, and emphasis would reflect this.)

Author's Craft

STRUCTURE and RHYME Point out to students how naturally Shakespeare's iambic pentameter is spoken even where lines are split—often by one person and another. Also have them analyze the rhyming couplets that are used in the scene. (by Tybalt, lines 136–139, and Juliet, lines 136–139, as well as the rhyming couplets that are used in the scene.) Explain that Shakespeare uses this rhyming pattern to give a warning note, a kind of signal that trouble is coming. You might want to explain here that rhyming couplets were a traditional way to end a scene or act (lines 136–139, 42). This rhyming clue was used to draw attention to the audience, since there is no curtain.

Romeo and Juliet

100 JULIET. Ay, pilgrim, lips that they must use in pray'r.
EE ROMEO. O, then, dear saint, let lips do what hands do!
 They pray; grant thou, lest faith turn to despair.
FF JULIET. Saints do not move, though grant for prayers' sake.
 ROMEO. Then move not while my prayer's effect I take.
 105 Thus from my lips, by thine my sin is purg'd.
 [He kisses her.]
 JULIET. Then have my lips the sin that they have took.
 ROMEO. Sin from my lips? O trespass sweetly urg'd!
 Give me my sin again.
 [He kisses her again.]
 JULIET. You kiss by th' book.
GG [The NURSE joins JULIET.]
 NURSE. Madam, your mother craves a word with you.
 [JULIET goes to speak with her mother.]
 110 ROMEO. What is her mother?
 NURSE. Marry, bachelor,
 Her mother is the lady of the house,
 And a good lady, and a wise and virtuous.
 I nurs'd her daughter that you talk'd withal.
 I tell you, he that can lay hold of her
 115 Shall have the chinks.
 ROMEO. Is she a Capulet?
 O dear account! My life is my foe's debt.
 BENVOLIO. Away, be gone; the sport is at the best.
 ROMEO. Ay, so I fear; the more is my unrest.
 CAPULET. Nay, gentlemen, prepare not to be gone;
 120 We have a trifling foolish banquet towards.
 [They whisper in his ear.]
 Is it e'en so? Why then, I thank you all.
 I thank you, honest gentlemen. Good night.
 More torches here! Come on then; let's to bed.
 Ah, sirrah, by my fay, it waxes late;
 125 I'll to my rest.
 [JULIET returns to the NURSE as everyone else starts to leave. JULIET disguises her interest in ROMEO by asking about other men first.]
 JULIET. Come hither, nurse. What is yond gentleman?
 NURSE. The son and heir of old Tiberio.

lips used for prayer, not kissing

103 Saints . . . sake: Statues of saints cannot move, although saints may help people if they are moved by prayer.

you can forgive me; let me kiss you;

107 urg'd: argued.
 have my sin back

108 kiss by th' book: "kiss as if you've studied books of etiquette" or "use poetry and rhetoric to gain kisses from me."

110 bachelor: young man.
I identify revealed to Romeo

So caught in love - knows or Capulet has caught him

113 withal: with.

115 the chinks: plenty of money.

116 O dear . . . debt: O costly transaction! My life now belongs to my enemy.

117 the sport is at the best: The fun has already reached its peak.

120 banquet towards: light refreshment in preparation.

121 Is it e'en so: Do you insist (on leaving)?

124 fay: faith. waxes: grows.

Asks about Romeo

Teaching Support

Grammar and Language Minilesson

Elements Explain that a complement is a word or group of words that completes the meaning of a verb. Write this chart on the board to illustrate two kinds:

Complement	Follows	What it Does
Direct	action verb	tells what or whom receives the action
Subject	linking verb	renames or describes a subject

In the sentence *Your mother craves a word with you*, *word* is a direct object; it tells what the mother craves. In *Is she a Capulet?* *Capulet* is a subject complement renaming the subject *she*.

Activity Have students find one more example of each kind of complement on pages 604–605, write the sentence, and identify the subject, verb, and complement.

L2

Additional Resources

- Grammar and Language Transparency 47
- Grammar and Language Workbook, pp. 83, 85
- Grammar and Composition Handbook, Lesson 2.5
- Writer's Choice, Lesson 11.5

HH Literary Elements

FORESHADOWING Ask students what Juliet means in these lines. (*It is a 16th-century equivalent of "I'll just die if he's not available."*) What other, unintentional meaning do the lines suggest? (*Her exclamation foreshadows her fate—to marry and die only days later.*)

Thematic Focus

The Power of Love How does love affect Romeo throughout act 1? What kind of power does this show? Encourage students to cite specific examples. Have them evaluate the connection of love and violence in the play. Which seems more powerful?

ASSESSMENT

Quick Checks, p. 55



The following videotape program is available from Glencoe. Be sure to preview the video for appropriateness for your class.

- Love in the Ancient World

JULIET. What's he that now is going out of door?
NURSE. Marry, that, I think, be young Petruchio.
130 JULIET. What's he that follows here, that would not dance?
NURSE. I know not.
JULIET. Go ask his name.

[The NURSE goes to ask ROMEO's name.]

—If he be married,
My grave is like to be my wedding bed.

[The NURSE returns.]

135 NURSE. His name is Romeo, and a Montague,
The only son of your great enemy.

JULIET. My only love, sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious^o birth of love it is to me
That I must love a loathed enemy.

140 NURSE. What's this? What's this?

JULIET. A rhyme I learnt even now
Of one I danc'd withal.

[Someone calls from another room, "Juliet."]

NURSE. Anon,^o anon!
Come, let's away; the strangers all are gone.

[They exit.]

if he is taken, sleeping w/ another, my wedding will be like death
Foreshadow

my only love is my enemy

138 Prodigious (prə dij' əs): unnatural and ominous.

141 Anon: at once.

Love @ 1st sight?

Glencoe straight

Reading Minilesson

Summarizing Invite volunteers to summarize the plot of a favorite movie or story in five sentences or fewer. Explain that summarizing requires leaving out details and condensing principal effects and ideas. A summary gives a general idea of action, theme, and mood.

Activity Have students write a short summary of the action in act 1. Students should include information about the main events and characters. **L2**

Additional Resources

Reading Skills Practice Workbook



Responding to Literature

Literary ELEMENTS

Foil

A foil is a character who provides a strong contrast to another character. Writers may use a foil to emphasize another character's distinctive traits or to make a character look better by comparison. For example, Mercutio's bawdiness and cynical views about love contrast with Romeo's idealism and innocence.

1. Which character serves as a foil to Lady Capulet? Explain the contrast between the two characters.
2. Which character serves as a foil to Tybalt? What does the contrast between the two characters tell you about each of them?

• See **Literary Terms Handbook**, p. R6.

Personal Response

What are your thoughts about the first encounter between Romeo and Juliet?

Analyzing Act 1

Recall and Interpret

1. What causes members of the Capulet and Montague households to fight in the streets of Verona? What might the quarrel reveal about Verona's society?
2. Why is Romeo depressed at the beginning of the play? How would you characterize Benvolio's attitude toward Romeo?
3. What does Paris seek from Capulet? From his response to Paris, what do you infer about the kind of father Capulet is?
4. How does Benvolio propose to cure Romeo of his lovesickness? Does Romeo appear to have much experience with women? Give reasons for your answer.
5. Describe the circumstances that lead to Romeo meeting Juliet. What seems to be the basis for their attraction to each other?

Evaluate and Connect

6. The feud in *Romeo and Juliet* is between two families. What kinds of feuds are you familiar with? What are the causes?
7. Which character do you like the most so far? Which one do you like the least? Explain your responses.
8. Which example of **figurative language** in act 1 stands out most in your mind? Why? (See *Literary Terms Handbook*, page R5.)
9. What is your impression of Mercutio? Do you think he is a good influence on Romeo? Explain.
10. How would you feel about being asked to marry at age thirteen? Why?

Extending Your Response

Creative Writing

Rating Romeo Imagine that Juliet speaks to Rosaline after the party. Write a scene in which they discuss Romeo and what they think of him. Feel free to make up details, but make sure that your dialogue for Juliet is consistent with her character in the play. Base Rosaline's dialogue on Romeo's descriptions of her attitude toward him.

Learning for Life

Combating Feuds In *Romeo and Juliet*, civil peace and order in Verona is repeatedly disrupted by conflicts between the Capulet and Montague families. With a partner, create a proposal for ending this feud. Refer to details and incidents from act 1 in your proposal. When you are finished, present your proposal to the class.

Save your work for your portfolio.

LITERARY ELEMENTS

1. The Nurse, with her earthy, rambling, good-hearted responses, contrasts with Lady Capulet, who is more refined but less comfortable and affectionate with Juliet.
2. Romeo is passionate about love. Tybalt is passionate about fighting.

Additional Resources

Literary Elements Transparency 55

ASSESSMENT

- Quick Checks**, p. 55
- Selection and Theme Assessment**, pp. 101–102
- Performance Assessment**, p. 52
- Testmaker: ExamView Pro**
- Interactive Tutor: Self-Assessment**



Writing Skills

Using Parallelism

Have you ever heard the line "I came, I saw, I conquered"? That famous quotation is attributed to Julius Caesar, a real-life ruler who is also the subject of one of Shakespeare's plays. The line's **parallelism**—the like structures of sentence parts with like meanings—creates a catchy rhythm. Writers use parallelism to emphasize ideas and to give their writing a sense of unity. In the paragraph below, notice how one student uses parallelism in explaining the action in act 1 of *Romeo and Juliet*.

When we first meet Romeo, he is sighing, whining, and complaining about his lost love, Rosaline. When we first meet Juliet, she seems like a content and dutiful daughter. At the Capulets' party, Romeo plans to look at Rosaline, whom he loves, but who does not love him. Juliet plans to look at Paris, whom she does not love, but who loves her. Neither Romeo nor Juliet has any plans about the other at this point. By the end of the party, though, things have changed. Romeo and Juliet have met each other, forgotten all others, and found true love.

- In the first sentence, the writer creates parallelism by using a series of participles to describe the main character: Romeo is sighing, whining, and complaining.
- In the middle of the paragraph, the writer creates parallelism by using two similarly constructed sentences: At the Capulets' party, Romeo plans to look at Rosaline, whom he loves, but who does not love him. Juliet plans to look at Paris, whom she does not love, but who loves her.
- In the last sentence of the paragraph, the writer creates parallelism by using a series of grammatically similar phrases: Romeo and Juliet have met each other, forgotten all others, and found true love.

EXERCISES

1. Write a paragraph in which you compare and contrast two people you know, using parallelism to emphasize similarities and differences and to help unify your writing.
2. Finish each series below with a sentence element that will create parallelism.
 - a. At the class reunion, people were eating, dancing, and _____.
 - b. I skipped lunch, worked through study hall, and _____.
 - c. I phoned, I faxed, and _____, but you never answered me.

ROMEO AND JULIET 607

Writing Skills

Objective

- To recognize and use parallelism

Teaching Strategies

Point out that parallel structure uses the same grammatical form to express parallel ideas. In this sense, parallelism not only unifies writing and makes it sound smoother, it also clarifies the relationships of the ideas. For example, compared and contrasted ideas, such as those in the middle sentences of the paragraph, are built in units of the same construction:

_____ plans to look at _____, whom he/she _____, but who _____.

Exercises

1. *Students' paragraphs should*
 - use conjunctions appropriately to show relationships of parallel items.
 - make parallel items similar in grammatical construction.
2. Possible answers are shown.
 - a. chatting
 - b. finished my report
 - c. I paged

Additional Resources

- *Writer's Choice*, Lesson 2.8

Teaching Support

Grammar and Language Minilesson

Correlative Conjunctions Explain that correlative conjunctions (*both/and, either/or, neither/nor, not only/but also*) are joining words used in pairs to frame parallel terms.

Activity Have students write sentences about Romeo and Juliet using each pair of correlative conjunctions, and then exchange and evaluate sentences for cor-

rect use of parallel terms. **L2**

Additional Resources

- *Grammar and Language Transparency 48*
- *Grammar and Language Workbook*, p. 71
- *Grammar and Composition Handbook*, Lesson 1.7
- *Writer's Choice*, Lesson 10.7

ading the lection

Act 2

SUMMARY, Act 2

In Act 2, the Chorus outlines the lovers' dilemma. Romeo steals into Juliet's orchard and overhears Juliet declare her love and make plans to meet secretly the next day and night. Romeo tells Friar Lawrence, his spiritual advisor, of his and Juliet's plan, and the priest agrees to marry them, hoping it will end the feud. Romeo rejoins his friends, who are surprised to see he has regained his senses. The Nurse serves as a go-between for the lovers, who meet at Friar Lawrence's cell and are married.

Spanish Summaries, p. 55

Active Reading Strategies

CT The Chorus states that the lovers are empowered by their passion. Have students explain ways in which they believe love empowers.

Additional Resources

Active Reading Guide, p. 56
 Audio Library
 Spanish Audio Library

Teaching Support

Real-World Connection

Writing Reviews Encourage students to attend a performance of a play and have them jot down in a notebook their responses to aspects of the performance, including the staging, the costumes, and the acting. Afterwards, have students find and read reviews of the play from a variety of media sources and then write a brief essay comparing his or her own responses to those of the reviewers. **L2**

Prologue

[The CHORUS enters and addresses the audience.]

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

[The CHORUS exits.]

SCENE 1. Later the same night. Outside the wall that surrounds CAPULET's orchard.

[ROMEO enters. He is walking alone after the party.]

ROMEO. Can I go forward when my heart is here?
 Turn back, dull earth,^o and find thy center^o out.

[BENVOLIO and MERCUTIO enter; they are looking for ROMEO. Because he wishes to remain near JULIET and because he prefers to be alone, ROMEO avoids his friends and climbs the wall into CAPULET's orchard.]

BENVOLIO. Romeo! My cousin Romeo! Romeo!

MERCUTIO.

And, on my life, hath stol'n him home to bed.^o

5 BENVOLIO. He ran this way and leapt this orchard wall.
 Call, good Mercutio.

MERCUTIO. Nay, I'll conjure^o too.

Romeo! Humors! Madman! Passion! Lover!
 Appear thou in the likeness of a sigh;
 Speak but one rhyme, and I am satisfied!

10 Cry but "Ay me!" pronounce but "love" and "dove."
 Speak to my gossip Venus^o one fair word,
 One nickname for her purblind^o son and heir,

6 y3
New love is talking over old love

Juliet is better

danger of this love

A

I can't leave my feelings here

*wise man goes home
 Tony Dunny after Midway*

goddess of love

- old desire: Romeo's love for Rosaline.
- young affection gapes: new love is eager.
- fair: beautiful one (Rosaline).
- is below'd . . . again: is loved and loves in return.
- to his foe . . . complain: he must express his love to a supposed enemy.
- use: are accustomed.
- Temp'ring . . . sweet: mixing difficulties with great delights.

- dull earth: Romeo's body. center: heart (that is, Juliet).

- conjure (kon' jar): summon a spirit. (In the conjuring that follows, Mercutio mocks Romeo's lovesickness.)

- purblind: completely blind.

Teaching Tools and Resources

- Unit Four Planning Guide, pp. 16-33
- Literature Groups Sourcebook

Essential Lesson Support

Lesson-Specific Instruction

- Active Reading Guide,* p. 56
- Literary Elements Transparency 56

Assessment

- Selection Quick Checks,* p. 56
- Sel. and Theme Assessment, pp. 103-104

- Testmaker: ExamView Pro

- Performance Assessment, p. 53

Systematic Language Instruction

- Grammar and Composition Handbook, Lesson 10.1
- Vocabulary Power, Lesson 33
- Spelling Power, Lesson 26

English Language Learners

- ELL Sourcebook, pp. 90, 91
- Spanish Summaries, p. 55
- Audio Library*

- English, Yes!

Spec. Needs/Strat. Interven.

- Interactive Reading Sourcebook
- Interactive Reading Workbook
- Inclusion Strategies Sourcebook, pp. 111-112
- Audio Library*

*Also available in Spanish

B Active Reading Strategies

INTERPRET Have a student read Romeo's speech, lines 2-5, aloud. Then have students compare the lines to Romeo's speech about Rosaline at the bottom of p. 592. What points about Romeo do the language and the content of the two speeches make? (*Romeo's figurative use of the sun to describe both Rosaline and Juliet emphasizes his erratic emotions and passion.*)

15 Young Abraham Cupid, he that shot so trim
When King Cophetua lov'd the beggar-maid!^o
He heareth not, he stirreth not, he moveth not;
The ape is dead,^o and I must conjure him.
I conjure thee by Rosaline's bright eyes,
By her high forehead and her scarlet lip,
By her fine foot, straight leg, and quivering thigh,
20 And the demesnes^{regions} that there adjacent lie,
That in thy likeness thou appear to us!

call to Romeo

BENVOLIO. And if he hear thee, thou wilt anger him.
MERCUTIO. This cannot anger him; 'twould anger him
To raise a spirit in his mistress' circle,
25 Of some strange nature, letting it there stand
Till she had laid it and conjur'd it down.^o
That were^o some spite. My invocation
Is fair and honest:^o in his mistress' name,
I conjure only but to raise up him.

30 BENVOLIO. Come, he hath hid himself among these trees
To be consorted with^o the humorous^o night.
Blind is his love and best befits the dark.

MERCUTIO. If love be blind, love cannot hit the mark.
Now will he sit under a medlar tree,
35 And wish his mistress were that kind of fruit
As maids call medlars, when they laugh alone.
O, Romeo, that she were, O that she were
An open-arse, thou a pop'rin pear!
Romeo, good night. I'll to my truckle bed;^o
40 This field bed^o is too cold for me to sleep.
Come, shall we go?

BENVOLIO. Go then, for 'tis in vain
To seek him here that means not to be found.

[They exit.]

SCENE 2. Immediately following the previous scene. CAPULET's orchard.

[ROMEO, alone, comments on MERCUTIO's joking.]

ROMEO. He jests at scars that never felt a wound.

[JULIET enters at a window above and stands on a balcony. She does not know that ROMEO is nearby.]

But soft!^o What light through yonder window breaks?
It is the East, and Juliet is the sun!

B

13-14 Young . . . beggar-maid: Mercutio refers to an old ballad about a king who falls in love with a beggar maid after being wounded by Cupid's arrow.
16 The ape is dead: Romeo is playing dead, like a trained ape.

20 demesnes (di mānz'): regions.

23-26 This . . . down: Mercutio says that his conjuring would anger Romeo only if it led to someone else sleeping with Rosaline.

27 were: would be.
28 honest: honorable.

31 consorted with: in the company of.
humorous: damp.

Is Love Blind?

39 truckle bed: a small rollaway bed for a child or servant.
40 field bed: portable bed used by soldiers during a campaign.

2 soft: wait

It's easy to joke when you've never experienced it

metaphor

MEETING INDIVIDUAL NEEDS ENGLISH LANGUAGE LEARNERS

Dated Language English language learners may have difficulty with some of the dated words in the play. Remind students that dictionaries usually label dated words and definitions as archaic.

Activity Have students list words they do not know in scene 2. Then have small groups that include proficient English speakers work together, defining

the words using context clues and English dictionaries. In the process, students should note which words are no longer in use, which words' meanings have changed, and which words and meanings are still common.

Additional Resources
English Language Learners Sourcebook, p. 90

Literary Elements

ACTIVE LANGUAGE: Metaphor Ask students to analyze the comparison of Juliet's eyes to a heavenly body. Why is it appropriate to use heavenly bodies here? (Stars suggest the worldly idealism of Romeo's love; stars appear as light in the darkness, carrying the motif of dark and light perfection and the joy and bliss of spirit she brings Romeo their love heavenly in his eyes.)

Active Reading Strategies

SIZE Be sure students grasp the cement of Romeo and Juliet. In the ground and must look to see her on the balcony above. In part, is what prompts him to see her to an angel. Ask students to describe the expressions they imagine on the couple's faces.

Romeo and Juliet

B 5 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.
10 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.
15 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
20 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,
25 That I might touch that cheek!

JULIET. Ay me!

ROMEO. [Aside.] She speaks.
O, speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wond'ring eyes
30 Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.

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

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

JULIET. 'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
40 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

vestal - original livery - green, uniform
green - envy
like desc. from odyssey
4-9 Arise... off: The moon is associated with Diana, Roman goddess of chastity. Romeo urges Juliet to cast off the original uniform (vestal livery) she wears as one of the moon's maids, since the moon is envious of her beauty.
vestal virgin - promised to stay chaste
sexually moral
entreat - to plead w/; beg
21 stream so bright: shine so brightly.
Juliet's light - darkness (fear) separating them

eyes = stars
the only separation is the name
33 Wherefore... Romeo: Why are you Romeo (a Montague)?
you are you - only a name
39 though not: even if you were not.
40 nor hand, nor foot: neither hand nor foot.

Teaching Support

Reading Minilesson

Inferring Explain that an author builds a character by presenting numerous details. It is up to the reader to infer what sort of person this character is. For example, from Mercutio's words in acts 1 and 2, we can infer that he is a realist and a cynic where love is concerned.

Activity Have students select a character from the play; group students who choose the same character. After listing actions and statements by that character, each group can draft a statement about the character's personality. **L2**

COLLAB. LEARN.

Additional Resources
Reading Skills Practice Workbook

45 By any other word would smell as sweet.
 So Romeo would, were he not Romeo call'd,
 Retain that dear perfection which he owes°
 Without that tittle. Romeo, doff° thy name;
 And for thy name, which is no part of thee,
 Take all myself.

[ROMEO speaks aloud so that JULIET can hear him for the first time.]

50 ROMEO. I take thee at thy word.
 Call me but love, and I'll be new baptiz'd;°
 Henceforth I never will be Romeo.

46 owes: owns.

47 doff: remove.

giving up name will get you all of this

50 Call . . . baptiz'd: Romeo says that if she only calls him her love, he will take love for his new name (as infants are given their Christian names when they are baptized).

willing to change his name



The Soul of the Rose, 1908. John William Waterhouse. Oil on canvas, 33¼ x 22½ in. Private collection.

Viewing the painting: What does the action of the woman in the painting suggest about her mood? In what way might her mood resemble that of Juliet in this scene?

ROMEO AND JULIET, ACT 2, SCENE 2 611

E Critical Thinking

ANALYZING ARGUMENTS Juliet argues with herself about the conflict between her heart (love for Romeo) and her head (recognition that involvement with an enemy is dangerous and disloyal). Is her argument sound? Help students analyze her logic with the following model.

Model: An argument must include convincing evidence. Juliet argues that Romeo is not her enemy. Her points are that a man is not his name and that a name is, in fact, meaningless. She believes her argument proves they can love by renouncing their names. It is true that physical and mental traits reside with the person, not the name, but Romeo and Juliet live in a society entrenched in tradition and social propriety. Her point is well taken in theory, but in the real world, it is naive and short-sighted.

V VIEWING THE PAINTING

John William Waterhouse (1849–1917) was an English poet influenced by the Pre-Raphaelites. He used themes from literature and Greek mythology.

Viewing Response *The fact that the woman is pausing to smell a rose may imply that her mood is enraptured and meditative. Juliet may also feel this way.*

Grammar and Language *Mini*lesson

Adjectives Following Nouns and

Pronouns Give these examples of adjectives following the nouns or pronouns they modify:

She is envious.

Her vestal livery is but sick and green.

Have students identify the adjectives (underlined) and words they modify (roman). Point out that poets sometimes change the location of a modifier for emphasis or rhythm.

Activity Have students scan the scene to locate three other examples of adjectives and the noun or pronoun they modify. After students write the sentences, they can draw arrows linking the adjectives to the words they modify. **L1**

Additional Resources

Grammar and Language Transparency 49

Grammar and Language Workbook, pp. 85–86

Grammar and Composition Handbook, Lesson 1.4.

Writer's Choice, Lesson 10.4

Active Reading strategies

QUESTION How does Juliet react when she first hears Romeo? Why? (She is startled and concerned to find a strange man in her garden who has been eavesdropping on her thoughts.)

Literary Elements

ANALYSIS Close reading of Romeo's soliloquy shows that he has transformed Love into protector and savior. Use of the words *peril*, *protection*, and *counsel* remind us that Juliet is in real danger and she needs to use some experienced advice. The fact that love itself is what has endangered them.

Romeo and Juliet

F

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

52 bescreen'd: hidden.
53 counsel: secret thoughts.

55

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

my name hurts me - keeps me from you

60

JULIET. My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound.
Art thou not Romeo, and a Montague?

romantic or sad?

65

ROMEO. Neither, fair maid, if either thee dislike.
JULIET. How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

love causes people to do some crazy stuff

70

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

love transcends

66 o'erperch: fly over.
69 stop: obstacle.

75

JULIET. If they do see thee, they will murder thee.
ROMEO. Alack, there lies more peril in thine eye
Than twenty of their swords! Look thou but sweet,
And I am proof against° their enmity.

Just talking silly protection?

73 proof against: protected from.

G

JULIET. I would not for the world they saw thee here.
ROMEO. I have night's cloak to hide me from their eyes;
And but° thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued,° wanting of° thy love.

death by hate is better than living w/o your love

76 but: unless.
78 prorogued (prō rōgd°): postponed.
wanting of: lacking.

80

JULIET. By whose direction foundst thou out this place?
ROMEO. By love, that first did prompt me to inquire.
He lent me counsel,° and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore wash'd with the farthest sea,
I should adventure° for such merchandise.

81 counsel: advice.

84 adventure: risk a journey.

H

JULIET. Thou knowest the mask of night is on my face;
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form°—fain, fain deny
What I have spoke; but farewell compliment!°

88 Fain . . . form: Gladly would I show concern for decorum.
89 compliment: formal manners.

Teaching Support

Active Reading Strategies

90 Dost thou love me? I know thou wilt say "Ay";
And I will take thy word. Yet, if thou swear'st,
Thou mayst prove false. At lovers' perjuries,
They say Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.
95 Or if thou thinkest I am too quickly won,
I'll frown and be perverse and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my behavior light;
100 But trust me, gentleman, I'll prove more true
Than those that have more coying to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

ROMEO. Lady, by yonder blessed moon I vow,
That tips with silver all these fruit-tree tops--

JULIET. O, swear not by the moon, th' inconstant moon,
That monthly changes in her circle orb,
Lest that thy love prove likewise variable.

ROMEO. What shall I swear by?

JULIET. Do not swear at all;
Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

ROMEO. If my heart's dear love--

JULIET. Well, do not swear. Although I joy in thee,
I have no joy of this contract tonight.
It is too rash, too unadvis'd, too sudden;
Too like the lightning, which doth cease to be
Ere one can say it lightens. Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flow'r when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!

ROMEO. O, wilt thou leave me so unsatisfied?

JULIET. What satisfaction canst thou have tonight?

ROMEO. Th' exchange of thy love's faithful vow for mine.

confidence trust
may prove false
am I too quick?
I can make you woo
don't take the feelings as light love
ere I was ware: before I was aware (of your presence)
not impute this yielding: do not attribute this giving in so easily.
discovered: revealed.

How do Juliet's feelings differ from Romeo's?
swear not by an inconstant moon
give me your word

114 idolatry (i'dol'ə trē): blind devotion.
117 contract: exchange of vows.

Lightening - intense, quick - not lasting
Flowers
Satisfaction - Not physical - Exchange of vows wanted

INTERPRET Have students describe Juliet's character as revealed through her speech. (eloquent, intelligent; She is on the verge of maturity—more so than Romeo. She recognizes the potential falseness of passionate love, but her youth prevents her from following her intuition.) Point out that she realizes the difficulty of her situation. She knows she would not have declared her love had she known Romeo was there. However, since he knows, she is frank and asks him not to think she is "too quickly won." Her sense of social reality makes her uneasy; unlike Romeo, she sees that their love is "too rash, too unadvis'd, too sudden" (line 118).

MEETING INDIVIDUAL NEEDS MULTIPLE MODES OF EXPRESSION

Logical and Mathematical Students who are strong in mathematics might better understand Romeo and Juliet by graphing their emotional changes.

Activity Make a graph using the scene's action as the x axis and a "barometer" of emotions as the y axis. Have students plot Romeo and Juliet's

- emotional states separately on the graph. L2
Categories for x axis (horizontal line):
Before ball Learn identities
Meeting Balcony
Categories for y axis (vertical line):
Passionate joy Indifference
Curiosity Fear
Anxiety Sadness

Literary Elements

Ask students to characterize the role of Romeo's and Juliet's scenes here. (*joyous and loving*) as Shakespeare communicates this tone? (*He uses moving words and imagery involving vast settings—the sea and the sky—clamorations and vows. The scene is heightened by interruption from the Nurse.*)

Active Reading Strategies

Dialogue Point out to students how the Nurse's interruptions create tension and Juliet's split dialogue pulls two different directions with different tones of voice. Ask students how this interchange mirrors the lovers' dilemma. (*These opposing elements illustrate and embody the contrasting claims of their social*

direct, in what I wanted

Romeo and Juliet

more important if overheard or told?

you need to hear it? → conf. scene

JULIET. I gave thee mine before thou didst request it; And yet I would it were to give again.
130 ROMEO. Wouldst thou withdraw it? For what purpose, love?

JULIET. But to be frank^o and give it thee again. And yet I wish but for the thing I have. My bounty is as boundless as the sea, My love as deep; the more I give to thee, The more I have, for both are infinite. [The NURSE calls from within the house.] I hear some noise within. Dear love, adieu! Anon,^o good nurse! Sweet Montague, be true. Stay but a little, I will come again.

[JULIET goes into the house.]
140 ROMEO. O blessed, blessed night! I am afeard, Being in night, all this is but a dream, Too flattering-sweet to be substantial.^o

[JULIET reappears on the balcony.]
JULIET. Three words, dear Romeo, and good night indeed. If that thy bent^o of love be honorable, Thy purpose marriage, send me word tomorrow, By one that I'll procure^o to come to thee, Where and what time thou wilt perform the rite;^o And all my fortunes at thy foot I'll lay And follow thee my lord throughout the world.

NURSE. [She calls from within the house.] Madam!
150 JULIET. [To the NURSE.] I come anon. [To ROMEO.]—But if thou meanest not well, I do beseech^o thee—

NURSE. [From within again.] Madam!
JULIET. [To the NURSE.] By and by^o I come.— [To ROMEO.] To cease thy strife^o and leave me to my grief. Tomorrow will I send.

ROMEO. So thrive my soul—
JULIET. A thousand times good night!

[JULIET goes into the house.]
155 ROMEO. A thousand times the worse, to want^o thy light! Love goes toward love as schoolboys from their books; But love from love, toward school with heavy looks. [JULIET returns to the balcony.]

129 I would ... again: I wish I had it back.

131 frank: generous.

137 Anon: right away.

seems like a dream
Finally realizing the realities
scared + is
who had a dream

I love you
If you truly love to wish marriage

143 bent: intention.

145 procure (præ kyoor'): obtain.

146 rite: marriage ceremony.

I will follow you

Building tension
will she be caught?

151 beseech (bi sēch'): beg.

By and by: in a moment.

152 strife: efforts.

155 want: be deprived of.

Teaching Support

Reading Minilesson

Readers Theater Tell students that reader's theater involves oral interpretation with a minimum suggestion of action and scene. Remind them that interpretation of drama requires imagining a character's feelings based on careful reading of the script and using voice, facial expression, body language, and gesture as aids to communicate meaning.

Activity Invite volunteers to interpret Romeo and Juliet's declarations of love in lines 49–84 (or some other short section), using facial expression, tone, and gesture appropriately. Have the class provide feedback. **L2 COLLAB. LEARN.**

Additional Resources
Reading Skills Practice Workbook

JULIET. Hist! Romeo, hist! O for a falc'ner's voice
 To lure this tassel gentle back again!^o
 160 Bondage is hoarse and may not speak aloud,^o
 Else would I tear the cave where Echo^o lies
 And make her airy tongue more hoarse than mine
 With repetition of my Romeo's name. Romeo!

ROMEO. It is my soul that calls upon my name.
 165 How silver-sweet sound lovers' tongues by night,
 Like softest music to attending ears!

JULIET. Romeo!

ROMEO. My niese?^o

JULIET. What o'clock tomorrow
 Shall I send to thee?

ROMEO. By the hour of nine.

JULIET. I will not fail. 'Tis twenty year till then.
 170 I have forgot why I did call thee back.

ROMEO. Let me stand here till thou remember it.

JULIET. I shall forget, to have thee still stand there,
 Rememb'ring how I love thy company.

ROMEO. And I'll still stay, to have thee still forget,
 175 Forgetting any other home but this.

JULIET. 'Tis almost morning. I would have thee gone—
 And yet no farther than a wanton's^o bird,
 That lets it hop a little from his hand,
 Like a poor prisoner in his twisted gyves,^o
 180 And with a silken thread plucks it back again,
 So loving-jealous of his liberty.

ROMEO. I would I were thy bird.

JULIET. Sweet, so would I.
 Yet I should kill thee with much cherishing.
 Good night, good night! Parting is such sweet sorrow
 185 That I shall say good night till it be morrow.

[JULIET goes into the house.]

ROMEO. Sleep dwell upon thine eyes, peace in thy breast!
 Would I were sleep and peace, so sweet to rest!
 Hence will I to my ghostly sire's^o close cell,^o
 His help to crave and my dear hap^o to tell.

[ROMEO exits to find the FRIAR.]

- call out name in note book

my perbale

Alliterative couplet oxymoron

158-159 Hist! . . . again: Juliet refers to the special call that a falcon master (falc'ner) uses to lure back a male falcon (tassel gentle).
 160 Bondage . . . aloud: Juliet compares being under her family's control to hoarseness, since it prevents her from speaking loudly.
 161 Echo: a wood nymph in classical mythology. After being rejected in love, she retired to a cave and wasted away until only her voice was left.
 167 niese (nē es'): a young hawk ready to leave the nest.

177 wanton's: spoiled child's.
 179 gyves (jivz): shackles.

188 ghostly sire's: spiritual advisor's.
 close cell: small private room.
 189 hap: good fortune.

K Active Reading Strategies

CONNECT Ask students to recall privately infatuations they have had. How would or did they react if the one loved expressed the same feelings for them? Remind students that before this moment, Romeo has loved without being loved in return, and Juliet has been loved without loving in return. line 145, 153

L Literary Elements

IMAGERY Students should be aware of the undercurrent of irony and foreboding that runs beneath the current of ecstasy. What creates that undercurrent? (the images of a shackled prisoner and tethered bird) Romeo and Juliet's love appears to radiate their joy throughout the universe, but at the same time it "captures" them.

M Literary Elements

FIGURATIVE LANGUAGE: Oxymoron and SOUND DEVICES: Rhyme Students should appreciate the ironic truth in Juliet's "sweet sorrow." How is this phrase appropriate to the lovers' dilemma? (The phrase refers to the paradox that it is sweet to be in love but sad to have to part from the loved one. In an extended sense, their love cannot be separated from the sorrow that grows out of the conflict between their families.) Also have students note the effect of ending this scene with rhyming couplets. (lyrical, solemnizing)

Writing Minilesson

Using Similes in Character Description

Explain that, in describing a character, vivid details help bring traits and emotions to life. Juliet cries, "My bounty is as boundless as the sea, / My love as deep." Point out that this simile describes her emotions vividly by comparing them to a concrete object.

Activity Have students scan scene 2 and find two other similes. Ask them to explain what they learn from each comparison.

Possible answers are shown.

1. thou art / As glorious to this night . . . / As is a winged messenger of heaven unto the white-upturned wond'ring eyes / Of mortals
2. How silver-sweet sound lovers' tongues by night, / Like softest music to attending ears! **L2**

Additional Resources

Writer's Choice, Lesson 1.5

Active Reading Strategies

ON What is the Friar talking here? (He muses on earth's role—as tomb and source of food on how each living resource has two possibilities—good that is abused and turn to evil [e.g., water can be used as either for life or poison].) How does his analysis also apply to Romeo and Juliet? (Their love is a blessing, but passion and haste may curse

Cultural Note

In Shakespeare's time, monks of the Catholic church were among the few educated people in society who could read and write and had knowledge of medicines. Monks lived in monasteries and used their knowledge to work copy manuscripts, caring for the sick and aged in infirmaries, and grew herbs in gardens to gather and prepare as medicines. Monks studied herbs to find medical applications for them.

Teaching Support

Romeo and Juliet

SCENE 3. Early the next morning. FRIAR LAWRENCE's cell.

[FRIAR LAWRENCE, ROMEO's spiritual advisor, enters alone carrying a basket full of herbs.]

FRIAR. The gray-ey'd morn smiles on the frowning night,
 Check'ring the eastern clouds with streaks of light;
 And flecked° darkness like a drunkard reels
 From forth day's path and Titan's fiery wheels.°
 5 Now, ere the sun advance his burning eye
 The day to cheer and night's dank dew to dry,
 I must upfill this osier cage° of ours
 With baleful° weeds and precious-juiced flowers.
 The earth that's nature's mother is her tomb;
 10 What is her burying grave, that is her womb;
 And from her womb children of divers° kind
 We sucking on her natural bosom find:
 Many for many virtues° excellent,
 None but for some,° and yet all different.
 15 O, mickle° is the powerful grace° that lies
 In plants, herbs, stones, and their true qualities;
 For naught° so vile that on the earth doth live
 But to the earth some special good doth give;
 Nor ought so good but, strained from that fair use,°
 20 Revolts from true birth, stumbling on abuse.°
 Virtue itself turns vice, being misapplied,
 And vice sometime by action dignified.

[ROMEO enters. The FRIAR does not see him and continues speaking until ROMEO interrupts him.]

Within the infant rind° of this weak flower
 25 Poison hath residence and medicine power;
 For this, being smelt, with that part cheers each part;
 Being tasted, stays all senses with the heart.°
 Two such opposed kings encamp them still
 In man as well as herbs—grace and rude will;
 30 And where the worser is predominant,
 Full soon the canker° death eats up that plant.

ROMEO. Good morrow, father.

FRIAR. *Benedicite!*
 What early tongue so sweet saluteth me?
 Young son, it argues a distempered head°
 35 So soon to bid good morrow to thy bed.
 Care keeps his watch in every old man's eye,
 And where care lodges, sleep will never lie;

couplets

- 3 flecked: spotted.
- 4 From . . . wheels: out of the path of the sun god (who was said to drive a fiery chariot across the sky).
- 7 upfill this osier cage: fill up this willow basket.
- 8 baleful: harmful.
- 11 divers (dī' varz): varied.
- 13 virtues: healing properties.
- 14 None but for some: None that isn't good for some use.
- 15 mickle: great. grace: divine goodness.
- 17 naught (nōt): there is nothing.
- 19 strained from that fair use: diverted from its proper use.
- 20 Revolts . . . abuse: rebels against its natural state and becomes harmful.
- 23 infant rind: tender skin.
- 24 Poison . . . power: there dwells poison and medicinal power.
- 25–26 For this . . . heart: When the flower is smelt, it stimulates every part of the body, but when tasted it causes the heart to stop beating.
- 27–28 Two such . . . will: Two such opposing qualities are always present in man as well as in herbs—goodness and a tendency toward violence.
- 30 canker: cankerworm, a larva that feeds on buds.
- 31 *Benedicite* (ben' ə dis' ə tē): God bless you!
- 33 argues a distempered head: suggests a disturbed mind.

That we gives us great things some harmful some helpful

good can be used for bad

poison flower

Grammar and Language Minilesson

Intensive Pronouns Write this sentence on a board: *Virtue itself turns vice.* Point out that *itself* is used to emphasize the *virtue*. When words such as *himself*, *if*, *themselves*, or *itself* are used this way they are called intensive pronouns. An intensive pronoun can be removed from a sentence without changing the meaning of the sentence: *Virtue turns vice.*

Activity Have students add an intensive pronoun to each of the following sentences.
 1. Romeo visited the Friar to arrange the wedding.
 2. The lovers cannot change their destiny.
 3. I find this story sad but fascinating.
L.1

- Additional Resources**
- Grammar and Language Transparency 50**
 - Grammar and Language Workbook**, p. 51
 - Grammar and Composition Handbook**, Lesson 7.4
 - Writer's Choice**, Lesson 10.2

William Shakespeare:

up early seeking guidance when something bothers you
38 couch: lay down.
or have yet to go to bed

40 uprous'd... distemp'rature: awakened by some emotional or mental disturbance.

Romeo has yet to go to bed

But where unbruised youth with unstuff'd brain
Doth couch° his limbs, there golden sleep doth reign.
Therefore thy earliness doth me assure
Thou art uprous'd with some distemp'rature;°
Or if not so, then here I hit it right—
Our Romeo hath not been in bed tonight.

ROMEO. That last is true. The sweeter rest was mine.

FRIAR. God pardon sin! Wast thou with Rosaline?

ROMEO. With Rosaline, my ghostly father? No.
I have forgot that name and that name's woe.

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

ROMEO. I'll tell thee ere thou ask it me again.

I have been feasting with mine enemy,
Where on a sudden one hath wounded° me
That's by me wounded. Both our remedies
Within thy help and holy physic° lies.
I bear no hatred, blessed man, for, lo,
My intercession° likewise steads° my foe.

50 wounded: That is, wounded with Cupid's arrow.

52 physic: medicine; healing power.

54 intercession: petition. steads: benefits.

55-56 Be plain... shrift: Speak plainly and directly. A confusing confession only leads to confusing forgiveness.

How is couplet benefited - marriage of desires

↓
has have to wong about social implications - hard - inheritance

Speak plainly



Studies of the Heads of Two Men, 1517. Raphael (Raffaello Sanzio). Chalk on gray paper. Ashmolean Museum, Oxford, England.

Viewing the drawing: What attitudes and emotions are conveyed by the facial expressions and hand gestures of these men? What parallels can you draw between these men and Romeo and the Friar?

ROMEO AND JULIET, ACT 2, SCENE 3 617

Literary Elements

CHARACTER What moral attitudes and feelings toward Romeo does Friar Lawrence's dialogue show? (Friar Lawrence is Romeo's friend and confidant and looks on Romeo as a son. However, he seems to know Romeo's passionate, impetuous nature and fears he has done something that is to him sinful: slept with Rosaline.)

VIEWING THE DRAWING

Raphael (1483–1520), one of the greatest artists of the Italian Renaissance, was known for his portraits and his use of perspective.

Viewing Response The young man, like Romeo, seems serious and passionate. The older man, like the Friar, seems to be compassionate as he issues a warning.

REAL-WORLD CONNECTION

Today's Herbal Remedies During the Middle Ages in Europe, most pharmaceutical knowledge was contained and preserved in monasteries, which also were the centers of herb collection and cultivation. Today's medicines still contain ingredients derived from herbs. In addition, the medical community is beginning to recog-

nize some benefits of selected herbal treatments (such as St. John's wort to treat mild depression in some individuals). Have students research herbal remedies in use today and report on their acceptance by the public and the American Medical Association. **L3**

Active Reading Strategies

RET Friar Lawrence's opinion of Romeo's activities is the first view of him we have in the play. What purpose might it serve to have the Friar's opinion interjected at this point? (It tempers the audience's view of Romeo. We can see him perceived as Elizabethan audiences saw him: rash, governed by sexual passion, impetuous, and immature. Here is the tragic flaw that will surely lead to Romeo's demise.)

dote - to be too fond of (in a silly way) speak on

waver - change

Romeo and Juliet

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

65 FRIAR. Holy Saint Francis! What a change is here!
 Is Rosaline, that thou didst love so dear,
 So soon forsaken? Young men's love then lies
Not truly in their hearts, but in their eyes.
 Jesu Maria! What a deal of brine°
 70 Hath washed thy sallow° cheeks for Rosaline!
 How much salt water thrown away in waste
 To season love, that of it doth not taste!
 The sun not yet thy sighs from heaven clears,
 Thy old groans yet ringing in mine ancient ears.
 75 Lo, here upon thy cheek the stain doth sit
 Of an old tear that is not wash'd off yet.
 If e'er thou wast thyself, and these woes thine,
 Thou and these woes were all for Rosaline.
 And art thou chang'd? Pronounce this sentence° then:
 80 Women may fall when there's no strength in men.

2 ROMEO. Thou chidst° me oft for loving Rosaline.
 FRIAR. For doting, not for loving, pupil mine.
 ROMEO. And badst me° bury love.
 FRIAR. Not in a grave
 To lay one in, another out to have.
 85 ROMEO. I pray thee chide me not. Her I love now
Doth grace for grace and love for love allow.
The other did not so.

90 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' rancor to pure love.

ROMEO. O, let us hence! I stand° on sudden haste.
 FRIAR. Wisely and slow. They stumble that run fast.

[They exit.]

60 all combin'd: We are completely united.

- questioning quick switch

metaphor

Time is short

69 brine: salt water (tears).
 70 sallow: sickly yellow.

79 sentence: saying; general truth.
 80 Women . . . men: Women can be expected to be unfaithful when men are so fickle.
 81 chidst (chidst): scolded.

83 badst (bādst) me: urged me to.

I love her but she loves me? easier? harder?

85-86 Her I love . . . allow: I love her because she gives back or exchanges favor for favor and love for love.

Not understanding

88 read . . . spell: read by memorizing words, without understanding their meaning.

marriage may help bring families together

93 stand: insist.

balancing of Romeo's feelings

Teaching Support

Have kids work in partners weighing the Friar's decision

LIFE SKILLS CONNECTION

Decision Making Point out to students how the Friar must decide quickly whether to marry Romeo and Juliet. Discuss factors that students use in making a decision, listing these on the board in general terms.

Activity Ask students to reread lines 65-94 and note how the Friar weighs the positives and negatives in order to make a decision. Have them list the factors that

he considers before making his decision, using a chart like this:

+ Positive	- Negative

Then group students to debate the soundness of his decision making and argue for the decision they think should have been made. **2 COLLAB. LEARN.**

SCENE 4. Approximately nine o'clock in the morning, the time at which JULIET was to send a messenger to ROMEO. A street in Verona.

[BENVOLIO and MERCUTIO enter; they are still concerned about ROMEO's disappearance the night before.]

MERCUTIO. Where the devil should this Romeo be?
Came he not home tonight?

BENVOLIO. Not to his father's. I spoke with his man.

MERCUTIO. Why, that same pale hardhearted wench, that
Rosaline,
Torments him so that he will sure run mad.

BENVOLIO. Tybalt, the kinsman to old Capulet,
Hath sent a letter to his father's house.

MERCUTIO. A challenge, on my life.

BENVOLIO. Romeo will answer it.^{step up}

MERCUTIO. Any man that can write may answer a letter.^{reply/return}

BENVOLIO. Nay, he will answer the letter's master, how he
dares, being dared.^{manhood. questioning}

MERCUTIO. Alas, poor Romeo, he is already dead: stabbed with
a white wench's black eye; run through the ear with a love
song; the very pin^{of his heart} cleft with the blind bow-boy's
butt-shaft; and is he a man to encounter Tybalt?

BENVOLIO. Why, what is Tybalt?

MERCUTIO. More than Prince of Cats. O, he's the courageous
captain of compliments. He fights as you sing prick-song,^{and}
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! A gentleman of the very
first house, of the first and second cause. Ah, the immortal
passado! The punto reverso! The hay!

BENVOLIO. The what?

MERCUTIO. The pox of such antic, lisping, affecting phantasies,
these new tuners of accent! "By Jesu, a very good blade! a very
tall man! a very good whore!" Why, is not this a lamentable
thing, grand-sire, that we should be thus afflicted with these
strange flies, these fashion-mongers, these pardon-me's who
stand so much on the new form, that they cannot sit at ease
on the old bench? O, their bones, their bones!

[ROMEO enters. He seems much happier than he was at the beginning
of the play.]

They don't know:
Romeo being blamed
is not curious
feelings split for 2 women
must it be a challenge
w/ Juliet's letter coming?

10 answer it: accept the challenge to a duel.

loves the trouble, dares

Romeo is dead w/ love -
not ready for Tybalt
(is 2 cats)

16 pin: peg in the center of an archery target

16-17 blind... shaft: Cupid's blunt practice arrow.

19 Prince of Cats: a pun on Tybalt's name. In a popular fable, the Prince of Cats was called Tybert.

20 captain of compliments: master of all the formal rules of dueling. prick-song: from printed music (as opposed to the less accurate singing from memory).

21 proportion: rhythm.

21-22 minim rests: shortest possible musical pauses.

23-24 very first house: best fencing school.

24 cause: excuse for challenging a man to a duel.

25 passado (pə sɑ' dɑ): forward sword thrust. punto reverso (poon' tō rə ver' sō): back-handed thrust. hay: a fencing term signaling a hit.

27-33 The pox... bones: Mercutio mimics an old traditionalist complaining about the younger fencers who use new-fangled and foreign terminology.

Q Literary Elements

PLOT Point out that Shakespeare here has reintroduced and increased the conflict by adding the potential for a real and deadly encounter. Passionate love has been the focus for four scenes; now rage enters the picture again. Ask students to note how Mercutio reacts to the challenge. Do they feel his reaction is realistic? (Mercutio feels Romeo, stricken by love, is a less able swordsman than the accomplished Tybalt.)

R Literary Elements

PUN Remind students that a pun is a play on words based on similarity of sound and difference in meaning. Have them explain the play on the word answer. (Benvolio refers to the acceptance of a challenge: Mercutio to the reply to a letter.)

Alliteration

Tybalt - a skilled duelist/fight
-trained @ best school
for fencing.

Reading Minilesson

Elaborating Explain that a writer, wanting to support a point, will use elaboration. In giving many descriptive details about Tybalt's training, skill, and attitude, Mercutio makes it clear that Tybalt is a formidable opponent.

Activity Pair students and have them compose a general statement about Romeo's character, for example, "Romeo

is a passionate lover who acts without regard for reason." Then have them locate and list actions and words in the play that elaborate this point of character. Partners can present their elaborations in a brief talk. **L2 COLLAB. LEARN.**

Additional Resources

Reading Skills Practice Workbook

Literary Elements

challenge students to find as many puns as possible in the dialogue between Romeo and Mercutio. *counterfeit coin and escape; perfection and flower, single—unique, silly; sole—lone, bottom of shoe; goose—silly person, se) game, [for the g.] chasing*
 35) Why does Mercutio delight in Romeo's wordplay? (It shows that Romeo has recovered from his madness; he is his old self.)

Do people act diff? when it comes to women, men may be discourteous

Romeo and Juliet

BENVOLIO. Here comes Romeo! Here comes Romeo!

35 MERCUTIO. Without his roe,^o like a dried herring: O flesh, flesh, how art thou fishified! Now is he for the numbers^o that Petrarch^o flow'd in. Laura^o to his lady was a kitchen wench (marry, she had a better love to berhyme her), Dido a dowdy, Cleopatra a gipsy, Helen and Hero hildings and harlots, Thisby a gray eye or so, but not to the purpose.^o Signior Romeo, *bonjour!* there's a French salutation to your French slop!^o You gave us the counterfeit fairly last night.

40 [S] ROMEO. Good morrow to you both. What counterfeit did I give you?

45 MERCUTIO. The slip, sir, the slip. Can you not conceive?^o

ROMEO. Pardon, good Mercutio. My business was great, and in such a case as mine a man may strain courtesy.

MERCUTIO. That's as much as to say, such a case as yours constrains a man to bow in the hams.

50 ROMEO. Meaning to cur'sy.^o

MERCUTIO. Thou hast most kindly hit it.^o

ROMEO. A most courteous exposition.

MERCUTIO. Nay, I am the very pink^o of courtesy.

ROMEO. Pink for flower.

55 [S] MERCUTIO. Right.

ROMEO. Why then is my pump^o well flower'd.^o

MERCUTIO. Sure wit! Follow me this jest now, till thou hast worn out thy pump, that when the single sole of it is worn, the jest may remain, after the wearing, soly singular.

60 [S] ROMEO. O single-sol'd jest, soly singular for the singleness!^o

MERCUTIO. Come between us, good Benvolio, my wits faints.

ROMEO. Swits and spurs,^o swits and spurs, or I'll cry a match.^o

MERCUTIO. Nay, if our wits run the wild-goose chase,^o I am done; for thou hast more of the wild goose^o in one of thy wits than, I am sure, I have in my whole five. Was I with you^o there for the goose?^o

65 [S] ROMEO. Thou wast never with me for any thing when thou wast not there for the goose.

MERCUTIO. I will bite thee by the ear for that jest.

70 ROMEO. Nay, good goose, bite not.

35 roe: fish eggs. Mercutio makes a pun on Romeo's name (without "Ro" he is all sighs—"meo" or "oh me!").

36 numbers: verses; poems.

37 Petrarch (pe' trark): an influential Italian poet who composed love sonnets to his chaste love, Laura.

37-40 Laura . . . purpose: Mercutio refers to famous women from classical mythology and ancient history. He suggests these women are good-for-nothings (hildings) and not worth mentioning (to the purpose) in Romeo's eyes.

41-42 French slop: loose breeches, or pants, counterfeit: A counterfeit coin was called a slip, a word that also means "escape."

45 conceive: understand (my pun).

50 cur'sy: curtsy, a slight lowering of the body with bending of the knees, usually done by women.

51 most kindly hit it: put it most graciously.

53 pink: perfection.

54-56 Pink . . . flower'd: Romeo plays on two other meanings of pink: "flower" and "decorative perforations," which might be found on a shoe (pump).

57-60 Sure . . . singleness: Mercutio and Romeo play on the words sole ("solitary" or "bottom of a shoe"), soly ("only" or "uniquely"), single-sol'd ("shoddy"), singular ("unique"), and singleness ("silliness").

62 Swits and spurs: spur on your horse (keep going). cry a match: claim victory.

63 wild-goose chase: a game of "follow the leader" on horseback.

64 goose: fool.

66 with you: even with you. for the goose: to chase women.

you are never w/ me except to be the fool chase women

Teaching Support

MEETING INDIVIDUAL NEEDS ENGLISH LANGUAGE LEARNERS

Teenage Banter Students from other cultures may be puzzled by the exchange between Romeo and Mercutio. Invite English-speaking volunteers to illustrate banter (good-natured teasing and joking) on a current topic. Ask English language learners to describe ways and circumstances in which friends might use wordplay in their native cultures.

Activity Have students work in groups including more proficient English speakers to interpret Romeo and Mercutio's wordplay and summarize its meaning. Encourage students to ask questions about meanings they do not understand.

Additional Resources
 English Language Learners Sourcebook, p. 91

REVIEW Ask students to paraphrase Mercutio's lines. How does Mercutio feel about Romeo now? (*Mercutio is relieved to see that Romeo has regained his usual high spirits and wit.*)

MERCUTIO. Thy wit is a very bitter sweeting, it is a most sharp sauce.

ROMEO. And is it not then well serv'd in to a sweet goose?°

75 MERCUTIO. O, here's a wit of cheverel,° that stretches from an inch narrow to an ell° broad!

ROMEO. I stretch it out for that word "broad,"° which, added to the goose, proves thee far and wide a broad goose.

MERCUTIO. Why, is not this better now than groaning for love? Now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature, for this drivelling love is like a great natural that runs lolling up and down to hide his bable in a hole.°

BENVOLIO. Stop there, stop there.

MERCUTIO. Thou desirest me to stop in my tale against the hair.

85 BENVOLIO. Thou wouldst else have made thy tale large.

MERCUTIO. O, thou art deceiv'd; I would have made it short, for I was come to the whole depth of my tale and meant indeed to occupy the argument no longer.

ROMEO. Here's goodly gear!°

[The NURSE enters with PETER, a servant.]

90 A sail,° a sail!

MERCUTIO. Two, two! A shirt and a smock.°

NURSE. Peter!

PETER. Anon.

NURSE. My fan, Peter.

95 MERCUTIO. Good Peter, to hide her face; for her fan's the fairer face.

NURSE. God ye° good morrow; gentlemen.

MERCUTIO. God ye good den,° fair gentlewoman.

NURSE. Is it good den?

100 MERCUTIO. 'Tis no less, I tell ye, for the bawdy hand of the dial is now upon the prick° of noon.

NURSE. Out upon you, what a man are you?

ROMEO. One, gentlewoman, that God hath made, himself to mar.°

105 NURSE. By my troth, it is well said; "for himself to mar," quoth 'a! Gentlemen, can any of you tell me where I may find the young Romeo?

(2) oxymoron

73 is it not . . . goose: doesn't my wit (a sharp sauce) go well with you (its sweet victim).

74 cheverel (shev' ar el): kid leather (which stretches easily).

75 ell: forty-five inches.

76 broad: "obvious" or "indecent"

Romeo is back! (to himself)
wit, sociable

79-82 Now art . . . hole: Mercutio compares love to a drooling idiot (natural) running around with his fool's wand (bable), a stick with an inflated bladder, or balloon, on one end.

Tale - hair

89 goodly gear: fine stuff (an inappropriate reference to the Nurse's appearance or outfit that is meant to be funny).

90 A sail: an expression used when a sailor sees another ship.

91 A shirt and a smock: a man and a woman.

calls nurse ugly

97 God ye: God give you.

98 good den: good afternoon.

101 prick: mark on a clock.

102-104 Out upon . . . mar: The Nurse indignantly asks Mercutio what sort of a man he is. Romeo responds that Mercutio was made in God's image but marred by himself.

Noon time

ROMEO AND JULIET, ACT 2, SCENE 4 621



ADVANCED LEARNERS

Dialogue with Wordplay Discuss elements in Shakespeare's dialogue that make it lively and revealing. Invite students to give examples of ways they use wordplay in talking with friends.

Activity Have students work in pairs to write a skit involving two friends who are discussing an ongoing conflict. Students should begin by writing a summary of the situation. The skit's dialogue should use wordplay to reveal personality traits. Invite partners to perform their skits for the class.

L.2 COLLAB. LEARN

Active Reading Strategies

As they read the exchange between Mercutio, Romeo, and the Nurse, ask students to imagine Mercutio's mocking tone, the Nurse's one, and Romeo's soothing



Language Note

derivations of *scurvy* and shed some light on the Nurse's fury and desire to wound her attacker with words. The Middle English *skurfr* referred to scurf, skin or dandruff; *skurfy* meant "vile, low, contemptible." *Knave*, spelled *knaue* in Middle English, originally referred to a young boy or one of low birth but came to mean "a dishonest, deceitful person."

Romeo and Juliet

ROMEO. I can tell you; but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault of a worse.^o

NURSE. You say well.

MERCUTIO. Yea, is the worst well? Very well took, if faith! Wisely, wisely.

NURSE. If you be he, sir, I desire some confidence with you.

BENVOLIO. She will indite him to some supper.^o

MERCUTIO. A bawd, a bawd, a bawd! So ho!^o

ROMEO. What hast thou found?

MERCUTIO. No hare, sir, unless a hare, sir, in a lenten pie, that is something stale and hoar^o ere it be spent.^o

[MERCUTIO walks by them and sings.]

An old hare hoar,
And an old hare hoar,

Is very good meat in Lent;
But a hare that is hoar

Is too much for a score,
When it hoars ere it be spent

Romeo, will you come to your father's? We'll to dinner thither.

ROMEO. I will follow you.

MERCUTIO. Farewell, ancient lady. Farewell. [Singing.] "lady, lady, lady."

[BENVOLIO and MERCUTIO exit.]

NURSE. I pray you, sir, what saucy merchant^o was this that was so full of his ropery?^o

ROMEO. A gentleman, nurse, that loves to hear himself talk and will speak more in a minute than he will stand to^o in a month.

NURSE. And 'a' speak anything against me, I'll take him down, and 'a' were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall. Scurvy knave, I am none of his flirt-gills,^o I am none of his skains-mates.^o [She turns to PETER, her man.] And thou must stand by too and suffer every knave to use me at his pleasure!

PETER. I saw no man use you at his pleasure; if I had, my weapon should quickly have been out. I warrant you, I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

110 fault of a worse: Romeo plays on the expression "for want of a better," fault: lack.

114–115 If you . . . supper: Benvolio deliberately misuses *indite* to mean "invite" as a way of mocking the Nurse's use of confidence to mean "private conversation."

116 So ho: The cry a hunter makes upon spotting prey.

118–119 No hare . . . spent: Mercutio compares the Nurse to meat hidden in a pie for Lent (when it is forbidden to eat meat) and kept long after it has become stale and moldy.

119 hoar: gray or white from age.

131 saucy merchant: rude fellow.

132 ropery: lewd jesting.

134 stand to: carry out.

135 And 'a: if he.

138 flirt-gills: loose women. skains-mates: cutthroats' companions.

*I will protect you
will quarrel as soon as
I have law on my side*

Jealousy

622 UNIT 4: DRAMA

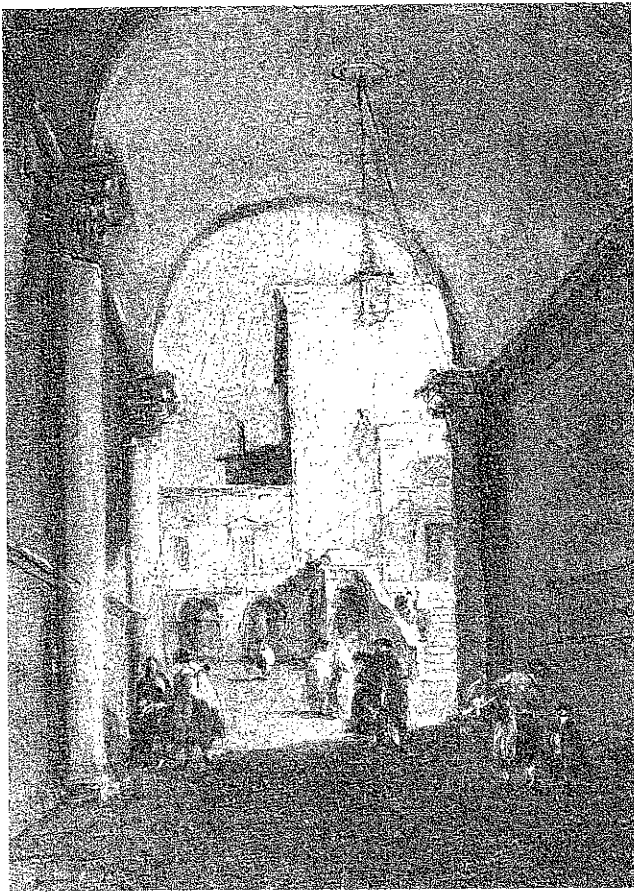
Teaching Support



MULTIPLE MODES OF EXPRESSION

Musical Students with musical ability can help the class grasp the mood of the scene in which Mercutio delivers his song. Have students list what they know of Mercutio's character so far (biting, high-spirited wit; cynical outlook) and summarize what he is doing here (making fun of the Nurse; indulging his taste for off-color humor).

Activity Have students compose a melody for Mercutio's song or three musical motifs—for Mercutio, Romeo, and the Nurse, illustrating their moods and responses in this scene. Have students prepare a performance of the song or background music for a performance of the scene. Invite classmates to respond. **L3**



A Capriccio with Figures Conversing Under an Archway, a Courtyard Beyond.
 Francesco Guardi (1712–1793). Oil on canvas, 24.2 x 17.7 cm. Private collection.

Viewing the painting: How does the scene depicted in this painting resemble your impression of the setting of act 2, scene 4?

VIEWING THE PAINTING

Francesco Guardi (1712–1793) painted scenes of Venice characterized by sparkling lightness and brilliant contrasts of light and shadow. His work blends realism, translucence, and shiny, staccato accents to capture picturesque Venice.

Viewing Response *The close groupings of people suggest conversations or secretive plotting, both of which occur in the scene.*

Active Reading Strategies

INTERPRET Why does the Nurse say this? What is her concern? (*She loves Juliet and does not want anyone trifling with her charge. Seeing his friends' bawdy behavior has worried her that Romeo may not be serious about Juliet. She fears that Romeo does not really love Juliet.*)

145 NURSE. Now, afore God, I am so vex'd that every part about me quivers. Scurvy Knave! Pray you, sir, a word; and, as I told you, my young lady bid me inquire you out. (What she bid me say, I will keep to myself) but first let me tell ye, if ye should lead her in a fool's paradise, as they say, it were a very gross kind of behavior, as they say; for the gentlewoman is young; and therefore, if you should deal double with her, truly it were an ill thing to be off'rd to any gentlewoman, and very weak dealing.

155 ROMEO. Nurse, commend me^o to thy lady and mistress. I protest^o unto thee—

NURSE. Good heart, and i' faith I will tell her as much. Lord, Lord, she will be a joyful woman.

ROMEO. What wilt thou tell her, nurse? Thou dost not mark^o me.

fears Romeo may hurt Juliet

153 weak: contemptible.

154 commend me: send my regards.

155 protest: swear.

159 mark: pay attention to.

ROMEO AND JULIET, ACT 2, SCENE 4 623

MEETING INDIVIDUAL NEEDS SPECIAL NEEDS

Learning Disabled Students who have difficulty staying on task may need shorter reading times and special motivations. Inform them that they will be expected to recreate a scene in pictures. Divide scenes into segments and have students read them aloud, pausing to give input that helps them visualize and demonstrate actions.

Activity Have students draw a series of cartoons or a comic strip summarizing a scene in act 2. They should include a narrative outline of the action and the most essential dialogue. Group artworks for scenes 1 through 6 around the room. **L1**

Additional Resources

Inclusion Strategies

Romeo and Juliet

Literary Elements

Ask students why they think the Nurse had the Nurse tell about Paris. What purpose does this serve? (It complicates the Nurse's position, reminds readers of the Nurse's duplicitous frame of mind [indirectly, she is a confidante], and informs Romeo of the Nurse's feelings.)

Active Reading Strategies

Interpret At this point, have students consider the characters of the Nurse, Mercutio, Juliet, and the Nurse. How do the Nurse and Juliet act as foils to Romeo and Mercutio? (The Nurse and Juliet are foils to Romeo and Mercutio as they take themselves, and the audience with a realistic view of the young lovers' immaturity and impulsiveness.) What can be learned from the way they interact with each other? (They are antagonistic, showing that the division between the "houses" extends beyond the immediate family.)

Nurse is protective antagonist towards Romeo.

Why take Peter then?

NURSE. I will tell her, sir, that you do protest, which, as I take it, is a gentlemanlike offer.

160 ROMEO. Bid her devise
Some means to come to shrift^o this afternoon;
And there she shall at Friar Lawrence' cell
Be shriv'd^o and married. Here is for thy pains.

[He puts money into her hand.]

NURSE. No, truly, sir; not a penny.

165 ROMEO. Go to! I say you shall.

NURSE. This afternoon, sir? Well, she shall be there.

ROMEO. And stay, good nurse, behind the abbey wall.

Within this hour my man shall be with thee
And bring thee cords made like a tackled stair,^o

170 Which to the high topgallant^o of my joy
Must be my convoy^o in the secret night.
Farewell. Be trusty, and I'll quit thy pains.^o
Farewell. Commend me to thy mistress.

NURSE. Now God in heaven bless thee! Hark you, sir.

175 ROMEO. What say'st thou, my dear nurse?

NURSE. Is your man secret? Did you ne'er hear say,

"Two may keep counsel, putting one away?"^o

ROMEO. Warrant thee my man's as true as steel.

NURSE. Well, sir, my mistress is the sweetest lady. Lord, Lord!

180 When 'twas a little prating^o thing—O, there is a nobleman
in town, one Paris, that would fain lay knife aboard;^o but
she, good soul, had as lieve^o see a toad, a very toad, as see
him. I anger her sometimes, and tell her that Paris is the
properer man; but I'll warrant you, when I say so, she looks
as pale as any clout in the versal world.^o Doth not rosemary
and Romeo begin both with a letter?^o

ROMEO. Ay, nurse; what of that? Both with an R.

NURSE. Ah, mocker! That's the dog's name.^o R is for the—No; I

190 know it begins with some other letter; and she hath the
prettiest sententious^o of it, of you and rosemary, that it
would do you good to hear it.

ROMEO. Commend me to thy lady.

NURSE. Ay, a thousand times. [ROMEO exits.] Peter!

PETER. Anon.

195 NURSE. Before, and apace.^o

[PETER exits, followed by the NURSE.]

624 UNIT 4: DRAMA

161 shrift: confession.

163 shriv'd: forgiven of her sins.

169 tackled stair: rope ladder.

170 topgallant: a platform atop a ship's mast.

171 convoy: means of conveyance.

172 quit thy pains: reward your trouble.

177 Two . . . away: A secret can't be kept by more than one person.

180 prating: chattering.

181 lay knife aboard: claim her for himself.

182 had as lieve (liev): would as willingly.

185 any clout in the versal world: any cloth in the whole world.

186 a letter: the same letter.

188 dog's name: The letter R sounds like a dog's growl.

190 sententious (sen ten' shas): The Nurse means to say sentences, or "pithy sayings."

195 Before, and apace: Go before me, and hurry.

Rope Ladder

Teaching Support

Grammar and Language Minilesson

Interjections Remind students that writers may use interjections—words or phrases that express emotion—to show a character's reaction. Ask for examples (e.g., *No kidding! Hey! Wheel!*) and point out that in Shakespeare, students will find interjections they have not heard before.

Activity Have students identify the interjections in the dialogue on pages 624–625 and explain what emotion they express or what current expression might be substituted.

Go to!

Now God in heaven bless thee!

Jesu, what haste! **L.1**

Additional Resources

Grammar and Language Transparency 51

Grammar and Language Workbook,
p. 72

Grammar and Composition Handbook,
Lesson 1.8

Writer's Choice, Lesson 10.8

SCENE 5. Later that day. CAPULET's orchard.

[JULIET, waiting for the NURSE to return from the meeting with ROMEO, paces impatiently.]

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

[The NURSE enters, with PETER.]

O God, she comes! O honey nurse, what news?
 Hast thou met with him? Send thy man away.
 NURSE. Peter, stay at the gate. [PETER exits.]
 JULIET. Now, good sweet nurse—O Lord, why lookest 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 aweary, give me leave° awhile.
 Fie, how my bones ache! What a jaunce° have I!
 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?

6 low'ring: dark, threatening.
 7 Therefore . . . Love: Venus, the goddess of love, was often portrayed riding a chariot drawn by nimble-winged (nimble-pinion'd) doves.

*youthful affections
 & newness*

14 bandy: toss back and forth.

*age & thoughts of marriage
 slows her*

St. Peter - John

25 give me leave: let me alone.
 26 jaunce (jōns): rough walk.

stop stalling

36 stay the circumstance: wait for the details.

ROMEO AND JULIET, ACT 2, SCENE 5 625

Y Active Reading Strategies

VISUALIZE Explain that here Juliet is waiting for word from Romeo, whom she has known only a few hours but whom she has committed to marry. Encourage students to picture her movements, expressions, gestures, and tone as she talks with the Nurse, who is exasperatingly slow and reluctant to give up her prized information.

On The Lighter Side

Classic Comic

The Nurse is one of a long tradition of comic characters whose wandering talk and failure to get to the point drive their companions crazy. Students may wish to provide examples of this kind of comedy from television situation comedies.

Reading Minilesson

Monitoring Comprehension Explain that when reading a longer work, it is advisable to stop after each chapter or scene to review what has happened in it and note any questions it raises.

Activity Ask students to work with a partner to summarize what has happened in scene 4, including plot developments, revelations about character or motive, and

ideas that contribute to theme. Also have students discuss points they did not understand and make up a list of questions to be answered by rereading.

L2 COLLAB. LEARN.

Additional Resources

Reading Skills Practice Workbook

Active Reading strategies

PRET Students should be that the Nurse is deliberately giving Juliet the information. Does she manipulate Juliet in any way? Why doesn't she inform Juliet immediately? (Students may suggest that she wants to extend this moment of empowerment or to tease Juliet to increase her anticipation; or that she is uncomfortable and still recovering from the indignities she suffered in her conversation with Romeo.)

VIEWING THE PAINTING

Brigg's painting is owned by the Tate Gallery in London. The Tate opened in 1897 to house British art.

Writing Response Lines 67–68 fit Juliet's reaction. Up to this point, she has been anxious, fearful, and separated.

Romeo and Juliet

40 **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 talk'd 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 din'd at home?

45 **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 a t'other side—ah, my back, my back!

50 **Beshrew°** your heart for sending me about To catch my death with jauncing up and down!

Purse weighs in on situation

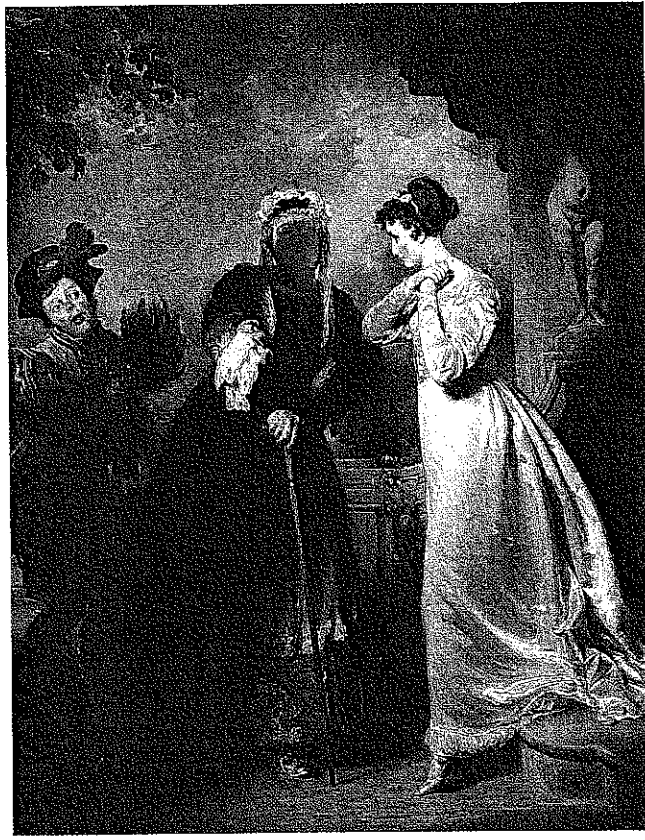
38 simple: foolish.

he's beautiful, not courteous

41–42 not to be talk'd on: not worth mentioning.

43–44 Go thy ways: off you go.

50 Beshrew: curse.



Juliet and the Nurse, exhibited 1827. Henry P. Briggs. Oil on canvas. Tate Gallery, London.

Viewing the painting: Which lines in this scene might the artist have had in mind in creating this painting?

Teaching Support

MEETING INDIVIDUAL NEEDS MULTIPLE MODES OF EXPRESSION

Spatial Ask students to explain how essential information gets from the source to the destination in *Romeo and Juliet*. Point out that the principals rarely get information first-hand. Students with strong spatial abilities may be able to model the information flow, helping others visualize it.

Activity Have students create a diagram or flowchart that shows how a given piece of information moves through the scene or across scenes. Encourage students to stop and model this flow (or patterns of character interaction) throughout the play as they read. These models may prove very useful to spatial learners as they review or complete activities. **L2**

AA Literary Elements

PUN Ask students to find the pun in Juliet's speech and explain it. ("Hie to high fortune" combines meanings of "hasten" and "lofty" and suggests elation and seriousness at the same time.)

Historical Note

Friar Lawrence's cell is his cubicle, which would have been small and bare of decoration, not because it was intended as a prison, but because it was a place only for sleeping and meditating. These cells were grouped in a dormitory. Monks took their meals in the nearby refectory and worked in the cloister, a walled-in courtyard that was roofed at the point of the four walls but open in the center, where the courtyard, or garth, was located. In the cloister monks might copy manuscripts. Students may not realize that this play predates the uses of cell for prison rooms or for the building blocks of living things. It would be almost 100 years before van Leeuwenhoek discovered and named organic building blocks cells because of their resemblance to monastic cells.

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

55 NURSE. Your love says, like an honest^o 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!
60 "Your love says, like an honest gentleman,
'Where is your mother?'"

NURSE. O God's Lady dear!
Are you so hot?^o Marry come up, I trow.^o
Is this the poultice for my aching bones?
Henceforward do your messages yourself.

JULIET. Here's such a coil!^o Come, what says Romeo?

65 NURSE. Have you got leave to go to shrift today?

JULIET. I have.

NURSE. Then hie you hence^o to Friar Lawrence' cell;
There stays a husband to make you a wife.
Now comes the wanton^o blood up in your cheeks:
70 They'll be in scarlet straight^o 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;
75 But you shall bear the burthen soon at night.
Go; I'll to dinner; hie you to the cell.

JULIET. Hie to high fortune! Honest nurse, farewell. **AA**
[They exit in separate directions.]

SCENE 6. Later that afternoon. FRIAR LAWRENCE's cell.

[ROMEO and FRIAR LAWRENCE are waiting for JULIET so that the wedding can take place.]

FRIAR. So smile the heavens upon this holy act
That after hours with sorrow chide us not!^o

ROMEO. Amen, amen! But come what sorrow can,
It cannot countervail the exchange of joy^o
5 That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare—
It is enough I may but call her mine.

54 honest: honorable.

Not part of the game plan

61 hot: impatient. Marry... trow: Come on now, I declare.

do your own messages

64 coil: fuss.

67 hie you hence: hurry from here.

Nurse tells Juliet where to go

69 wanton (wont' on): unrestrained.

blushes

70 They'll... straight: They will turn red immediately.

Climbing her wall

2 That after... not: and not punish us for it later.

doesn't quite understand → impetuous

After we marry death can do what it does I will be w/ Juliet

ROMEO AND JULIET, ACT 2, SCENE 6 627

MEETING INDIVIDUAL NEEDS

MULTIPLE MODES OF EXPRESSION

Bodily-Kinesthetic Students who process knowledge through movement and body language can show their understanding of mood and action in the play through original pantomimes.

Activity Have students work in pairs to create pantomimes that communicate the movements and moods of Romeo in scene 4, Juliet in scene 5, and both in scene 6. After they have rehearsed their presentations, have performers share their creations with classmates and classmates assess their effectiveness. **L2 COLLABORATE/LEARN**

Romeo and Juliet

Can something be too good?

Literary Elements

Have students identify the mood in the Friar's warning and its appropriateness. (He compares Juliet and Romeo's love to fire and powder—consuming one another as they unite. It suits the dangerous atmosphere.)

Literary Elements

The mood is solemn here, singly. Why does Shakespeare use fire and powder to describe Juliet and Romeo's love? (He wants to show that the volatile nature of what they are to do. He wants the audience to understand the importance of this solemn act and its consequences.)

Thematic Focus

Power of Love What has happened to the idea of love in this act? Discuss the different points of view on love that Shakespeare has presented. Which one do most students identify with?

Assessment

Quick Checks, p. 56

Understanding doesn't need lots of words

BB 10

FRIAR. These violent delights have violent ends
And, in their triumph die, like fire and powder,
Which, as they kiss, consume.° The sweetest honey
Is loathsome in his own deliciousness
And in the taste confounds the appetite.°
Therefore love moderately: long love doth so;
 15 Too swift arrives as tardy as too slow.

[JULIET enters.]

Here comes the lady. O, so light a foot
 Will ne'er wear out the everlasting flint.°
 A lover may bstride the gossamers°
 That idles in the wanton° summer air,
 20 And yet not fall; so light is vanity.°

JULIET. Good even to my ghostly confessor.

FRIAR. Romeo shall thank thee, daughter, for us both.

JULIET. As much to° him, else is his thanks too much.

ROMEEO. Ah, Juliet, if the measure of thy joy
 Be heap'd like mine, and that thy skill be more
 To blazon it,° then sweeten with thy breath
 This neighbor air, and let rich music's tongue
 Unfold the imagin'd happiness that both
 Receive in either by this dear encounter.

CC 30

JULIET. Conceit, more rich in matter than in words,
 Brags of his substance, not of ornament.°
 They are but beggars that can count their worth;
 But my true love is grown to such excess
 I cannot sum up sum of° half my wealth.

35 FRIAR. Come, come with me, and we will make short work;
 For, by your leaves, you shall not stay alone
 Till Holy Church incorporate two in one.

[They exit to perform the wedding ceremony.]

Still church teaching

two young loves are showing their understanding / seriousness of their actions

9–11 These violent . . . consume: Like lighted gunpowder, these extreme joys destroy themselves as they reach their high point.

12–13 Is loathsome . . . appetite: becomes cloying and destroys our appetite for it.

16–17 Here . . . flint: In observing Juliet's light footsteps, the Friar alludes to a saying that small drops of water can wear away stones.

18 bstride the gossamers: walk on the cobwebs.

19 wanton: Here, it means "playful."

20 vanity: the temporary pleasures of this world.

23 As much to: the same to.

25–26 that thy . . . blazon it: if you are better able to proclaim it.

30–31 Conceit . . . ornament: True understanding does not need to be elaborated in words.

34 sum up sum of: add up the total of.

must be married (st)

Teaching Support

Grammar and Language Minilesson

Main Clauses Explain that a main clause is independent because it expresses a complete thought. It may be accompanied by a subordinate clause, which cannot stand alone.

Activity Have students compose two sentences about Juliet with main and subordinate clauses. **L1**

Additional Resources

- Grammar and Language Transparency 52
- Grammar and Language Workbook, p. 101
- Grammar and Composition Handbook, Lessons 4.1–4.2
- Writer's Choice, Lessons 13.1–13.2

Responding to Literature

Personal Response

Do you approve of Romeo and Juliet's quick actions? Why or why not?

Analyzing Act 2

Recall and Interpret

1. Why does Mercutio make fun of Romeo after they leave the party? Explain the **irony** in this incident. (See *Literary Terms Handbook*, page R7.)
2. How does Romeo find out that Juliet shares his feelings? What does Juliet seem most concerned about in the balcony scene?
3. Who has sent a challenge to Romeo and why? What is Mercutio's opinion of Romeo's challenger?
4. How do Romeo and Juliet carry out their plan to marry? Why do they want to act so quickly?

Evaluate and Connect

5. **Theme Connections** What do you think of Friar Lawrence's reaction to Romeo's declaration of love for Juliet? Do you think he acts responsibly by agreeing to marry them? Why or why not?
6. Who seems more mature to you, Romeo or Juliet? Why?
7. What is your opinion of the way Mercutio treats the Nurse? Have you ever witnessed a teenager making fun of an older person? Do you think the reason for the teasing was the same as Mercutio's? Explain.
8. Compare Friar Lawrence and the Nurse. How are their roles in the play similar?

Extending Your Response

Literature Groups

Passionate Poetry *Romeo and Juliet* is thought to contain some of the finest love poetry ever written. The dialogue in the balcony scene has been quoted and parodied in hundreds of literary works. Select your favorite lines and share them with your group. Then discuss why this poetry might be so memorable. Consider such literary elements as imagery and figurative language as well as the dramatic setting of the poetry.

Personal Writing

Love and Laughter How does the play's humor affect your feelings about Romeo and Juliet? Do the comical scenes make it difficult for you to take these young lovers seriously? Does the humor increase your interest in the love scenes? Describe your responses in your journal.

 Save your work for your portfolio.

ROMEO AND JULIET 629

Responding to the Selection

Personal Response

Responses will likely be tied to personal experience; students who appreciate romance may applaud the lovers, while those who have been hurt may not.

Analyzing Act 2

1. Mercutio thinks Romeo is being silly to let a one-sided love get him down. Ironically, Romeo has already moved on to a different love.
2. He overhears her talking on her balcony. She realizes that Romeo's name means her family considers him an enemy. She is worried about his safety.
3. Tybalt challenges Romeo because he feels the Montague crashed the ball to spite and insult the Capulets. Mercutio knows Tybalt is expert in fencing.
4. Romeo arranges the marriage with Friar Lawrence and sends word to Juliet through her Nurse. She leaves the house on the pretext of going to confession. Passion and fear of being discovered cause their haste.
5. He doubts that Romeo really loves Juliet, since he forgot Rosaline so quickly. He marries them in the hopes that joining the two houses will end the feud. His motives are good, but many will find his decision short-sighted.
6. Juliet has shown more maturity and thoughtfulness. She voices concerns for safety, realizes their actions are "too rash," and suggests marriage.
7. Students may dislike Mercutio's biting and frankly sexual ridicule of the old woman but have probably seen or participated in such mockery.
8. Each is a fond protector and advisor to one of the lovers and instrumental in getting them together, despite reservations.

Extending Your Response

Literature Groups Have groups illustrate or parody selected passages and create a bulletin board display.

Personal Writing Students' journal entries should cite specific humorous passages.






Literary ELEMENTS

Pun

A pun is a humorous play on different meanings of a word or on words that sound alike but have different meanings. Shakespeare includes many puns in *Romeo and Juliet*. For example, when Benvolio says that Romeo will answer Tybalt's challenge in scene 4, Mercutio responds, "Any man that can write may answer a letter." His pun plays on two meanings of *answer*: "accept a challenge to duel" and "reply in writing."

1. Find a pun in act 2, scene 4 of *Romeo and Juliet* that plays on different meanings of a word.
 2. Find a pun in act 1, scene 1 that plays on words that sound alike but have different meanings.
- See *Literary Terms Handbook*, p. R10.


ASSESSMENT

-  **Quick Checks**, p. 56
-  **Selection and Theme Assessment**, pp. 103–104
-  **Performance Assessment**, p. 53
-  **Testmaker: ExamView Pro**
-  **Interactive Tutor: Self-Assessment**

LITERARY ELEMENTS

1. Students may point out Mercutio and Romeo's puns on *slip*, *pink*, *single*, *sole*, and *goose* on page 620.
2. On page 582, the servants pun with *collier*, *collar*, and *choler*.

Additional Resources

-  **Literary Elements Transparency 56**

Active

Read and understand a comic strip.

Literature LINK

Romeo and Juliet Act 2 of this contains the famous balcony scene, of which McDonnell's comic is a parody. Humor comes from the feline Romeo's speech and misquoting, and from the misreading of the situation.

Analyzing Media

The cat is actually on a tree limb and has a speech defect. All that can be seen of Nelly is her ears, and she isn't all that interested in Romeo. The suitor misquotes Juliet's "What's in a name" speech for himself and substituting nose for rose, uses bear to mean curse, and falls off the perch. Some students might expect to see Cathy parody Juliet. They take in the details, most students will find the strip at least brings a smile. McDonnell substitutes his own brand of wordplay and uses a context that shows a sense of the absurd.

Additional Resources

Media Connection Activities, p. 19
inTIME magazine

Teaching Support

Comic Strip

Have you ever misquoted a song? What happens when the famous bard Shakespeare himself is misquoted?

Mutts

by Patrick McDonnell



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Analyzing Media

1. In what ways does the cartoonist parody Shakespeare's famous balcony scene? What other cartoon character can you imagine starring in a parody of this scene?
2. Do you find this comic strip humorous? Why or why not?

Reading Minilesson

Comparison and Contrast Point out that a parody imitates a work of literature. To fully appreciate a parody, readers should mentally review the main plot, character, theme, and atmosphere elements of the original. For example, the balcony scene in *Romeo and Juliet* brings the lovers together, and they declare their love in exquisite, romantic language. As they read, readers should think back to

corresponding details in the original to note similarities and differences.

Activity Have students use a Venn diagram to list ways in which the comic strip is like and unlike Romeo and Juliet's balcony scene. Discuss whether similarities or differences cause the humor. **L2**

Additional Resources

Reading Skills Practice Workbook

Music and Dance in the 1500s

When Romeo and his friends crash the Capulets' party, they find music, dancing, and the love of Romeo's life. If you were to crash a party during Shakespeare's time, what sights and sounds might you experience? You would probably recognize the sounds of some musical instruments, including the drum, the flute, and the harp. Other instruments might be less familiar to you. These include

- the lute, a stringed instrument that looks like a guitar with a pear-shaped body
- the viol, a stringed instrument that resembles a violin but has a more delicate tone
- the clavichord, a keyboard instrument that was a forerunner of the piano and was usually played solo
- the harpsichord, a keyboard instrument that sounds similar to a lute and was played both solo and in groups

At social events in the homes of the nobility, couples danced to the music of the lute, viol, and keyboard instruments. Typically, court dances of the period were grouped in pairs—the first dance being slow and stately, the second more lively. When a new fast dance called *la volta* was introduced from Italy, many lords and ladies of northern Europe were scandalized. This dance featured a leap into the air by the woman, assisted by her partner. Some people in polite society considered this jump highly improper for a lady. King Louis XIII of France banned the dance from his court. *La volta* became very popular in England, however, and even Queen Elizabeth I performed the dance.

Wealthy people weren't the only ones dancing, though. Dance numbers were also arranged for widespread use, and music of all sorts was so popular that even some barbershops made lutes available for customers to play.



Activity

Choose one popular musical instrument of the Renaissance and find out more about it by researching library sources and the Internet. Look for information on the instrument's distinctive features, how it is played, how it sounds, and whether it is played today. Then prepare a report of your findings. Be sure to cite your sources completely so that anyone who might be interested in more information can find it.

Objective

- To research and become familiar with an Elizabethan musical instrument

Teaching Strategies

Have students peruse the art and suggest what they imagine the dance movements looked like. If possible, display other illustrations of the instruments and dances.

Activity

Students' reports should

- include illustrations if possible.
- summarize the history of the instrument's use and any changes in its appearance or sound over time.
- use technical terms correctly.
- include citations for all sources.

MULTIPLE MODES OF EXPRESSION

Bodily-Kinesthetic Students can use movement to express their understanding of 16th-century ideals and entertainments. Play recordings of music composed during that time. Discuss the mood, sounds, and rhythms of the music and the kinds of movement it inspires.

Activity Have groups of students invent a dance to accompany a musical

piece from Elizabethan times. After students have presented their dances, ask them to explain their choices of steps, body movements, and gestures based on their knowledge of 16th-century society. Students should explain all technical terms so that classmates will fully understand the presentation.

L3 COLLABORATE LEARN

Reading the Selection

Act 3

SCENE 1. The same afternoon. A street in Verona.

[BENVOLIO and MERCUTIO enter with some of their SERVANTS.]

BENVOLIO. I pray thee, good Mercutio, let's retire.
The day is hot, the Capels^o are abroad,
And, if we meet, we shall not 'scape a brawl,
For now, these hot days, is the mad blood stirring.

hot - heat
- fencers
2 Capels: Capulets.
Capulet

5 MERCUTIO. Thou art like one of these fellows that, when he enters the confines of a tavern, claps me his sword upon the table and says, "God send me no need of thee!" and by the operation of the second cup draws him on the drawer,^o when indeed there is no need.

10 BENVOLIO. Am I like such a fellow?

MERCUTIO. Come, come, thou art as hot a Jack^o in thy mood as any in Italy; and as soon mov'd to be moody, and as soon moody to be mov'd.^o

about Benvolio

BENVOLIO. And what to?

15 MERCUTIO. Nay, and^o there were two such, we should have none shortly, for one would kill the other. Thou! Why, thou wilt quarrel with a man that hath a hair more or a hair less in his beard than thou hast. Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes. What eye but such an eye would spy out such a quarrel? Thy head is as full of quarrels as an egg is full of meat;^o and yet thy head hath been beaten as addle^o as an egg for quarreling. Thou hast quarreled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun. Didst thou not fall out with a tailor for wearing his new doublet^o before Easter? With another for tying his new shoes with old riband?^o And yet thou wilt tutor me from quarreling!^o

7-8 by the . . . drawer: when the second cup has had its effect, draws his sword on the waiter.

11 Jack: fellow.

12-13 and as soon mov'd . . . mov'd: as easily provoked to be angry as you are angry at being provoked.

15 and: if.

22 meat: food. addle: confused; rotten.

26 doublet: jacket. (New fashions were traditionally not supposed to be worn before Easter.)

27 riband: ribbon.

28 tutor me from quarreling: teach me not to quarrel.

30 buy . . . quarter: buy complete ownership of my life for a fraction of its value (since I wouldn't live long).

31 O simple: Oh, how stupid!

BENVOLIO. And I were so apt to quarrel as thou art, any man should buy the fee simple of my life for an hour and a quarter.^o

MERCUTIO. The fee simple? O simple!^o

[TYBALT, JULIET's cousin, enters with other CAPULETS. He has not been able to find ROMEO since sending him a challenge earlier that day.]

BENVOLIO. By my head, here comes the Capulets.

MERCUTIO. By my heel, I care not.

SUMMARY, Act 3

Act 3, Tybalt challenges Romeo to a duel. Mercutio fights Tybalt and is killed. Enraged, Romeo kills Tybalt and is banished by the Prince. Friar Lawrence hides Romeo while they devise a plan. He is to wait in Mantua, where the Friar announces the wedding and tries to patch things up politically. Juliet learns Romeo has killed her cousin and is torn between grief and loyalty. Her love for Romeo wins. They spend their first and last night together. Romeo leaves for Mantua, and Juliet informs she must marry Paris or be disinherited.

Spanish Summaries, p. 55

Teaching Support

Teaching Tools and Resources

- Unit Four Planning Guide, pp. 16-33
- Literature Groups Sourcebook

Essential Lesson Support

Lesson-Specific Instruction

- Active Reading Guide,* p. 57
- Literary Elements Transparency 57

Assessment

- Selection Quick Checks,* p. 57
- Sel. and Theme Assessment, pp. 105-106

RESOURCE MANAGER

- Testmaker: ExamView Pro
- Performance Assessment, p. 54

Systematic Language Instruction

- Grammar and Composition Handbook, Lesson 10.2

English Language Learners

- ELL Sourcebook, pp. 92, 93, 94
- Spanish Summaries, p. 55
- Audio Library*
- English, Yes!

Spec. Needs/Strat. Interven.

- Interactive Reading Sourcebook
- Interactive Reading Workbook
- Inclusion Strategies Sourcebook, pp. 113-114
- Audio Library*

*Also available in Spanish

35 TYBALT [To his companions.] Follow me close, for I will speak to them. [To BENVOLIO and MERCUTIO.] Gentlemen, good-den. A word with one of you.

MERCUTIO. And but one word with one of us? Couple it with something; make it a word and a blow.

40 TYBALT. You shall find me apt enough to that, sir, and you will give me occasion.

MERCUTIO. Could you not take some occasion without giving?

TYBALT. Mercutio, thou consortest with Romeo.

MERCUTIO. Consort? What, dost thou make us minstrels?° And thou make minstrels of us, look to hear nothing but discords. [He places his hand on the hilt of his sword.] Here's my fiddlestick;° here's that shall make you dance. 'Zounds,° consort!

45 BENVOLIO. We talk here in the public haunt of men. Either withdraw unto some private place, Or reason coldly of your grievances, Or else depart. Here all eyes gaze on us.

MERCUTIO. Men's eyes were made to look, and let them gaze. I will not budge for no man's pleasure, I.

[ROMEO enters. He is calm and happy after his secret marriage to JULIET.]

55 TYBALT. Well, peace be with you, sir. Here comes my man.°

MERCUTIO. But I'll be hang'd, sir, if he wear your livery.° Marry, go before to field,° he'll be your follower!° Your worship in that sense may call him man.

TYBALT. Romeo, the love I bear thee can afford No better term than this: thou art a villain.

60 ROMEO. Tybalt, the reason that I have to love thee Doth much excuse the appertaining rage° To such a greeting. Villain am I none. Therefore farewell. I see thou knowest me not.

TYBALT. Boy, this shall not excuse the injuries That thou hast done me; therefore turn and draw.

65 ROMEO. I do protest I never injured thee, But love thee better than thou canst devise° Till thou shalt know the reason of my love; And so, good Capulet, which name I tender°

70 As dearly as mine own, be satisfied.

MERCUTIO. O calm, dishonorable, vile submission! Alla stoccata° carries it away.

42-43 Mercutio . . . minstrels: Mercutio plays on the word *consort*, which can refer to a group of musicians (minstrels). Here, *consortest* means "keep company."
46 fiddlestick: violin bow. °Zounds: an exclamation of surprise or anger.

Speaks sensibly after Mercutio accusing him of being the trouble maker

54 my man: the man I am looking for.

55 But . . . livery: Mercutio then plays on another meaning of *my man*, which is "servant," declaring that Romeo shall never wear the servant's uniform (livery) of Tybalt's household.

56 field: dueling field. follower: servant (but Mercutio means that Romeo will follow him to fight).

61 the appertaining rage: the appropriate angry response.

Romeo does not have time for the feud

settle down - we have no probs.

67 devise: imagine.

69 tender: value.

72 *Alla stoccata*: (ä'lä stä kä'tä) Italian fencing term that means "at the thrust." Mercutio may be using this as a contemptuous nickname for Tybalt, or he may mean that his sword thrust will erase Romeo's "vile submission."

ROMEO AND JULIET, ACT 3, SCENE 1 633

A Active Reading Strategies

PREDICT Have students read Benvolio's first lines and recall the challenge Tybalt sent to Romeo. What do they predict might happen? (*Benvolio's words establish that the time is ripe for a confrontation. Students know that Tybalt is looking for one. There may be a duel.*)

Additional Resources

📖 **Active Reading Guide**, p. 57

🎧 **Audio Library**

🎧 **Spanish Audio Library**

B Active Reading Strategies

INTERPRET Ask students to describe Tybalt's character. What effect do they imagine Tybalt and Mercutio have on each other? With what result? (*Mercutio's biting wit and Tybalt's temper are likely to clash.*)

MEETING INDIVIDUAL NEEDS ENGLISH LANGUAGE LEARNERS

Western Art Some English language learners may not be familiar with the Western style of art represented by the paintings in the selection. For example, the artwork by Dicksee on page 634 uses color and line to realistically recreate a violent scene. Explain that the artist sought to reflect an aspect of Western culture and its values.

Activity Have students research and explain how a painting from their original culture represents that culture and its values. Have them consider how the painting reflects both distinctive and shared features of culture. 🎨

Additional Resources

📖 **English Language Learners Sourcebook**, p. 92

Active Reading Strategies

Ask students to imagine the actions of Tybalt, Mercutio, and Romeo in this situation. What tone does each use? What volunteers to demonstrate by reading selected lines of character aloud.

Viewing the Painting

Frank Dicksee (1853–1928) was an English painter and illustrator known for expressing poetic sentiments in a realistic style.

Writing Response The dress, architecture, and fierce, angry energy of the scene are true to scene 1. While the painting shows many people involved in a melee, only Tybalt and Mercutio fight in the play, with Romeo trying to separate them.

Romeo and Juliet

[MERCUTIO, upset at TYBALT's insults and at ROMEO's refusal to fight, draws his sword.]

Tybalt, you rascal, will you walk?°

TYBALT. What wouldst thou have with me?

75 MERCUTIO. Good King of Cats, nothing but one of your nine lives. That I mean to make bold withal,° and, as you shall use me hereafter, dry-beat the rest of the eight.° Will you pluck your sword out of his pilcher° by the ears?° Make haste, lest mine be about your ears ere it be out.

80 TYBALT. I am for you. [TYBALT draws his sword.]

ROMEO. Gentle Mercutio, put thy rapier up.

73 walk: withdraw (to fight).

76 make bold withal: take.

76–77 as you shall . . . eight: According to how you treat me from now on, I will either spare your other lives or thrash them.

78 pilcher: scabbard, sheath. by the ears: as one would pull out a coward from hiding.



Rival Factions from *Romeo & Juliet*, 1882. Sir Frank Dicksee. Gouache, en grisaille. Private collection.

Viewing the painting: Does this painting fit your image of the fight scene? Why or why not?

Teaching Support

Reading Minilesson

Viewing Ask students how they preview a chapter (flip through it quickly, not readings and important words in order and with more purpose). Inform them in a parallel way, they may preview one or act of a drama by glancing

through it to note changes in setting, characters who interact, and any illustrations. As they scan, students should keep in mind what they know about these characters and predict how they are likely to interact.

Activity Have students scan the dialogue tags, stage directions, and illustrations on pages 632–638 to note who interacts in the scene and how. Ask students to make up three questions they think the scene will answer. **L1**

Additional Resources

Reading Skills Practice Workbook

D Active Reading Strategies

VISUALIZE Be sure students can picture what happens in the fight scene. Remind them that these are hot-blooded teenagers spoiling for a fight. Ask students to describe the sights, sounds, and feelings they imagine.

E Author's Craft

PUN Point out that Mercutio puns with his dying breath. Ask students to explain the pun. ("Grave" means both serious and a place for the dead. Mercutio is being "dead serious"; he will soon be in the grave.)

F Active Reading Strategies

QUESTION Students may find it curiously flat that Romeo only replies he thought his action (separating the fighters) "all for the best." Invite volunteers to explain what is going on in his mind now. (He is trying to comprehend the horror of what has happened, as his happiness drains out of him and rage flows in.) Who in this gathering can understand why he tried to pacify Tybalt? (no one)

MERCUTIO. Come sir, your *passado!*^o
[MERCUTIO and TYBALT fight. ROMEO, trying to stop the fight, turns to BENVOLIO for help.]

82 *passado*: Italian fencing term meaning "pass" or "lunge."

ROMEO. Draw, Benvolio; beat down their weapons.
Gentlemen, for shame! Forbear this outrage!
85 Tybalt, Mercutio, the Prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio!

← Prince's decree

[ROMEO, trying to separate the two men, steps between them and blocks MERCUTIO's sword arm. At that moment TYBALT thrusts his sword under ROMEO's arm and stabs MERCUTIO. TYBALT flees with his followers.]

MERCUTIO. I am hurt.
A plague a' both houses!^o I am sped.^o
Is he gone and hath nothing?

88 a' both houses: on the Montagues and Capulets. sped: done for.

BENVOLIO. What, art thou hurt?

90 MERCUTIO. Ay, ay, a scratch, a scratch. Marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.

[The PAGE, a servant, exits.]

ROMEO. Courage, man. The hurt cannot be much.

MERCUTIO. No, 'tis not so deep as a well, nor so wide as a church door; but 'tis enough, 'twill serve: Ask for me tomorrow, and you shall find me a grave man. I am pepper'd,^o I warrant, for this world. A plague a' both your houses! 'Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A braggart, a rogue, a villain, that fights by the book of arithmetic!^o Why the devil came you between us? I was hurt under your arm.

pin
dead serious

95 grave: "serious" or "dead." pepper'd: finished.

98 book of arithmetic: fencing manual.

100 ROMEO. I thought all for the best.

MERCUTIO. Help me into some house, Benvolio.
Or I shall faint. A plague a' both your houses!
They have made worms' meat of me. I have it,
And soundly too. Your houses!

blame
it "Swain" never gets someone killed

[MERCUTIO exits, supported by BENVOLIO and his men.]

105 ROMEO. This gentleman, the Prince's near ally,^o
My very friend, hath got this mortal hurt
In my behalf—my reputation stain'd
With Tybalt's slander—Tybalt, that an hour
Hath been my cousin. O sweet Juliet,
110 Thy beauty hath made me effeminate
And in my temper soft'ned valor's steel!^o

105 near ally: close relative.

new family

111 in my . . . steel: softened the courage in my character.

softened self → valor's sword

ROMEO AND JULIET, ACT 3, SCENE 1 635

INTERDISCIPLINARY CONNECTION

Social Studies Point out that sword fights such as the one at the beginning of act 3 are an exciting part of many Shakespearean productions and would have been enjoyed by audiences of Shakespeare's time as well. Elizabethan productions would have featured English weapons of that time although the play is set in 14th-century Italy.

Activity Have students research various types of swords used in Shakespeare's time including rapiers, broadswords, and épées. Students might begin by generating a list of relevant and researchable questions. At the minimum, students should find out the shapes and dimensions of the weapons. Encourage them to illustrate the various swords they learn about.

Active Reading Strategies

TEXT Mercutio and Romeo were best of friends and probably grew up together. Ask students to infer how they would respond to Mercutio's death if they were Romeo.

Cultural Note

A literary convention of the time required close friendships between men—a type of friendship rated as highly as love between a man and a woman, because it was not based on them by Cupid. Mercutio drives Tybalt out of loyalty and love for his friend. Romeo forgets Juliet to avenge his friend's death. In Elizabethan times, revenge for the murder of a friend or relative was considered an appropriate motive, not an obligation.

Author's Craft

TEXT Have students analyze the text to note how and where rhyme is used. (Point out that rhyming couplets frame the beginning and end of several speeches after the first, and the "voices of authority"—the Prince, Lady Capulet, Lord Montague) speak only in rhyme. Shakespeare's dialogue maintains a balance of natural, passionate speech while adding a formal, conventional element that notes the demands of society and law.

Teaching Support

Romeo and Juliet

[BENVOLIO returns.]

BENVOLIO. O Romeo, Romeo, brave Mercutio is dead!
That gallant spirit hath aspir'd° the clouds,
Which too untimely here did scorn the earth.

115 ROMEO. This day's black fate on moe days doth depend;
This but begins the woe others must end.

[TYBALT returns.]

BENVOLIO. Here comes the furious Tybalt back again.

120 ROMEO. He gone in triumph, and Mercutio slain?
Away to heaven, respective lenity,^o
And fire-ey'd fury be my conduct° now!
Now, Tybalt, take the "villain" back again
That late thou gavest me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
125 Either thou or I, or both, must go with him.

TYBALT. Thou, wretched boy, that didst consort him here,
Shalt with him hence.

ROMEO. This shall determine that.

[ROMEO draws his sword; TYBALT draws his in response. They fight until ROMEO stabs TYBALT, who falls.]

BENVOLIO. Romeo, away, be gone!
The citizens are up, and Tybalt slain.
130 Stand not amazed. The Prince will doom thee death
If thou art taken. Hence, be gone, away!

ROMEO. O, I am fortune's fool!

BENVOLIO. Why dost thou stay?

[ROMEO flees just before a group of angry CITIZENS enters.]

CITIZEN. Which way ran he that kill'd Mercutio?
Tybalt, that murderer, which way ran he?

135 BENVOLIO. There lies that Tybalt.

CITIZEN. Up, sir, go with me.
I charge thee in the Prince's name obey.

[PRINCE ESCALUS, LORD MONTAGUE, LADY MONTAGUE, LORD CAPULET, and LADY CAPULET enter with various followers.]

PRINCE. Where are the vile beginners of this fray?

140 BENVOLIO. O noble Prince, I can discover° all
The unlucky manage° of this fatal brawl.

113 aspir'd (as pīrd°): risen to.

115 This day's . . . depend: Today's fatal event will darken future days.

119 respective lenity (len'ə tē): careful leniency.
120 conduct: guide.

138 discover: disclose.
139 manage: course.

Others are Resp. for ending the feud

Loyalty Revenge

MEETING INDIVIDUAL NEEDS MULTIPLE MODES OF EXPRESSION

Bodily-Kinesthetic Exciting sword fights with flashy displays of skilled fencing delighted Shakespeare's audiences. Students who express concepts best through body movement can help bring this scene to life by analyzing and demonstrating what the fight scenes must have been like.

Activity Have students work in small groups to stage the two fencing scenarios (lines 64–91 and 112–132). Their demonstrations should flesh out logical placements and movements of each character. Ask groups to be prepared to answer questions their performance raises. **L3 COLLAB. LEARN.**

William Shakespeare ~

140 There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.

LADY CAPULET. Tybalt, my cousin! O my brother's child!
O Prince! O husband! O, the blood is spill'd
Of my dear kinsman! Prince, as thou art true,
145 For blood of ours shed blood of Montague.
O cousin, cousin!

PRINCE. Benvolio, who began this bloody fray?

BENVOLIO. Tybalt, here slain, whom Romeo's hand did slay.
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 bowed—
Could not take truce with the unruly spleen
Of Tybalt deaf to peace, but that he tilts°
155 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,
160 "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;
165 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.
170 This is the truth, or let Benvolio die.

LADY CAPULET. 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.
175 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?

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

Why does Benvolio even mention Romeo?

Blood - revenge

give Romeo credit for attempting to avoid

149-151 Romeo... displeasure: Romeo, who spoke courteously to him, asked him to consider how trivial the quarrel was, and also argued that it would greatly displease you.
154 tilts: points.
156 all as hot: just as angry.

157-160 And, with... Retorts it: This description suggests that both Mercutio and Tybalt ward off the other's jabs with a dagger held in one hand and return (Retorts) the jabs with a sword held in the other hand.
164 envious (en' vee' as): hateful.

Change in attitude from one who wanted to help

perspective

181-182 His fault... Tybalt: His only offense was that he killed Tybalt, which the law should have done anyway.

ROMEO AND JULIET, ACT 3, SCENE 1 637

Active Reading Strategies

INTERPRET Ask students to reread this page carefully to note what is being said. Why do they imagine Lady Capulet wants Romeo to die? Is Benvolio's version of the fighting completely truthful? Discuss what these characters' reactions point out about human nature. (Benvolio neglects to mention that Mercutio started the swordplay with Tybalt. Lady Capulet demands blood to satisfy her outrage. The human tendency to see only one's personal part of the whole picture is a key to the heightening conflict.)

Critical Thinking

IDENTIFYING FALLACIES IN REASONING Remind students that people often use emotion rather than logic to try to persuade others. Students should learn to be alert for fallacies in reasoning such as attacking the person and *non sequitur* (a conclusion that does not follow from the argument) and for unfounded emotional appeals. The model can help students analyze Lady Capulet's reasoning.

Model: Lady Capulet concludes that Benvolio is lying because he is a Montague. Her attack on him is without basis. She asserts that his friendship with Romeo makes him eager to lie. The one does not necessarily follow from the other. She makes it sound as though twenty people ganged up on Tybalt, which is false, but if believed, will arouse anger. Her arguments aren't logical.

MEETING INDIVIDUAL NEEDS SPECIAL NEEDS

Learning Disabled Students will be motivated by the exciting action of act 3's opening. Make the language more accessible to them by reading aloud, or playing the audiotape of scene 1.

Activity Have students describe the action of the scene as they imagine it and suggest the reactions of people who appear after the fight. If possible,

show a film version of the scene so that students can compare their visualizations and note details they had not considered. **L1**

Additional Resources
Inclusion Strategies

Literary Elements

PROQUY Ask students who hears 5 words here. (*only the audi-* Explain that this passage is a quy, or speech in which a char-speaks to himself or herself : the same time reveals some- to the audience. Invite volun- to suggest what concerns as she waits for Romeo. (*She eates but also worries about st night with her husband.*)

Etymology Skills

Etymology Have students look up *Phoebus* and *Phaëton* in the dictionary discover the meanings of the Greek words used to derive these names (*“bright one” and “bright one,” respectively*) to learn more about these gods. Their knowledge should help students realize that Juliet’s allusion not only reveals her impatience but also suggests her impatience. (*Phaëton’s recklessness almost the world on fire.*)

Literary Elements

Metaphor Point out these unusu- ne images that extend Shakespeare’s motif of light and dark. Here Romeo’s beauty is asso- ciated with light. The reference to lifting him into *stars* lifts Romeo and Juliet’s love into the realm of the divine—another sign that it is sustainable on earth.

Romeo and Juliet

PRINCE. And for that offense
Immediately we do exile him hence.
I have an interest in your heart’s proceeding,
185 My blood^o for your rude brawls doth lie a-bleeding;
But I’ll amerce^o 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.^o
190 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.^o
Mercy but murders, pardoning those that kill.

No excuses

exile

185 blood: relative.
186 amerce (a murs’): penalize.
189 purchase out abuses: buy forgive-ness for crimes.
192 attend our will: obey my wishes.

Now emotional Tie for prince

[*They all exit.*]

SCENE 2. Later that day. CAPULET’s orchard.

[*JULIET, unaware of what has happened, waits impatiently for the night so that she can see ROMEO again.*]

Solo

JULIET. Gallop apace, you fiery-footed steeds,
Towards Phoebus’ lodging! Such a wagoner
As Phaëton would whip you to the west:
And bring in cloudy night immediately.^o
5 Spread thy close^o curtain, love-performing night,
That th’ runaway’s eyes may wink,^o (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,
10 It best agrees with night. Come, civil^o night,
Thou sober-suited matron all in black,
And learn me how to lose a winning match,
Play’d for a pair of stainless maidenhoods.
Hood my unmann’d blood, bating in my cheeks,
15 With thy black mantle; till strange love grows bold,
Think true love acted simple modesty.^o
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.
20 Come, gentle night; come, loving, black-brow’d night;
Give me my Romeo; and, when I 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.
25 O, I have bought the mansion of a love,

Not yet enjoyed does Juliet know of the activity? pict. not?

1-4 Gallop . . . immediately: Juliet urges the horses that drive Phoebus (fe’ bus) the sun god’s chariot across the sky to hurry home. Phaëton (fā’ at an), a son of the sun god, was known for recklessly driving the chariot.
5 close: concealing.
6 That . . . wink: so that the eyes of wandering observers may close.
10 civil: solemn.
14-16 Hood . . . modesty: Falconers would place a hood on an untamed (unmanned) falcon to prevent it from fluttering (bating) its wings. Juliet asks the night to conceal her blushing until she overcomes her innocent modesty.

lose virginity win - marriage together

Angel in night

Teaching Support

REAL-WORLD CONNECTION

Conflict Resolution Escalating rage and violence in public schools in America has led to a variety of in-school programs aimed at peaceful resolution of conflicts. Have students work with a partner to research conflict resolution styles and programs, starting with your school’s counsel-

ing department, and ranging to an Internet search and interviews with local police officers. Ask partners to summarize their findings in a written report and conclude with a suggestion of how the feud in Verona might have been handled differently. **L2 COLLAB. LEARN.**



Juliet, 1896. Phillip Hermogenes Calderon. From the text *The Graphic Gallery of Shakespeare's Heroines*. 8 x 10 in. The Folger Shakespeare Library, Washington, D.C.

Viewing the painting: Why might the artist have depicted Juliet in this pose?

VIEWING THE PAINTING

Phillip Hermogenes Calderon (1833–1898) was an English painter who helped found the St. John's Wood Clique, an organization of artists who specialized in historical or biblical subjects.

Viewing Response *All day Juliet must stay quietly at home alone. Her excitement, wonder, anticipation, worry, and love can be shared with no one. She is waiting to consummate her marriage; in the painting, she looks at the sky as if by her will she could make the sun set. Her contemplative aura suggests that she is deep in thought, which would be natural on such an important day.*

ROMEO AND JULIET, ACT 3, SCENE 2 639

Writing Minilesson

Using Exaggeration for Effect Ask students to recall stories or tales they have read that included exaggerations. What was the effect of overstatement or magnification of the facts? Point out that exaggeration is most often used to create humor but can also reveal the intensity of feeling behind expression.

Activity Have students write a paragraph that explains how slowly time seems to pass for Juliet on this day. Ask them to use similes or hyperbole to emphasize the intensity of her longing. **L2**

Additional Resources

 **Writer's Choice**, Lesson 6.4

Active Reading strategies

CT Students will be able to visualize with Juliet's impatience the perception that time is flying. Have them recall a meeting, or event they looked forward to anxiously and describe how anticipation affected their mood or perception of time.

Literary Elements

Have students identify Juliet's *and eye sound like ay, which yes.* Juliet now has the sinking that her self, which now is taken from her.

Pronouns

Unclear

Romeo and Juliet

30 **M** **K** But not possess'd it, and though I am sold,
Not yet enjoy'd. So tedious is this day
 As is the night before some festival
 To an impatient child that hath new robes
 And may not wear them. O, here comes my nurse,
 [The NURSE enters carrying a rope ladder.]
 And she brings news; and every tongue that speaks
 But Romeo's name speaks heavenly eloquence.
 Now, nurse, what news? What hast thou there, the cords
 35 That Romeo bid thee fetch?
 NURSE. Ay, ay, the cords.
 [She throws down the ladder.]
 JULIET. Ay me! What news? Why dost thou wring thy hands?
 NURSE. Ah, weraday!° He's dead, he's dead, he's dead!
 We are undone, lady, we are undone!
 Alack the day! He's gone, he's kill'd, he's dead!
 40 JULIET. Can heaven be so envious?
 NURSE. Romeo can,
 Though heaven cannot. O Romeo, Romeo!
 Who ever would have thought it? Romeo!
 JULIET. What devil art thou that dost torment me thus?
 This torture should be roar'd in dismal hell.
 45 Hath Romeo slain himself? Say thou but ay,
 And that bare vowel I shall poison more
 Than the death-darting eye of cockatrice.°
 I am not I, if there be such an ay,
 Or those eyes shut, that makes thee answer ay.
 If he be slain, say ay, or if not, no.
 Brief sounds determine my weal° or woe.
 NURSE. I saw the wound, I saw it with mine eyes,
 (God save the mark!)° here on his manly breast.
 A piteous corse, a bloody piteous corse;°
 55 Pale, pale as ashes, all bedaub'd in blood,
 All in gore-blood. I sounded° at the sight.
 JULIET. O, break, my heart! Poor bankrout,° break at once!
 To prison, eyes; ne'er look on liberty!
 Vile earth, to earth resign;° end motion here,
 60 And thou and Romeo press one heavy bier!°
 NURSE. O Tybalt, Tybalt, the best friend I had!
 O courteous Tybalt! Honest gentleman!
 That ever I should live to see thee dead!

still = virgin

37 weraday: welladay (alast).

47 cockatrice (kok'ə tris'): a mythical serpent that was thought to kill with a glance.

51 weal: happiness.

53 God save the mark: an expression uttered to ward off bad luck when something unpleasant is mentioned.

54 corse: corpse.
 56 sounded: swooned, fainted.

57 bankrout: bankrupt (because it has lost everything it values).

59 Vile earth, to earth resign: Miserable body, give yourself back to the earth.

60 bier (bēr): a platform on which corpses are displayed before burial.

end motion were just

Teaching Support

Grammar and Language Minilesson

Appositive Phrases Point out that an appositive is a noun or pronoun that follows and identifies another noun or pronoun. An appositive phrase includes the appositive and its modifiers, as in line 99: "O, break, my heart, thy three-hours wife, have man-it?" An appositive phrase not essential to a sentence's meaning is set off by commas.

Activity Have students add commas where needed and underline the appositive phrase in each sentence.
 1. The Prince, a kinsman of Mercutio, must pass judgment on Romeo.
 2. Juliet grieves for Tybalt, her dear cousin.
 3. She cannot blame her beloved husband, Romeo Montague, for long.

- Additional Resources**
- Grammar and Language Transparency 53**
 - Grammar and Language Workbook,** p. 93
 - Grammar and Composition Handbook,** Lesson 3.2
 - Writer's Choice,** Lesson 12.2



Q Active Reading Strategies

REVIEW Be sure students can follow and describe Juliet's emotional roller coaster as she comes to understand the situation. (*Her mind and emotions race and change throughout lines 40–107. Juliet first is terrified that Romeo is dead, then shocked and horrified that Tybalt is dead, then grieved and outraged that Romeo killed Tybalt, then sorry she has thought ill of her husband, then glad that Romeo lived.*)

P Literary Elements

OXYMORON Have students locate the oxymorons Juliet uses in this speech. (*beautiful tyrant, fiend angelical, damned saint, honorable villain*) Why does she combine these opposites to describe Romeo? (*She is expressing the conflict she feels and the two simultaneous but opposite concepts of her husband: gentle lover and raging murderer.*)

65 JULIET. What storm is this that blows so contrary?
Is Romeo slaught' red, and is Tybalt dead?
My dearest cousin, and my dearer lord?
Then, dreadful trumpet, sound the general doom!
For who is living, if those two are gone?

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

JULIET. O God! Did Romeo's hand shed Tybalt's blood?

NURSE. It did, it did! Alas the day, it did!

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

NURSE. There's no trust,
No faith, no honesty in men; all perjur'd,
All forsworn, all naught,^o all dissemblers.^o
Ah, where's my man? Give me some aqua vitae.^o
These griefs, these woes, these sorrows make me old.
90 Shame come to Romeo!

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

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

JULIET. Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth^o thy name
When I, thy three-hours wife, have mangled it?
100 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!

Opposites - questioning Romeo

73 hid with a flow'ring face: hidden by a flower-like face. (Similar images throughout this speech express Juliet's shock that evil can dwell within one she finds so attractive.)
74 keep: guard.
77 show: appearance.

81 bower: enclose, conceal.

a beautiful body to evil inside

87 naught: wicked. dissemblers: liars.
88 aqua vitae (ak' wa vī' tē): brandy.

protecting Romeo

Forehead = crown

repeat

he is my husband

98 smooth: speak well of.

he was right in saving himself

Reading Minilesson

Steps in a Process Ask students how they would advise someone to read an explanation of a process. (*Note each step, in order, how it is carried out, and its result.*) Explain that a writer may also describe or represent a mental process, such as a change in attitude. The changes in Juliet's attitude toward Romeo are revealed through her dialogue on pages 640–642. By studying what she

says about him, we can infer the steps in the process that move her from blaming and condemning him to defending him.

Activity Have students use a graphic organizer to summarize the steps through which Juliet comes to accept what Romeo has done. **L2**

Additional Resources

Reading Skills Practice Workbook

ocabulary Skills

otation Juliet and Romeo both that banishment is a worse fate than h. Have students explore the conno- ns of banish to decide whether they e. Banishment means sending into e and forbidding the return of. The implies formal punishment, a cut- off from belonging to one's home. Romeo, who loves Juliet, there is no e but Verona. To Juliet, who has no er to go where she wants, the banish- t makes Verona a hell. She can nei- see her husband nor build another as she might if he were dead.

Romeo and Juliet

Your tributary drops° belong to woe,
Which you, mistaking, offer up to joy.
105 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, worser than Tybalt's death,
That mur'dred me. I would forget it fain;°
110 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
115 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,"

103 Your tributary drops: the drops you have contributed.

109 fain: gladly.

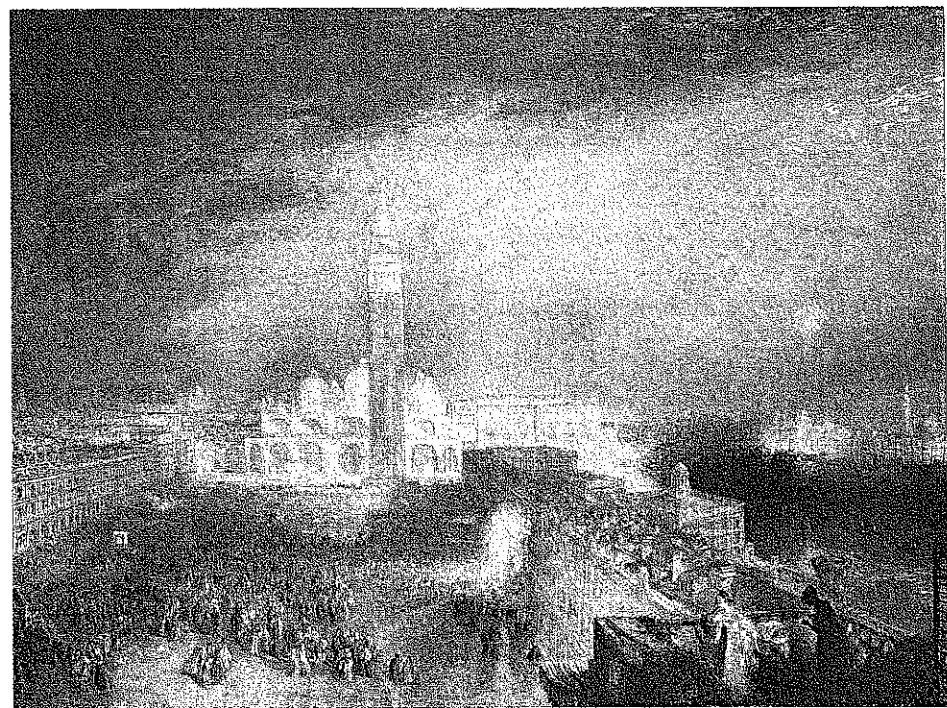
banishment of husband as terrible

117 needly . . . with: must be accompanied by.

VIEWING THE PAINTING

e style of Joseph Mallord William rner (1775–1851) was described one of his contemporaries as "airy ions, painted with tinted steam." s works are studies in fantastic : of light. Turner's landscapes are ked with literary scenes and often ture tiny figures that seem lost in : seething violence of nature and ggest the hopelessness of human eavor.

Writing Response *The tiny figures Juliet and the Nurse seem helpless inst the vastness of the world. This : feeling fits Juliet's emotional state she realizes that she and Romeo are mportant to the world and lost to h other.*



Juliet and Her Nurse, 1836. Joseph Mallord William Turner. Oil on canvas, 23 x 30.5 cm. Private collection.

Viewing the painting: Turner depicted Juliet and the Nurse in the lower right corner of this painting. How might this scene help you understand Juliet's dismay at Romeo's banishment?

Teaching Support



MULTIPLE MODES OF EXPRESSION

Linguistic In her speech about banishment, Juliet expresses the ability of a word to create heaven or hell on earth. Students with sensitivity to the meanings and effects of words should be able to explain this concept effectively.

Activity Have students write a poem or journal entry describing how Juliet feels and why. They may use a logical explanation or expressive language themselves to communicate their understanding. **L2**

could have dealt with William's death poem Shakespeare ~

120 Thy father, or thy mother, nay, or both,
Which modern lamentation might have moved?^o
But with a rearward^o following Tybalt's death,
"Romeo is banished"—to speak that word
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. "Romeo is banished"—
125 There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.^o
Where is my father and my mother, nurse?

120 modern ... moved: might have roused ordinary grief.
121 rearward: rear guard.

loss of husband from Verona is worst possible scenario

126 no words can that woe sound: no words can express the depth of that misery.

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

Need help now?

130 JULIET. Wash thy his wounds with tears? Mine shall be spent,
When theirs are dry, for Romeo's banishment.
Take up those cords. Poor ropes, you are beguil'd,^o
Both you and I, for Romeo is exil'd.
He made you for a highway to my bed,
135 But I, a maid, die maiden-widowed.
Come, cords, come, nurse, I'll to my wedding-bed,
And death, not Romeo, take my maidenhead!

132 beguil'd: cheated.

trip to wedding night - see (die) a virgin bride

death instead of sex
foreshadowing

NURSE. Hie to your chamber. I'll find Romeo
To comfort you. I wot^o well where he is.
140 Hark ye, your Romeo will be here at night.
I'll to him; he is hid at Lawrence' cell.)

partner's comfort

139 wot: know.

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

be w/ me forever
be gone forever
after my death
after his death

Reflection
Reflection
Start
Chorus

[They exit.]

SCENE 3. Later. FRIAR LAWRENCE's cell.

[FRIAR LAWRENCE enters and notices that ROMEO is hiding in the room.]

FRIAR. Romeo, come forth; come forth, thou fearful man.
Affliction is enamor'd of thy parts,^o
And thou art wedded to calamity.

2 Affliction ... parts: Misfortune has fallen in love with your attractive qualities.

[ROMEO steps forward.]

ROMEO. Father, what news? What is the Prince's doom?^o
5 What sorrow craves acquaintance at my hand
That I yet know not?

4 doom: judgment.

FRIAR. Too familiar
Is my dear son with such sour company.
I bring thee tidings of the Prince's doom.

ROMEO. What less than doomsday^o is the Prince's doom?

9 doomsday: my death.

Q Literary Elements

METER: Iambic Pentameter Have students analyze a passage on page 643 to determine the number of syllables and stresses, or beats, per line. Remind students that Shakespeare wrote many speeches in his dramas in blank verse, which is unrhymed iambic pentameter. In general, each foot has an unstressed syllable, then a stressed syllable, but variations around this plan help him establish more natural-sounding speech cadences.



Language Note

Pronunciations of some words differed in Shakespeare's time. Point out that *-ed* forms a separate syllable in words such as *banished* and *widowed*. Have students check this by counting syllables in line 113 and noting the rhyme of *bed* and *widowed* in lines 134–135.

R Active Reading Strategies

REVIEW When they have finished reading scene 2, have students mentally review what has happened. Which of their predictions have been realized? What surprises have they had?

MEETING INDIVIDUAL NEEDS SPECIAL NEEDS

Less-Proficient Readers Before assigning the reading of each scene, read aloud a prose summary of it. (Charles and Mary Lamb's *Tales from Shakespeare* is available on the Internet and contains a faithful prose version of *Romeo and Juliet*.) After students finish reading silently, read selected passages aloud, explaining language and clarifying meaning.

Activity Have students keep a journal, adding an entry after reading each scene, to note events, characters' reactions, and personal thoughts and predictions. **L1**

Additional Resources
Inclusion Strategies

Active Reading Strategies

CT Remind students that Romeo and Juliet were their age. They should be able to relate to Romeo's fear and anger as he rants about his fate. In his mind, banishment is worse than death. Do they agree with his argument (in lines 14-69) that the Friar is incapable of understanding how Romeo feels?

Romeo and Juliet

10 **FRIAR.** A gentler judgment vanish'd° from his lips—
Not body's death, but body's banishment.

ROMEO. Ha, banishment? Be merciful, say "death";
For exile hath more terror in his look,
Much more than death. Do not say "banishment."

15 **FRIAR.** Here from Verona art thou banished.
Be patient, for the world is broad and wide.

20 **ROMEO.** There is no world without° Verona walls,
But purgatory, torture, hell itself.
Hence "banished" is banish'd from the world,
And world's exile is death. Then "banished"
Is death misterr'd. Calling death "banished,"
Thou cut'st my head off with a golden ax
And smilest upon the stroke that murders me.

FRIAR. O deadly sin! O rude unthankfulness!
25 Thy fault our law calls death;° but the kind Prince,
Taking thy part, hath rush'd° aside the law,
And turn'd that black word "death" to "banishment."
This is dear° mercy, and thou seest it not.

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

10 vanish'd: escaped.

*How would you react to this?
17 without: outside.
Has the world changed?
do we move more?*

25 our law calls death: is punishable by death.
26 rush'd: brushed.
28 dear: uncommon.

*every unworthy thing
can be w/ Juliet, but I cannot*

33 validity: value.

38 vestal (vest' al): virginal.
39 Still: always. thinking . . . sin: believing it is sinful for them to touch when her mouth closes.

45 mean: means, mean; lowly.

*Speaking in 3rd person
Does Romeo over react?*

Teaching Support

MEETING INDIVIDUAL NEEDS ENGLISH LANGUAGE LEARNERS

Christian Concepts of Afterlife

Explain that to Renaissance Christians, *hell* represented a state or place to which the spirits of unrepentant sinners were condemned to suffer for eternity after death. *Purgatory* was the state or place in which those who had died in a state of God's grace atoned by suffering. Hell was permanent; purgatory was temporary.

Activity Have students of mixed English proficiency work in groups to research Renaissance concepts of afterlife. Ask the groups to compare and contrast the view of afterlife with that of another religion.

Additional Resources
English Language Learners Sourcebook, p. 93

1 Critical Thinking

EVALUATING Have students decide which character's point of view they believe is more in touch with reality—Romeo's or the Friar's. Is this "the end of the world" for Romeo, or is the situation "not so bad"?

*Can the Friar feel the same as Romeo?
Can he empathize?*

Knocking - building suspense

Building suspense

FRIAR. Thou fond^o mad man, hear me a little speak.
 ROMEO. O, thou wilt speak again of banishment.
 FRIAR. I'll give thee armor to keep off that word;
 55 Adversity's sweet milk, philosophy,
 To comfort thee, though thou art banished.
 ROMEO. Yet "banished"? Hang up^o philosophy!
 Unless philosophy can make a Juliet,
 Displant^o a town, reverse a prince's doom,
 60 It helps not, it prevails not. Talk no more.
 FRIAR. O, then I see that madmen have no ears.
 ROMEO. How should they, when that wise men have no eyes?
 FRIAR. Let me dispute with thee of thy estate.^o
 ROMEO. Thou canst not speak of that thou dost not feel.
 65 Wert thou as young as I, Juliet thy love,
 An hour but married, Tybalt murdered,
 Doting like me,^o and like me banished,
 Then mightst thou speak, then mightst thou tear thy hair,
 And fall upon the ground, as I do now,
 [ROMEO throws himself on the floor.]
 70 Taking the measure of an unmade grave.^o
 [There is a knock at the door to the cell.]
 FRIAR. Arise, one knocks. Good Romeo, hide thyself.
 ROMEO. Not I; unless the breath of heartsick groans
 Mistlike infold me^o from the search of eyes.
 [Another knock.]
 FRIAR. Hark, how they knock! Who's there? Romeo, arise;
 75 Thou wilt be taken.—Stay^o awhile!—Stand up;
 [The knocking continues more loudly than before.]
 Run to my study.—By and by!^o—God's will,
 What simpleness^o is this.—I come, I come!
 [There is a very loud knock. The FRIAR goes to the door.]
 Who knocks so hard? Whence come you? What's your will?
 NURSE. Let me come in, and you shall know my errand.
 80 I come from Lady Juliet.
 FRIAR. Welcome then.
 [The NURSE enters.]
 NURSE. O holy friar, O, tell me, holy friar,
 Where is my lady's lord, where's Romeo?

52 fond: foolish.

57 Hang up: forget about.

59 Displant: transplant.

63 dispute . . . estate: discuss your situation with you.

67 Doting like me: as obsessively in love as I am.

69–70 And fall . . . grave: Romeo makes his gesture of throwing himself to the ground even more melodramatic by suggesting that he is seeing how large a grave he will need.

73 Mistlike infold me: forms a mist to hide me.

75 Stay: wait.

76 By and by: in a moment. The Friar interrupts his pleading with Romeo to address the person knocking at the door.

77 simpleness: foolishness.

ROMEO AND JULIET, ACT 3, SCENE 3 645

Listening and Speaking *Mini-lesson*

Expressing State of Mind Through

Tone Discuss with students the states of mind of Romeo and the Friar in scene 3. (*Romeo is desperate, despairing, and grieving; the Friar is concerned, reasoning, and impatient.*) Invite volunteers to suggest how each character would speak, move, and gesture to convey these feelings.

Activity Have students work in groups to read Romeo and the Friar's parts from line 1 through line 28. Encourage them to use various tones and paces to communicate state of mind. Have readers take turns until every member has read. After each reading, have listeners respond to the interpretations. **L.2 COLLABORATE**

Romeo and Juliet

lying on floor

vial

*How does this compare to the young woman who stopped the lords from fighting?
emotional - woman-like
Rochester's actions*

FRIAR. There on the ground, with his own tears made drunk.

NURSE. O, he is even in my mistress' case,^o
 85 Just in her case! O woeful sympathy!
 Piteous predicament! Even so lies she,
 Blubb'ring and weeping, weeping and blubb'ring.
 Stand up, stand up! Stand, and you be a man.
 For Juliet's sake, for her sake, rise and stand!
 90 Why should you fall into so deep an O?

ROMEO. [*He rises.*] Nurse—

NURSE. Ah sir, ah sir! Death's the end of all.

ROMEO. Spakest thou of Juliet? How is it with her?
 Doth not she think me an old^o murderer,
 95 Now I have stain'd the childhood of our joy
 With blood removed but little from her own?
 Where is she? And how doth she! And what says
 My conceal'd lady^o to our cancel'd^o love?

NURSE. O, she says nothing, sir, but weeps and weeps;
 100 And now falls on her bed, and then starts up,
 And Tybalt calls; and then on Romeo cries,
 And then down falls again.

ROMEO. As if that name,
 Shot from the deadly level of a gun,
 Did murder her; as that name's cursed hand
 105 Murder'd her kinsman. O, tell me, friar, tell me,
 In what vile part of this anatomy
 Doth my name lodge? Tell me, that I may sack^o
 The hateful mansion. @ end

[ROMEO takes out his dagger and offers to stab himself. The NURSE snatches the dagger away.]

FRIAR. Hold thy desperate hand.
 110 Art thou a man? Thy form cries out thou art;
 Thy tears are womanish, thy wild acts denote
 The unreasonable fury of a beast.
 Unseemly woman in a seeming man,
 And ill-beseeming beast in seeming both,^o
 Thou hast amaz'd me. By my holy order,
 115 I thought thy disposition better temper'd.
 Hast thou slain Tybalt? Wilt thou slay thyself?
 And slay thy lady that in thy life lives,
 By doing damned hate upon thyself?
 Why rail'st thou on^o thy birth? the heaven and earth?

84 even in my mistress' case: exactly in Juliet's condition.

90 so deep an O: so heavy a cry of grief.

94 old: hardened.

98 conceal'd lady: secret bride. cancel'd: nullified.

*troubles of his heart
led to greater troubles
death, banishment, pain*

107 sack: plunder.

110-113 Thy tears . . . both: The Friar scolds Romeo for grieving like a woman and expressing fury inappropriate (ill-beseeming) even for a beast.

119 Why rail'st thou on: why do you complain bitterly about.

Teaching Support

Writing Minilesson

Using Evidence to Persuade Remind students that persuasion requires arguments and evidence to back them up. Have students summarize the arguments the Friar uses to persuade Romeo not to end his life. (*He tells him his conduct is unmanly, points out that both lovers are alive and the law has not condemned him to death, and presents a plan by which they may be reunited.*)

Activity Have students write a letter to the Prince, persuading him to pardon Romeo by using arguments that appeal to logic and feelings and presenting evidence. Have students exchange letters and evaluate their persuasive power. **L.2**

Additional Resources

Writer's Choice, Lesson 6.2

Vocabulary Skills

Multiple-Meaning Words The Friar uses the words *wit*, *shape*, and *valor* in showing Romeo how unmanly his behavior is. These three elements defined the Renaissance gentleman, but they had meanings that students may not know. Have students list meanings they know for each word. Then add the meaning indicated in the margin notes. Ask volunteers to create sentences using each word with the meaning the Friar intends.

120 Since birth,° and heaven,° and earth,° all three do meet
In thee at once, which thou at once wouldst lose.
Fie, fie, thou shamest thy shape, thy love, thy wit,
Which like a usurer abound'st in all,
And usest none in that true use indeed

125 Which should bedeck thy shape, thy love, thy wit.°
Thy noble shape is but a form of wax,
Digressing from the valor of a man;°
Thy dear love sworn but hollow perjury,
Killing that love which thou hast vow'd to cherish;

130 Thy wit, that ornament to shape and love,
Misshapen in the conduct° of them both,
Like powder in a skillless soldier's flask,
Is set afire by thine own ignorance,
And thou dismemb'ed with thine own defense.°

135 What, rouse thee, man! Thy Juliet is alive,
For whose dear sake thou wast but lately dead.°
There art thou happy. Tybalt would kill thee,
But thou slewest Tybalt. There art thou happy:
The law, that threat'ned death, becomes thy friend

140 And turns it to exile. There art thou happy.
A pack of blessings light° upon thy back;
Happiness courts thee in her best array;°
But, like a mishaved° and sullen wench,
Thou pouts upon thy fortune and thy love.

145 Take heed, take heed, for such die miserable.
Go get thee to thy love, as was decreed,
Ascend her chamber, hence and comfort her.
But look thou stay not till the watch be set,°
For then thou canst not pass to Mantua,

150 Where thou shalt live till we can find a time
To blaze° your marriage, reconcile your friends,
Beg pardon of the Prince, and call thee back
With twenty hundred thousand times more joy
Than thou went'st forth in lamentation.°

155 Go before, nurse. Commend me to thy lady,
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto.°
Romeo is coming.

NURSE. O Lord, I could have stay'd here all the night
160 To hear good counsel. O, what learning is!
My lord, I'll tell my lady you will come.

ROMEO. Do so, and bid my sweet prepare to chide.°

120 birth: family origin. heaven: soul. earth: body.

122-125 thou shamest . . . thy wit: Like a money/lender who misuses his wealth, you are misusing the appearance (shape), love, and intelligence (wit) you've been blessed with.

126-127 Thy noble . . . man: You are nothing but a waxwork figure, straying from a real man's courage.

131 Misshapen in the conduct: badly flawed in the guidance.

132-134 Like powder . . . defense: Just as a clumsy soldier might accidentally set off his container of gunpowder, you have ignored good reason and let yourself be blown apart by your intelligence, which should have been your defense.

136 but lately dead: only just now declaring yourself dead.

141 light: alight, set down lightly.

142 array (ə rā'): outfit.

143 mishaved: misbehaved.

148 look . . . set: See that you don't remain with her until the watchmen go on duty at the city gates.

151 blaze: make public.

154 lamentation: sorrowful outcry.

157 apt unto: inclined to.

162 prepare to chide: to be ready to scold.

usurer - loaner (high rates)

setting the love faster

Why must the Friar rouse Romeo?

you still have Juliet your self alive

Should we happy for all these reasons?

Be a man

Steps to be taken

Mantua

Literary Elements

RHYTHM and REPETITION Lines 135-140 are fine illustrations of persuasive oratory. Read them aloud with expression and ask students to describe the rhythm and the effect of the repeated sentence, "There art thou happy." (*The rhythm is upbeat, with enough syncopation to give the iambic pentameter the illusion of natural speech; the repetition, with strong single syllable stresses, drives home the point.*)

LIFE SKILLS CONNECTION

Planning Have students summarize the points and steps in the Friar's plan. (1. Go to Juliet and comfort her. 2. Escape Verona before dawn for Mantua. 3. Wait while the Friar announces their marriage and pleads their case. 4. Return when pardoned by the Prince.) Invite volunteers to evaluate this plan. Which step, if any, seems weak? Discuss alternative plans the Friar might have proposed.

Activity Have students devise a plan for achieving a goal. They should fill out a form like the following to note steps or stages in their plan's progress and note results after each step. **L2**

Goals: _____		
Date of Completion: _____		
Steps	Results	Comments

Author's Craft

Explain that playwrights craft scenes within an act carefully to plot and also to create artful variations and contrasts. Ask students to compare and contrast scenes 4 and 5. (Both are set in Juliet's house and are crucial to her life and future: one is calculated the other tender, one is driven by a parent's need to control and the other is driven by love between a husband and wife.)

unsil?
Go to Mantua

Romeo and Juliet

[The NURSE begins to exit but turns again to ROMEO handing him a ring.]
NURSE. Here, sir, a ring she bid me give you, sir.
Hie you,° make haste, for it grows very late.
165 ROMEO. How well my comfort is reviv'd by this!
[NURSE exits.]
FRIAR. Go hence; good night; and here stands all your state:°
Either be gone before the watch be set,
Or by the break of day disguis'd from hence.
[Sojourn in Mantua. I'll find out your man,
170 And he shall signify from time to time
Every good hap to you that chances here.°
Give me thy hand. 'Tis late. Farewell; good night.
ROMEO. But that a joy past joy calls out on me,
It were a grief so brief to part with thee.
175 Farewell.
[ROMEO and FRIAR LAWRENCE clasp hands and then exit in opposite directions.]

164 Hie you: hurry.

166 here . . . state: this is your situation.

169-171 Sojourn . . . here: The Friar asks Romeo to stay temporarily (sojourn) in Mantua, a city near Verona. He will send Romeo's servant there occasionally to bring news of favorable events.

SCENE 4. Late that night. A room in CAPULET's house.

[PARIS, LORD CAPULET, and LADY CAPULET enter.]
CAPULET. Things have fall'n out, sir, so unluckily
That we have had no time to move° our daughter.
Look you, she lov'd her kinsman Tybalt dearly,
And so did I. Well, we were born to die.
5 'Tis very late; she'll not come down tonight.
I promise you, but for your company,
I would have been abed an hour ago.
PARIS. These times of woe afford no times to woo.
Madam, good night. Commend me to your daughter.
10 LADY. I will, and know her mind early tomorrow;
Tonight she's mew'd up to her heaviness.°
CAPULET. Sir Paris, I will make a desperate tender°
Of my child's love. I think she will be rul'd
In all respects by me; nay more, I doubt it not.
15 Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love
And bid her (mark you me?) on Wednesday next—
But soft! What day is this?
PARIS. Monday, my lord.

2 move: persuade.

Late

Things upset over Tybalt

11 mew'd up to her heaviness: confined to her sadness. (Hawks were housed in structures called mews.)
12 desperate tender: bold offer.

Not so easily controlled

instead, Kicks her out

Teaching Support

Grammar and Language Minilesson

Compound-Complex Sentences Ask students to locate the main and subordinate clauses in this sentence: *I'll find out your man, and he shall signify from time to time every good hap to you that chances here.* (main clauses; subordinate clause) Explain that a sentence that contains at least two main clauses and one or more subordinate clauses is called a compound-complex sentence.

Activity Have students locate another compound-complex sentence on pages 648-649 and copy it. Ask them to identify its main clauses and subordinate clause(s) and underline each subject and verb. **L2**

- Additional Resources**
- Grammar and Language Transparency 54**
 - Grammar and Language Workbook**, pp. 101, 105
 - Grammar and Composition Handbook**, Lessons 4.1-4.2, 4.8
 - Writer's Choice**, Lesson 13.4

William Shakespeare

4 days to marriage
Thurs: Marry Paris

small part so dot disrespect

What makes Capulet change mind?

23 keep no great ado: not make a big fuss.

25 held him carelessly: had little regard for him. 4 days

32 against for.

34 Afore me: indeed.

implied sex just like making implied marriage by nothing shown

use of birds to sex. time

holding on

oh w/ death if you choose it

Literary Elements

CONFLICT Ask students to identify the conflict Juliet will soon have with her parents as a result of this action. (Juliet's husband, an enemy of her parents, is exiled. She cannot tell her parents she is married, but she cannot marry Paris and she will most likely argue with her parents.)



Nightingale/Lark A nightingale is a small thrush that is famous for its melodious singing at night. The lark is a small perching bird that also is known for its singing, but in the morning. Other literature of the time had references to the lark bringing morning.

20 CAPULET. Monday! Ha, ha! Well, Wednesday is too soon.
A^o Thursday let it be—a^o Thursday, tell her,
She shall be married to this noble earl.
Will you be ready? Do you like this haste?
We'll keep no great ado^o—a friend or two;
For hark you, Tybalt being slain so late,
25 It may be thought we held him carelessly,^o
Being our kinsman, if we revel much.
Therefore we'll have some half a dozen friends,
And there an end. But what say you to Thursday?

PARIS. My lord, I would that Thursday were tomorrow.

30 CAPULET. Well, get you gone. A^o Thursday be it then.
[To his wife.] Go you to Juliet ere you go to bed;
Prepare her, wife, against^o this wedding day.
Farewell, my lord.—Light to my chamber, ho!
Afore me,^o it is so very late that we
35 May call it early by and by. Good night.
[They exit.]

SCENE 5. Later that night, just before daybreak. CAPULET'S orchard and, above, JULIET'S room and balcony.

[ROMEO and JULIET are on the balcony. The rope ladder hangs down from the balcony into the garden.]

JULIET. Wilt thou be gone? It is not yet near day.
It was the nightingale, and not the lark,
That pierc'd the fearful hollow of thine ear.
Nightly she sings on yond pomegranate tree.
5 Believe me, love, it was the nightingale.

ROMEO. It was the lark, the herald of the morn;
No nightingale. Look, love, what envious streaks
Do lace the severing^o clouds in yonder east.
Night's candles^o are burnt out, and jocund^o day
10 Stands tiptoe on the misty mountaintops.
I must be gone and live, or stay and die.

JULIET. Yond light is not daylight; I know it, I.
It is some meteor^o that the sun exhal'd
To be to thee this night a torchbearer
15 And light thee on thy way to Mantua.
Therefore stay yet; thou need'st not to be gone.

ROMEO. Let me be ta'en, let me be put to death.
I am content, so thou wilt have it so.

ROMEO AND JULIET, ACT 3, SCENE 5 649

REAL-WORLD CONNECTION

Arranged Marriages Today Today marriages in some countries—such as Pakistan, India, and Japan—are still customarily arranged by parents. For the Hindu, it is considered a religious obligation. Muslim parents arrange marriage through negotiation. Islamic teachings charge fathers with the duty to find suitable husbands for daughters. Discuss with students their feelings about arranged marriages versus love matches.

Point out that in North America, family and friends usually encourage marriage to someone in the same social class, religion, or ethnic group. Have students list questions they would like answered about arranged marriages and search the Internet and other sources to find answers. Ask them to write a paragraph explaining if and how their research changed their opinion about arranged marriage. **L2**

Active Reading Strategies

Discuss how Romeo and Juliet feel as their night draws to a close. Students should be sensitive to the mood shifts both undergo throughout the scene. Suggest that students identify what expression would be used to say these lines.

Literary Elements

Y Ask students to consider the mood and meaning of the speaker's light and dark imagery has changed. (Early on, the beauty and passion were a bright light in sharp relief against the darkness of night. Here light is a heavy gloom, blotting out happiness.)

Romeo and Juliet

20 I'll say yon gray is not the morning's eye,^o
 'Tis but the pale reflex^o of Cynthia's brow;^o
 Nor that is not the lark whose notes do beat
 The vaulty heaven so high above our heads.
 I have more care to stay than will to go.
 Come, death, and welcome! Juliet wills it so.
 25 How is't, my soul! Let's talk; it is not day.

JULIET. It is, it is! Hie hence, be gone, away!
 It is the lark that sings so out of tune,
 Straining harsh discords and unpleasing sharps.^o
 Some say the lark makes sweet division;^o
 30 This doth not so, for she divideth us.
 Some say the lark and loathed toad change^o eyes;
 O, now I would they had chang'd voices too,
 Since arm from arm that voice doth us affray,^o
 Hunting thee hence with hunt's-up^o to the day.
 O, now be gone! More light and light it grows.

ROMEO. More light and light—more dark and dark our woes.

[The NURSE enters JULIET's room.]
NURSE. Madam!
JULIET. Nurse?
NURSE. Your lady mother is coming to your chamber.
 40 The day is broke; be wary, look about.

[She exits.]
JULIET. Then, window, let day in, and let life out.
ROMEO. Farewell, farewell! One kiss, and I'll descend.
 [They kiss. Then ROMEO climbs down the rope ladder to the garden below.]
JULIET. Art thou gone so, love, lord, ay husband, friend?
 I must hear from thee every day in the hour,
 45 For in a minute there are many days.
 O, by this count I shall be much in years
 Ere I again behold my Romeo!

ROMEO. Farewell!
 I will omit no opportunity
 50 That may convey my greetings, love, to thee.

JULIET. O, think'st thou we shall ever meet again?
ROMEO. I doubt it not; and all these woes shall serve
 For sweet discourses^o in our times to come.

- 19 morning's eye: sunrise.
- 20 reflex: reflection. Cynthia's brow: the forehead of Cynthia, the moon goddess.
- 28 Straining . . . sharps: singing harsh sounds and unpleasant high notes.
- 29 division: melody.
- 31 change: exchange. (The lark has a beautiful body and ugly eyes, while the toad has an ugly body and beautiful eyes.)
- 33 affray: frighten.
- 34 hunt's-up: a morning song to awaken hunters.

*As daylight ↑
 waxes ↑*

*everything is
 exaggerated; life/death*

*Don't be late
 Time is slow
 Hyperbole*

*all will smooth
 out*

53 discourses: conversations.

Teaching Support

• The following videotape available from Glencoe. Be sure the video for appropriateness for

Shakespeare—A Life of

Reading Minilesson

Sequence of Events Point out that in act 3 Shakespeare has developed the plot rapidly and raised the conflict level along several fronts. This would be a good time to assess students' grasp of the plot by having them create a timeline, or chronology, of events.

Activity Have students work with a partner or in small groups to list the events

that occur from the end of act 2 (scene 5) to the end of act 3. Then have them place each event in order of occurrence on a timeline. Have students compare their work with others' and discuss any discrepancies. **L2 COLLABORATE**

Additional Resources
 Reading Skills Practice Workbook



VIEWING THE PAINTING

John Francis Rigaud (1742–1810) lived and studied in Florence and Rome before settling in London. He painted historical subjects, decorative compositions, and portraits. In 1778 Rigaud painted a series of pictures like this for Boydell's Shakespeare Gallery.

Viewing Response *Romeo and Juliet look at each other with tenderness, sadness, and longing. The Nurse beckons Juliet with a fearful anxiety tinged with sadness for the difficulties Juliet will face.*

Romeo and Juliet, 18th century. John Francis Rigaud. Oil on canvas. Agnew & Sons, London.

Viewing the painting: What words would you use to describe the emotions conveyed by Romeo, Juliet, and the Nurse in this painting?

ROMEO AND JULIET, ACT 3, SCENE 5 651

MEETING
INDIVIDUAL
NEEDS

MULTIPLE MODES OF EXPRESSION

Spatial Students must keep track of characters' movements to and from several settings in act 3. Students who perceive concepts visually and spatially will benefit by diagramming the locations and movements of characters in each scene.

Activity As students read each scene, have them create a diagram

labeled with the setting and place the characters "on stage" where they first appear. Suggest that they then use color coding and numbers to show which characters interact and in what order. Below the diagram, students should write a phrase summarizing the action for each number. **L3**

ritical Thinking

NG CONCLUSIONS What does Capulet conclude causes Juliet's distress? (the loss of her cousin) What conclusion do you draw about Juliet's reaction to her mother's conclusion? (clutches at it and tries to sustain since she must have some reason for being so upset and cannot see the real reason.)

Literary Elements

Explain that an aside is a comment made by a character that is heard by the audience or another character but that other characters onstage do not hear. Have students read and reread Juliet's aside and discuss on why they think Shakespeare includes it. (It shows the audience her mind and heart and alerts the audience that she is not being truthful with her mother here.)

Juliet must be careful to protect Romeo & herself

Romeo and Juliet

JULIET. O God, I have an ill-divining soul!^o
 55 Methinks I see thee, now thou art so low,
 As one dead in the bottom of a tomb.
 Either my eyesight fails, or thou lookest pale.
 ROMEO. And trust me, love, in my eye so do you.
 Dry^o sorrow drinks our blood. Adieu, adieu!
 [ROMEO leaves.]
 60 JULIET. O Fortune, Fortune! All men call thee fickle.
 If thou art fickle, what dost thou with him
 That is renown'd for faith? Be fickle, Fortune,
 For then I hope thou wilt not keep him long
 But send him back.
 [LADY CAPULET enters JULIET's room.]
 LADY CAPULET. Ho, daughter! Are you up?
 65 JULIET. Who is't that calls? It is my lady mother.
 Is she not down^o so late, or up so early? -
 What unaccustom'd cause procures her-hither?^o
 [JULIET returns to her room from the balcony.]
 LADY CAPULET. Why, how now, Juliet?
 JULIET. Madam, I am not well.
 LADY CAPULET. Evermore weeping for your cousin's death?
 70 What, wilt thou wash him from his grave with tears?
 And if thou couldst, thou couldst not make him live.
 Therefore have done. Some grief shows much of love;
 But much of grief shows still some want of wit.
 JULIET. Yet let me weep for such a feeling loss
 75 LADY CAPULET. So shall you feel the loss, but not the friend^o
 Which you weep for.
 JULIET. Feeling so the loss,
 I cannot choose but ever weep the friend.
 LADY CAPULET. Well, girl, thou weep'st not so much for his death
 As that the villain lives which slaughter'd him.
 80 JULIET. What villain, madam?
 LADY CAPULET. That same villain Romeo.
 JULIET. [Aside.] Villain and he be many miles asunder.^o
 [To LADY CAPULET.] God pardon him! I do, with all my heart;
 And yet no man like he doth grieve my heart.
 LADY CAPULET. That is because the traitor murderer lives.

Foreshadown down

Fortune Faith

54 ill-divining soul: soul that foresees misfortune.

59 Dry: thirsty. (Romeo refers to a belief that each sigh draws a drop of blood from the heart.)

61-62 If thou . . . faith: If you are unfaithful, why are you involved with a man known for his faithfulness?

66 down: going to bed.

67 What . . . hither: What unusual reason brings her here?

Moderate sadness

73 shows . . . wit: always shows lack of judgment.

75 friend: "cousin" or "lover."

Sad that the murderer lives

81 asunder: apart.

Teaching Support

Writing Minilesson

Aphorisms to Make a Point
 Aphorisms are succinctly worded, telling statements of a principle. Lady Capulet tells Juliet for what she sees as an overreaction to Tybalt's death, "Some grief shows much of love; But much of grief shows still some want of wit" (lines 72-73).

13 Have students brainstorm other aphorisms that could apply to Romeo and

Juliet's situation. Then ask them to choose one and write a paragraph showing how it applies.

Some possible sayings are listed.

It is impossible to love and be wise.
 —Francis Bacon

The heart has its reasons that reason knows nothing of.
 —Blaise Pascal

Love is a fire. But whether it is going to warm your heart or burn down your house, you can never tell.
 —Unknown

L2

Additional Resources

Writer's Choice, Lesson 6.4

85 JULIET. Ay, madam, from the reach of these my hands.
 Would none but I might venge my cousin's death!

LADY CAPULET. We will have vengeance for it, fear thou not.
 Then weep no more. I'll send to one in Mantua,
 Where that same banish'd runagate° doth live,
 90 Shall give him such an unaccustom'd dram°
 That he shall soon keep Tybalt company;
 And then I hope thou wilt be satisfied.

JULIET. Indeed I never shall be satisfied
 With Romeo till I behold him—dead°—
 95 Is my poor heart so for a kinsman vex'd.
 Madam, if you could find out but a man
 To bear a poison, I would temper° it;
 That Romeo should, upon receipt thereof,
 Soon sleep in quiet. O, how my heart abhors
 To hear him nam'd and cannot come to him,
 100 To wreak° the love I bore my cousin
 Upon his body that hath slaughter'd him!

LADY CAPULET. Find thou the means, and I'll find such a man.
 But now I'll tell thee joyful tidings, girl.

105 JULIET. And joy comes well in such a needy time.
 What are they, beseech your ladyship?

LADY CAPULET. Well, well, thou hast a careful° father, child;
 One who, to put thee from thy heaviness,°
 Hath sorted out° a sudden day of joy
 110 That thou expects not nor I look'd not for.

JULIET. Madam, in happy time! What day is that?

LADY CAPULET. Marry, my child, early next Thursday morn
 The gallant, young, and noble gentleman,
 The County Paris, at Saint Peter's Church,
 115 Shall happily make thee there a joyful bride.

JULIET. Now by Saint Peter's Church, and Peter too,
 He shall not make me there a joyful bride!
 I wonder at this haste, that I must wed
 Ere he that should be husband comes to woo.
 120 I pray you tell my lord and father, madam,
 I will not marry yet; and when I do, I swear
 It shall be Romeo, whom you know I hate,
 Rather than Paris. These are news indeed!

LADY CAPULET. Here comes your father. Tell him so yourself,
 125 And see how he will take it at your hands.

if none but she aveng

poison (2)

poor heart

89 runagate: renegade; runaway.
 90 unaccustom'd dram: unexpected dose (of poison).

94 Here, as elsewhere in this dialogue, Juliet communicates one thing to her mother and something else to the audience. The word *dead* can be understood to complete this line ("till I behold him dead") or to begin the next line ("Dead is my poor heart").
 97 temper: "mix" or "dilute."

101 wreak (rēk): "avenge" or "express."

107 careful: considerate.
 108 put . . . heaviness: remove you from sorrow.
 109 sorted out: chosen.

will give him more love than Tybalt

will she really be a joyful bride?

I will wed Romeo, not Paris already

INTERPRET Juliet must be very careful about what she says here. Students should be sensitive to her wording, which avoids lying as much as possible without arousing Lady Capulet's suspicions. What double meaning can be read into lines 85–86, 93–95, and 96–99? (If only Juliet punishes Romeo, he will be safe. She won't be happy until she sees him again, and her "poor heart" is dead. She would dilute the poison so it would only make Romeo go to sleep.)

On The Lighter Side

Love Has Thorns Too

Love has also inspired some aphorisms that bite and that might apply to *Romeo and Juliet* if it had been written as a comedy:

Love is like an hourglass, with the heart filling up as the brain empties.

—Jules Renard

Marriage is a great institution, but I'm not ready for an institution yet.

—Mae West

If love is the answer, could you rephrase the question?

—Lily Tomlin

Reading Minilesson

Verifying Predictions If students made a prediction about Juliet's conflict with her parents, have them compare it to Juliet's response in this scene. Ask students to tell whether they were surprised. Why or why not?

Activity Have students write a paragraph explaining their reaction to Juliet's response to Romeo's crime or to her par-

ents' proposal. They should give reasons why they were surprised by it (or felt it was natural, given her character). Have students exchange papers, compare responses, and discuss differences of opinion. **L2**

Additional Resources

Reading Skills Practice Workbook

Romeo and Juliet

[CAPULET and the NURSE enter.]

CAPULET. When the sun sets the earth doth drizzle dew,
But for the sunset of my brother's son
It rains downright.

130 How now? A conduit,^o girl? What, still in tears?
Evermore show'ring? In one little body
Thou counterfeit^o a bark,^o a sea, a wind:
For still thy eyes, which I may call the sea,
Do ebb and flow with tears; the bark thy body is,
135 Sailing in this salt flood; the winds, thy sighs,
Who, raging with thy tears and they with them,
Without a sudden calm will overset^o
Thy tempest-tossed body. How now, wife?
Have you delivered to her our decree?

LADY CAPULET. Ay, sir; but she will none, she gives you thanks.
140 I would the fool were married to her grave!

CAPULET. Soft! Take me with you, take me with you,^o wife.
How? Will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought^o
145 So worthy a gentleman to be her bride?^o

JULIET. Not proud you have, but thankful that you have.
Proud can I never be of what I hate, *arrangement*
150 *But thankful even for hate that is meant love.* *send? appreciation even for bad parenting*

CAPULET. How, how, how, how, chopp'd-logic?^o What is this?
150 "Proud"—and "I thank you"—and "I thank you not"—
And yet "not proud"? Mistress minion^o you,
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst^o Thursday next
155 To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle^o thither.
Out, you green-sickness carrion!^o Out, you baggage!^o
You tallow-face!^o

LADY CAPULET. [To CAPULET.] Fie, fie! What, are you mad?

JULIET. [She kneels before her father.] Good father, I beseech
you on my knees,
Hear me with patience but to speak a word.

160 CAPULET. Hang thee, young baggage! Disobedient wretch!
I tell thee what—get thee to church a' Thursday
Or never after look me in the face.
Speak not, reply not, do not answer me!

Night/rain

129 conduit (kon' dōō it): fountain.

131 counterfeit: resemble. bark: small sailing vessel.

2nd - salt the = tears

136 overset: upset, capsize.

141 Soft! . . . you: Wait, let me understand you.

144 wrought (rōt): arranged for.

145 bride: bridegroom.

149 chopp'd-logic: clever but false argument.

151 Mistress minion: spoiled miss.

153 fettle your fine joints 'gainst: prepare your fine limbs for.

155 hurdle: a sled used to bring prisoners to their executions.

156 green-sickness carrion: anemic flesh. baggage: shameless girl.

157 tallow-face: pale face.

kneels down

Threats exposure

Iterary Elements

Point out that in line 140, Capulet wishes her daughter out of impatience. Ironically, she will soon come true—twice.

Iterary Elements

FLAW Have students paraphrase Juliet's speech. What tragic flaw might her conversation with her parents point out? (She is acting proud [haughty] daughter thankful to her parents for their love. She cannot be proud [happy] to Paris, an act hateful to her, but thankful for even the hateful of her parents because they come from an action intended to help her. It is clear that Juliet has obeyed her parents' will in secretly loving Romeo. It becomes clearer as her disobedience may be seen as a tragic flaw.)

EE

DD

Time when parents/mother could have control - order

Teaching Support

RESPOND Ask students to express their opinions about Lord Capulet's decision. What do they think "set him off" so explosively? (*Juliet's defiance and disobedience made him angry.*)

Juliet fights w/ parents

Capulet justified? Father-daughter relationship

165 My fingers itch. Wife, we scarce thought us blest
That God had lent us but this only child;
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding!^o *Harsh line*

NURSE. God in heaven bless her!
You are to blame, my lord, to rate^o her so.

170 CAPULET. And why, my Lady Wisdom? Hold your tongue,
Good Prudence. Smatter with your gossips, go!^o

NURSE. I speak no treason.^o

CAPULET. O, God-i-god-en!^o

NURSE. May not one speak?

CAPULET. Peace, you mumbling fool!
Utter your gravity^o o'er a gossip's bowl,^o

175 For here we need it not.

LADY CAPULET. You are too hot.

CAPULET. God's bread! It makes me mad. Day, night; work, play;
Alone, in company; still my care hath been
To have her match'd; and having now provided
A gentleman of noble parentage,
180 Of fair demesnes,^o youthful, and nobly lien'd,^o
Stuff'd, as they say, with honorable parts,^o
Proportion'd as one's thought would wish a man—
And then to have a wretched puling^o fool,
A whining mammet,^o in her fortune's tender,^o

185 To answer, "I'll not wed, I cannot love;
I am too young, I pray you pardon me!"
But, and^o you will not wed, I'll pardon you!
Grazed where you will, you shall not house with me.
Look to't, think on't; I do not use^o to jest.
190 Thursday is near; lay hand on heart, advise:^o
And you be mine, I'll give you to my friend;
And you be not, hang, beg, starve, die in the streets,
For, by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good.^o

195 Trust to't. Bethink you. I'll not be forsworn.^o

[CAPULET exits. JULIET rises and speaks to her mother.]

JULIET. Is there no pity sitting in the clouds
That sees into the bottom of my grief?
O sweet my mother, cast me not away!

- 168 hilding: worthless person.
- 169 rate: scold angrily.
- 171 Smatter with your gossips, go: Go chatter with your old pals.
- 172 treason: disloyalty. God-i-god-en: God give you good evening (used here as a mild oath).
- 174 gravity: wisdom. gossip's bowl: cup of hot punch.
- 180 demesnes (di mānz^o): property. lien'd: descended.
- 181 parts: qualities.
- 183 puling (pū' ing): whimpering.
- 184 mammet: puppet. in her fortune's tender: when good fortune is offered her.
- 187 and: if. pardon you: excuse you (from this house).
- 189 I do not use: it isn't my custom.
- 190 advise: consider.
- 193-194 I'll ne'er . . . good: Capulet threatens to disown Juliet and cut off any family support.
- 195 be forsworn: break my vow.

lined

will kick her out

child looking for pity/help

ROMEO AND JULIET, ACT 3, SCENE 5 655

MEETING INDIVIDUAL NEEDS **MULTIPLE MODES OF EXPRESSION**

Logical-Mathematical Students whose strong suit is reasoning and classifying rather than empathizing will appreciate a task that requires logic. Point out that, as distraught as Juliet is, she goes through a logical process of elimination to determine her options.

Activity Have students diagram the process of elimination that leads Juliet to her final conclusion at the scene's end. Suggest that they use a flowchart or some other graphic organizer that illustrates a range of choices growing more and more narrow. **L2**

19645
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Active Reading Strategies

ATE Be sure students recall Juliet is closer to the Nurse than her mother. They should understand that this loyal woman is the adult figure close to Juliet and is capable of understanding her position and advising her. Do they think the Nurse gives good advice or bad advice? Do students think she will let Juliet down?

Active Reading Strategies

CT Ask students to identify Juliet's mood in her final soliloquy in Act 3. (She seems to feel chilled and alone and without an ally in the Capulet household.) Invite students to predict what will happen next. Discuss Juliet's options. What do you think students imagine that she will do to avoid marrying Paris?

Critical Thinking

PARING AND CONTRASTING Have students reread Juliet's soliloquy at the beginning of act 3 and compare it to her earlier soliloquy. What stark contrasts do you notice? (She was exhilarated, joyful, and passionate there. Here she is grieving, grim, and furious.)

Romeo and Juliet

200 Delay this marriage for a month, a week;
Or if you do not, make the bridal bed
In that dim monument where Tybalt lies,

Bridal bed - grave
(again?)

LADY CAPULET. Talk not to me, for I'll not speak a word.
Do as thou wilt, for I have done with thee.

[LADY CAPULET exits.]

JULIET. O God!—O nurse, how shall this be prevented?

205 My husband is on earth, my faith in heaven.
How shall that faith return again to earth
Unless that husband send it me from heaven
By leaving earth? Comfort me, counsel me.
Alack, alack, that heaven should practice stratagems^o

commonly marry one person @ a time
If dead, I can't marry

210 Upon so soft a subject as myself!
What say'st thou? Hast thou not a word of joy?
Some comfort, nurse.

205 my faith in heaven: my marriage vow is recorded in heaven.
206-208 How... earth: How can I be free to pledge myself again unless by Romeo's death?
209 stratagems (strat' ə jəmz): tricks.

NURSE. Faith, here it is.
Romeo is banished; and all the world to nothing
That he dares ne'er come back to challenge you;^o
215 Or if he do, it needs must be by stealth.
Then, since the case so stands as now it doth,
I think it best you married with the County.
O, he's a lovely gentleman!

nurse's decision

220 Romeo's a dishclout to him.^o An eagle, madam,
Hath not so green, so quick, so fair an eye
As Paris hath. Beshrew^o my very heart,
I think you are happy in this second match,
For it excels your first; or if it did not,
Your first is dead—or 'twere as good he were
225 As living here and you no use of him.

213-214 all the world... you: The odds are greatly against his ever coming back to claim you.
219 dishclout to him: dish cloth compared to him.
221 Beshrew (bi shrōō'): curse (used in mild oaths).

Nurse persuades toward Paris

JULIET. Speak'st thou from thy heart?

NURSE. And from my soul too; else beshrew them both.

JULIET. Amen!

NURSE. What?

230 JULIET. Well, thou has comforted me marvelous much.
Go in; and tell my lady I am gone,
Having displeas'd my father, to Lawrence' cell,
To make confession and to be absolv'd.^o

absolving the marriage

NURSE. Marry, I will; and this is wisely done.

[The NURSE exits to find LADY CAPULET.]

1st act is considered wise by an adult

233 absolv'd: forgiven.

Teaching Support

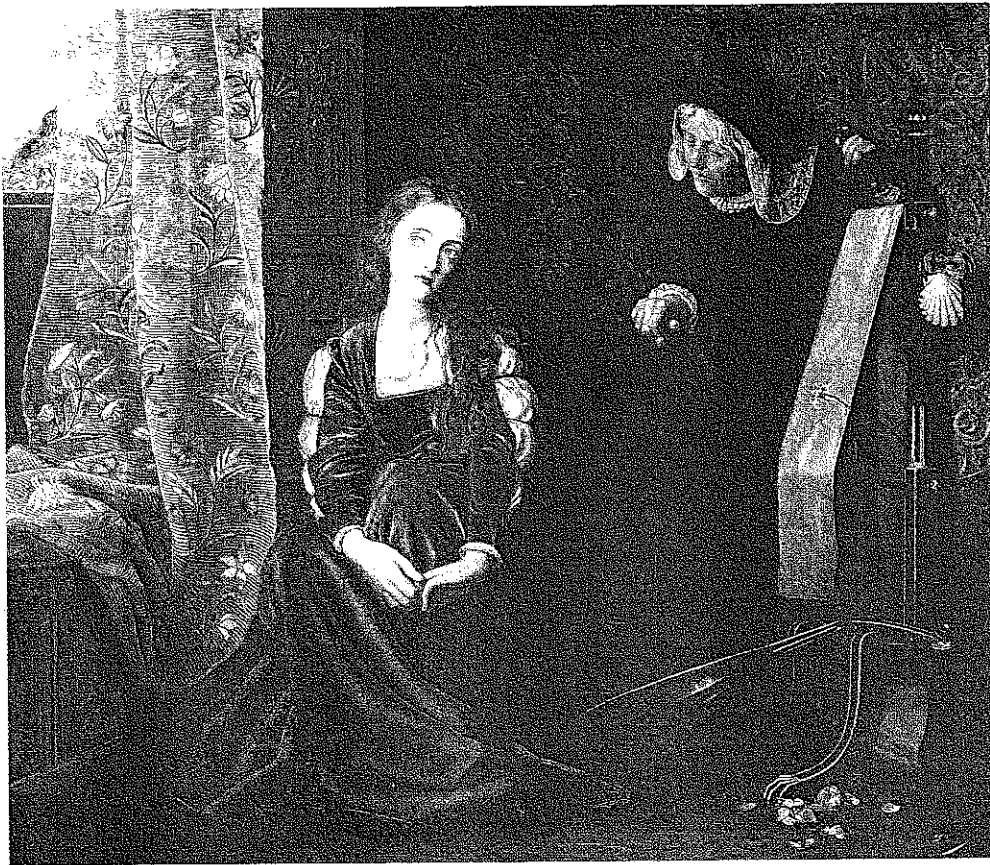
Grammar and Language Minilesson

ordinating Conjunctions Have students locate the joining words in the following quote: "Thou counterfeit'st a bark, a wind: For still thy eyes . . . do and flow with tears." After students identify *for* and *and*, explain that these coordinating conjunctions, used to join words, phrases, or clauses of equal rank. List the coordinating conjunctions on the board: *and, but, or, so, nor, for, yet*.

Activity Have students find other uses of coordinating conjunctions on pages 656-657 and identify what they connect (words, phrases, or clauses). Possible responses are given.
1. Talk not to me, for I'll not speak a word. (*join main clauses*)
2. Thou and my bosom henceforth shall be twain. (*join compound subjects*)

Additional Resources

- Grammar and Language Transparency 55
- Grammar and Language Workbook, p. 71
- Grammar and Composition Handbook, Lesson 1.7
- Writer's Choice, Lesson 10.7



The Pained Heart, 1868. Arthur Hughes. Oil on canvas, 94 x 109.9 cm. The Maas Gallery, London.

Viewing the painting: What connections do you see between the title of this painting and the action of the play in this scene?

VIEWING THE PAINTING

Arthur Hughes (1832–1915) was a member of the Pre-Raphaelite movement (which rejected artificial methods and focused on medieval things) and a widely known illustrator. The Pre-Raphaelite influence is evident in the attention to detail and the sensuous feel of this painting.

Viewing Response Both characters in the painting has a “pained heart”: the Nurse because Juliet is so hurt and in danger; Juliet because she is trapped, alone, unable to tell the truth, and unable to avoid a hateful, illegal marriage except by death.

Thematic Focus

The Power of Love Romeo and Juliet’s situation brings them rapidly to a state of despair. How is their dilemma linked to their love? What is love powerless to do?

ASSESSMENT

Quick Checks, p. 57

235 JULIET. Ancient damnation!° O most wicked fiend!
Is it more sin to wish me thus forsworn,
Or to dispraise my lord with that same tongue
Which she hath prais’d him with above compare
So many thousand times? Go, counselor!
240 Thou and my bosom henceforth shall be twain.°
I’ll to the friar to know his remedy.
If all else fail, myself have power to die.

[JULIET exits.]

235 Ancient damnation: wicked old woman.

240 Thou and . . . twain: From now on I’ll keep my secrets from you.

*she does have the power to die
↳ Last Resort*

ROMEO AND JULIET, ACT 3, SCENE 5 657

MEETING
INDIVIDUAL
NEEDS

ADVANCED LEARNERS

Soliloquy Discuss modern-day life and death dilemmas that teenagers face, such as drugs, or drinking and driving, or sex and HIV. Remind students that a soliloquy delivers information spoken as if to no one (in fact, to the audience) and revealing the speaker’s innermost thoughts and feelings. Frequently, in Shakespeare’s hands, the soliloquy is eloquent and reveals an important decision.

Activity Have students imagine a scene for two or more characters involved in a dilemma. Ask them to write a description of the characters involved and a synopsis of their interactions. Then have students write a soliloquy that one of the characters might deliver at the high point of conflict. **L3**

Responding to Literature

Responding to the Selection

Personal Response

Juliet may favor telling her parents the truth or running away.

Analyzing Act 3

Romeo tries to calm Tybalt and refuses to fight him. Mercutio feels Romeo's silence is unmanly and dishonorable. Romeo tries to separate them, but Mercutio's arm; Tybalt thrusts his sword under Romeo's arm into Romeo's back. By killing Tybalt, Romeo has sealed his own fate.

Romeo is to stay in Mantua while Tybalt tries to settle matters with Mercutio and the Prince in Verona. The Prince arranges for Juliet to marry Paris and tells her she must comply. Tybalt contradicts his earlier profession of love. As conflict escalates, Tybalt sees himself to be a controlling, arrogant man in the grip of rage. The Nurse suggests Juliet marry Paris and forget Romeo, reinforcing her role as a morally "flexible" character. Juliet will no longer confide in the Nurse. Paris says she is going to confess. Tybalt has hit bottom emotionally and is ready to kill herself if Paris dies.

The ecstatic, romantic mood of act 3 has transformed to fury, frenzy, and despair.

Juliet may feel that the punishment is a admirable compromise, since she is obligated to punish Romeo. She may think further inquiry is warranted.

Paris is viewed as a sex game, a performance, and the ideal expression of heaven. Marriage is viewed as a romantic arrangement, a political union of passionate souls. Critics identify that both readers and characters would be looking for clues in acts 1–3 that foreshadow the ending.

Personal Response

What would you do if you were Juliet?

Analyzing Act 3

Recall and Interpret

1. How does Romeo respond to Tybalt's challenge? Why does Mercutio decide to fight in Romeo's place?
2. How does Romeo accidentally help cause Mercutio's death? How do you interpret Romeo's description of himself as "fortune's fool"?
3. In scene 3, what plan for the future does the Friar propose to Romeo?
4. What does Capulet demand of Juliet? Does his treatment of her surprise you? Why or why not?
5. What solution does the Nurse offer to Juliet's predicament? How does Juliet's relationship with the Nurse change during this act?
6. What excuse does Juliet use to leave her house? How would you describe her state of mind at this point?

Evaluate and Connect

7. How does the mood of the play change during act 3? (See *Literary Terms Handbook*, page R8.)
8. Do you agree with the Prince's decision to banish Romeo? Explain.
9. What different viewpoints of love and marriage are presented in the play so far? What is your viewpoint?
10. The prologue of the play reveals its ending. What effect do you imagine this information has on readers and theater audiences during acts 1–3?

Extending Your Response

Writing About Literature

Analyzing Characterization Choose a character from act 3, and write an analysis of the methods Shakespeare uses to develop the character. What do you learn from the character's own words and actions? How is your impression of the character influenced by the comments of other characters? Use specific examples from the play to illustrate Shakespeare's methods of characterization.

Performing

Act It Out With a partner or in a small group, choose a scene or portion of a scene from act 3 to perform for the class. Rehearse the scene together, and discuss different ways of delivering the dialogue to express the intended emotions. Be sure to consider pitch, tone of voice, posture, and eye contact.

 Save your work for your portfolio.

Literary ELEMENTS

Soliloquy and Aside

A **soliloquy** is a speech delivered by a character who is alone onstage. An **aside** is a comment made by a character that is heard by the audience or another character but is not heard by the other characters onstage. Both of these theatrical devices are used frequently in Elizabethan drama to provide information to the audience and to reveal the private thoughts of characters.

1. Find a soliloquy in act 3. What thoughts or feelings does it reveal?
2. Find an aside in act 3. What information does it provide to the audience?

• See *Literary Terms Handbook*, pp. R12 and R1.






LITERARY ELEMENTS

1. In scene 5, lines 235–242, Juliet curses the Nurse for abandoning her and vows not to confide in the woman again.
2. In scene 5, line 81, Juliet's aside tells the audience that she remains loyal and loving to her husband while she tells her mother what she wants to hear.

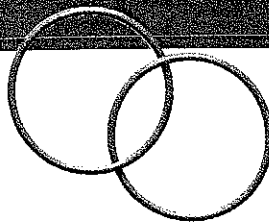
Additional Resources

 *Literary Elements Transparency 57*

ASSESSMENT

-  **Quick Checks**, p. 57
-  **Selection and Theme Assessment**, pp. 105–106
-  **Performance Assessment**, p. 54
-  **Testmaker: ExamView Pro**
-  **Interactive Tutor: Self-Assessment**

Grammar Link



Incorrect Verb Tense or Form

The "tenses" of a verb are the forms that help to show time. For regular verbs, the past tense and past participle forms are created by adding *-ed* or *-d* to the base form of the verb. For example, both the past and past participle forms of *love* are *loved*. The past and past participle forms of irregular verbs are created in a variety of ways. For example, the past form of *begin* is *began*; the past participle form is *begun*.

Problem 1 An improperly formed irregular verb
Romeo and Juliet falld deeply in love.

Solution The past and past participle forms of irregular verbs are formed in some way other than by adding *-ed*. Memorize or look up the correct past or past participle form of an irregular verb.
Romeo and Juliet fell deeply in love.

Problem 2 Confusion between the past form and the past participle
Romeo asks what light has broke through the window.

Solution The past participle form of an irregular verb may be different from the past form. Use the past participle form of a verb when the auxiliary, or "helping," verb *have* is used.
Romeo asks what light has broken through the window.

Problem 3 Improper use of the past participle
Romeo and Juliet seen each other at a party.

Solution A The past participle form of an irregular verb cannot stand alone. Add the auxiliary verb *have* to the past participle to form a complete verb.
Romeo and Juliet had seen each other at a party.

Solution B Replace the past participle with the past form of the verb.
Romeo and Juliet saw each other at a party.

• For more about verb tense, see *Language Handbook*, pp. R22–R23.

EXERCISE

Rewrite each sentence correctly, using either the past or past participle form of the verb.

1. The families' feud had went on for a long time. (Use the past participle form.)
2. One night, Capulet gived a ball. (Use the past form.)
3. Romeo seen Juliet there. (Use the past form.)
4. Before he knew it, she had stole his heart. (Use the past participle form.)
5. She drived all other thoughts from his mind. (Use the past form.)

ROMEO AND JULIET 659

Grammar Link



Objective

- To identify and correct mistakes in use of verb tense

Teaching Strategies

Ask students to explain how to use verbs to show time. Review rules for forming the simple tenses and have students list several common verbs that form tenses irregularly. (You may wish to refer students to a list such as that found on pages 544–545 of *Writer's Choice*.) Also remind students that sentences with two or more verbs need to use verbs that are compatible (if events in the sentence occur at the same time).

Exercise

1. gone
2. gave
3. saw
4. stolen
5. drove

Additional Resources

- *Grammar and Language Workbook*, p. 143
- *Grammar and Composition Handbook*, Lessons 5.2–5.4
- *Writer's Choice*, Lessons 15.2–15.4

Teaching Support

Writing Minilesson

Active Voice Explain that writers may frame sentences so that the subject performs the action: Romeo *married* his beloved Juliet (active voice) or so that the action is performed on the subject: They *were married* by the Friar (passive voice). The active voice is generally preferable.

Activity Have students write a paragraph about the misfortunes of Romeo and Juliet in act 3, using the active voice as much as possible. Ask students to exchange papers and evaluate their partner's use of verb forms. **L2**

Additional Resources

- *Writer's Choice*, Lesson 15.7

Reading the Selection

Act 4

SUMMARY, Act 4

In Act 4, Friar Lawrence learns from the doctor of the intended wedding. He tells Juliet to pretend to agree to take a potion that will make her appear dead on the night before the wedding. She will recover in forty-two hours, and by then she will be in the Capulet vault where, it is planned, Romeo and the Friar will rescue her. He takes the potion, despite fear and misgivings. Her grieving parents and the bridegroom bear her apparently dead body to the vault.

Spanish Summaries, p. 55

Active Reading Strategies

CT Have students read the text details and stage directions on page 660 and name the characters brought together. Ask them to discuss what Juliet and Paris will say to each other. What problem does Juliet have as she greets Paris? (Paris has to pretend that she is coming to marry Paris and not show her concern about Romeo.)

Additional Resources

Active Reading Guide, p. 58
 Audio Library
 Spanish Audio Library

Teaching Support

SCENE 1. Later that morning. FRIAR LAWRENCE's cell.

[FRIAR LAWRENCE and PARIS enter. PARIS has just explained to the confused FRIAR that he will marry JULIET.]

FRIAR. On Thursday, sir? The time is very short.

PARIS. My father° Capulet will have it so,
 And I am nothing slow to slack his haste.°

FRIAR. You say you do not know the lady's mind.
 Uneven is the course;° I like it not.

PARIS. Immoderately she weeps for Tybalt's death,
 And therefore have I little talk'd of love;
 For Venus smiles not in a house of tears.

Now, sir, her father counts it dangerous
 That she do give her sorrow so much sway,
 And in his wisdom hastes our marriage
 To stop the inundation of her tears,
 Which, too much minded° by herself alone,
 May be put from her by society.

Now do you know the reason of this haste.

FRIAR. [Aside.] I would I knew not why it should be slowed.—
 Look, sir, here comes the lady toward my cell.

[JULIET enters. Surprised to see PARIS there, she pretends to be in good spirits.]

PARIS. Happily met, my lady and my wife!

JULIET. That may be, sir, when I may be a wife.

PARIS. That "may be" (must be, love) on Thursday next.

JULIET. What must be shall be.

FRIAR. That's a certain text.°

PARIS. Come you to make confession to this father?

JULIET. To answer that, I should confess to you.

PARIS. Do not deny to him that you love me.

JULIET. I will confess to you that I love him. Romeo

PARIS. So will ye, I am sure, that you love me.

JULIET. If I do so, it will be of more price,
 Being spoke behind your back, than to your face.

PARIS. Poor soul, thy face is much abus'd with tears.

JULIET. The tears have got small victory by that,
 For it was bad enough before their spite.°

Why has Capulet changed his mind?

2 father: father-in-law.
 3 I am . . . haste: I will not delay him.

5 Uneven is the course: The plan is irregular.

13 minded: brooded over.

Can you be a wife w/o love? vague pronouns

21 That's a certain text: That's an indisputable saying.

should confess to husband of Romeo Not the announcement / prep for wedding

27 price: value.

31 it was . . . spite: my face was bad enough before the tears marred it.

Teaching Tools and Resources

- Unit Four Planning Guide, pp. 16-33
- Literature Groups Sourcebook

Essential Lesson Support

- Lesson-Specific Instruction
- Active Reading Guide,* p. 58
- Literary Elements Transparency 58

Assessment

- Selection Quick Checks,* p. 58
- Sel. and Theme Assessment, pp. 107-108

- Testmaker: ExamView Pro
- Performance Assessment, p. 55

Systematic Language Instruction

- Grammar and Composition Handbook, Lesson 10.3
- Vocabulary Power, Lesson 34
- Spelling Power, Lesson 27

English Language Learners

- ELL Sourcebook, pp. 95, 96, 97
- Spanish Summaries, p. 55
- Audio Library*

RESOURCE MANAGER

- English, Yes!
- Spec. Needs/Strat. Interven.
- Interactive Reading Sourcebook
- Interactive Reading Workbook
- Inclusion Strategies Sourcebook, pp. 131-132
- Audio Library*

*Also available in Spanish

B Active Reading Strategies

INTERPRET Have students study Juliet's responses to Paris and explain the double meaning of most of them. How does she avoid lying? ("What must be shall be" could refer to the wedding, but in fact refers to her joining Romeo or dying. She uses words that introduce doubt without contradicting Paris ["if I do"; "it may be so"]. She says her face "is not [her] own"—meaning she shows Paris a false face, which is true.)

C Active Reading Strategies

VISUALIZE and LISTEN Be sure students note the sudden sharp contrast in Juliet's and the Friar's actions and words. After Paris leaves, they can give way to the fear and desperation they feel. Ask students to imagine the tone of voice and the gestures with which the characters deliver these lines.

PARIS. Thou wrong'st it more than tears with that report.
 JULIET. That is no slander, sir, which is a truth;
 And what I spake, I spake it to my face.^o
 35 PARIS. Thy face is mine, and thou hast stand' red it.
 JULIET. It may be so, for it is not mine own.^o
 [To FRIAR LAWRENCE.] Are you at leisure, holy father, now,
 Or shall I come to you at evening mass?
 FRIAR. My leisure serves me, pensive^o daughter, now.
 40 [To PARIS.] My lord, we must entreat the time alone.
 PARIS. God shield I should disturb devotion!
 Juliet, on Thursday early will I rouse ye.
 Till then, adieu, and keep this holy kiss.
 [PARIS exits.]
 JULIET. O, shut the door, and when thou hast done so,
 45 Come weep with me—past hope, past cure, past help!
 FRIAR. O Juliet, I already know thy grief;
 It strains me past the compass of my wits.^o
 I hear thou must, and nothing may prorogue^o it,
 On Thursday next be married to this County.
 50 JULIET. Tell me not, friar, that thou hearest of this,
 Unless thou tell me how I may prevent it.
 If in thy wisdom thou canst give no help,
 Do thou but call my resolution wise
 And with this knife I'll help it presently.^o
 55 God join'd my heart and Romeo's, thou our hands;
 And ere this hand, by thee to Romeo's seal'd,
 Shall be the label to another deed,^o
 Or my true heart with treacherous revolt
 Turn to another, this shall slay them both.
 60 Therefore, out of thy long-experienc'd time,
 Give me some present counsel;^o or, behold,
 'Twixt my extremes and me this bloody knife
 Shall play the umpire, arbitrating that
 Which the commission of thy years and art
 65 Could to no issue of true honor bring.^o
 Be not so long to speak. I long to die
 If what thou speak'st speak not of remedy.
 FRIAR. Hold, daughter. I do spy a kind of hope,
 Which craves^o as desperate an execution^o
 70 As that is desperate which we would prevent.

34 to my face: openly (not behind my back).

36 It may . . . own: Juliet's reply suggests that her face belongs to Romeo or that she is presenting a false face to Paris.

39 pensive (pen' siv): thoughtful; sad.

47 strains me past the compass of my wits: forces me beyond the limits of my understanding.

48 prorogue (prōrōg'): postpone.

53-54 Do thou . . . presently: Juliet asks the Friar to approve of her resolution to kill herself, a mortal sin.

57 be the . . . deed: confirm another marriage.
 or
 suicide

61 present counsel: immediate advice.

62-65 'Twixt my . . . bring: Juliet threatens that her knife will settle the dispute between herself and her great difficulties, which the Friar's wisdom and learning could not bring to an honorable outcome.

69 craves: requires. execution: act.

crying instead of solutions

if you can't help - is it wise/ok to kill myself

*irrational
Needs help*

death over tough times

MEETING INDIVIDUAL NEEDS ENGLISH LANGUAGE LEARNERS

Confession Students from some cultures will be unfamiliar with the Roman Catholic sacrament of penance known as confession. Invite volunteers to explain what confession is and how it is carried out.

Activity Have pairs of students look up the meanings of *confession* and decide which other meaning of the word

applies ironically to Juliet's situation. Ask the pairs to write a short paragraph explaining the dual purpose the word serves. Have partners more proficient in English help answer questions about vocabulary or grammar.

Additional Resources
 English Language Learners Sourcebook, p. 95

VIEWING THE PAINTING

John Pettie (1839–1893) was a Scottish artist whose work focused on historic scenes and themes. He is best known for his recreations of incidents from the English Civil Wars (1642–1651) and Jacobite rebellion (1689).

Viewing Response Some may say he looks kind, comforting, and compassionate, just as they imagined. Others may imagine the Friar as younger and less solemn looking.

Literary Elements

Y Point out that, while Juliet is making a point about her determination to remain faithful to Romeo, she is also describing an ordeal like the one she will have to endure.



Friar Lawrence and Juliet, exhibited 1874. John Pettie. Oil on canvas, 110.5 x 76.5 cm. Royal Shakespeare Theatre Collection, Stratford-upon-Avon, England.

Viewing the painting: Does this portrayal of Friar Lawrence match your own image of him? Why or why not?

Teaching Support

662 UNIT 4: DRAMA

Grammar and Language *Mini*lesson

positions Remind students that a prepositional phrase shows the relationship of a noun or pronoun (the object of the preposition) to another word in the sentence. Point out this example in line 99: “The roses in thy lips and cheeks shall fade.” Ask students to identify the preposition and objects of the preposition (*lips, cheeks*) and describe the relationship between them.

Activity Have students underline the prepositional phrases and circle the prepositions in this passage.

Now, when the bridegroom in the morning comes / To rouse thee from thy bed, there art thou dead. / Then, as the manner of our country is, / In thy best robes uncovered on the bier / Thou shalt be borne to that same ancient vault / Where all the kindred of the Capulets lie. **L1**

Additional Resources

- Grammar and Language Transparency 56**
- Grammar and Language Workbook**, pp. 69, 89
- Grammar and Composition Handbook**, Lessons 1.6, 3.1
- Writer's Choice**, Lessons 10.6, 12.1

If, rather than to marry County Paris,
 Thou hast the strength of will to slay thyself,
 Then is it likely thou wilt undertake
 A thing like death to chide away this shame,
 75 That cop'st with death himself to scape from it;
 And, if thou darest, I'll give thee remedy.

JULIET. O, bid me leap, rather than marry Paris,
 From off the battlements of any tower,
 Or walk in thievish ways,^o or bid me lurk
 80 Where serpents are; chain me with roaring bears,
 Or hide me nightly in a charnel house,^o
 O'ercover'd quite with dead men's rattling bones,
 With reeky shanks^o and yellow chapless^o skulls;
 Or bid me go into a new-made grave
 85 And hide me with a dead man in his shroud—
 Things that, to hear them told, have made me tremble—
 And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love.

FRIAR. Hold, then. Go home, be merry, give consent
 90 To marry Paris. Wednesday is tomorrow.
 Tomorrow night look that thou lie alone;
 Let not the nurse lie with thee in thy chamber.
 Take thou this vial, being then in bed,
 And this distilling liquor^o drink thou off;
 95 When presently through all thy veins shall run
 A cold and drowsy humor,^o for no pulse
 Shall keep his native progress,^o but surcease;^o
 No warmth, no breath, shall testify thou livest;
 The roses in thy lips and cheeks shall fade
 100 To wanny ashes,^o thy eyes' windows^o fall
Like death when he shuts up the day of life;
 Each part, depriv'd of supple government,^o
 Shall, stiff and stark and cold, appear like death;
 And in this borrowed likeness of shrunk death
 105 Thou shalt continue two-and-forty hours,
 And then awake as from a pleasant sleep.
 Now, when the bridegroom in the morning comes
 To rouse thee from thy bed, there art thou dead.
 Then, as the manner of our country is,
 110 In thy best robes uncovered on the bier
 Thou shalt be borne to that same ancient vault
 Where all the kindred of the Capulets lie.
 In the meantime, against^o thou shalt awake,

71-75 If, rather... from it: The Friar says that since Juliet is willing to face (cop'st) death itself to avoid the shame of marrying Paris, then she probably would go through something similar to death to achieve the same result.

79 in thievish ways: on roads where thieves lurk.

81 charnel (chärn' əl) house: a vault where skulls and bones were stored.

83 reeky shanks: foul-smelling limbs. chapless: jawless.

would sleep if another must keep Paris die
 The plan
 What is the plan?

94 distilling liquor: liquid medicine that permeates the body.

96 cold and drowsy humor: a fluid that will make your body cold and put you to sleep.

97 his native progress: its natural movement. surcease: stop.

100 To wanny ashes: to the paleness of ashes. eyes' windows: eyelids.

102 supple government: the ability to move.

113 against: in preparation for when.

ROMEO AND JULIET, ACT 4, SCENE 1 663

Active Reading Strategies

REVIEW Point out that, once again, the Friar must make a desperate plan to prevent immediate catastrophe. Assess students' comprehension by asking them to summarize the plan in their own words. (*Juliet will drink a sleeping potion just before the wedding, be thought dead and carried to the family vault, and awoken there. Meanwhile, the Friar will send word to Romeo, and both will meet her there.*)

Literary Elements

IMAGERY Have students select the images that evoke the strongest response in this passage and explain their power. What mood does Shakespeare establish with this imagery? (*chilling, "unreal"*)

Serious - would you take risk?

Reading Minilesson

Paraphrasing Invite students to share techniques they have found useful for understanding Shakespeare's language so far. Point out that paraphrasing, or putting into one's own words, is helpful for monitoring how well one has understood.

Activity Pair students and have them write a paraphrase of the conversation between Juliet and the Friar in lines

46-88. Ask that paraphrases be written in character and then have partners read their paraphrases aloud. Invite discussion about the conversation between Juliet and the Friar. **L2 COLLABORATE**

Additional Resources

Reading Skills Practice Workbook

Literary Elements

RELIEF Have students read opening lines of scene 2 and comment on the change in mood of the scene. (It is public and bustling and indulges in silliness, just the opposite of the last scene, with its dark, horrific confidences.) Explain how dramatists often make use of comic relief after a particularly tragic episode.

Romeo and Juliet

E
115
F

Shall Romeo by my letters know our drift;^o
And hither shall he come; and he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present
If no inconstant toy^o nor womanish fear
Abate thy valor^o in the acting it.

[JULIET takes the vial.]

JULIET. Give me, give me! O, tell not me of fear!

FRIAR. Hold! Get you gone, be strong and prosperous^o
In this resolve. I'll send a friar with speed
To Mantua, with my letters to thy lord.

125 JULIET. Love give me strength, and strength shall help afford.^o
Farewell, dear father.

[They exit.]

SCENE 2. Later that day. A hall in CAPULET's house.

[LORD CAPULET, LADY CAPULET, and the NURSE enter with several SERVANTS. They are making arrangements for the wedding that will be held in just two days.]

CAPULET. So many guests invite as here are writ.

[CAPULET hands a SERVANT a guest list, and the SERVANT exits to invite the wedding guests.]

Sirrah, go hire me twenty cunning^o cooks.

SERVINGMAN. You shall have none ill, sir; for I'll try^o if they
can lick their fingers.

5 CAPULET. How canst thou try them so?

SERVINGMAN. Marry, sir, 'tis an ill cook that cannot lick his
own fingers.^o Therefore he that cannot lick his fingers goes
not with me.

[The second SERVANT exits to hire more cooks.]

CAPULET. Go begone.

10 We shall be much unfurnish'd^o for this time.
What, is my daughter gone to Friar Lawrence?

NURSE. Ay, forsooth.^o

CAPULET. Well, he may chance to do some good on her.
A peevish self-will'd harlotry it is.^o

[JULIET enters, returning from FRIAR LAWRENCE's cell.]

15 NURSE. See where she comes from shrift with merry look.

114 drift: intentions.

119 inconstant toy: whim.

120 Abate thy valor: lessen your courage.

122 prosperous: successful.

125 afford: carry out.

2 cunning: skilled.

3 try: test.

6-7 'tis an ill . . . fingers: a proverbial expression for cooks who lack faith in their cooking.

10 unfurnish'd: unprepared.

12 forsooth: in truth.

14 A peevish . . . is: She is a quarrelsome, stubborn good-for-nothing.

The letter

fat cooks

partial truth

*of unright for marriage
you must be brave*

Teaching Support

MEETING INDIVIDUAL NEEDS SPECIAL NEEDS

Less-Proficient Readers By combining linguistic and bodily-kinesthetic impressions, students can learn difficult vocabulary. Students who define the words, put them in context, and demonstrate their meaning will know them.

Activity Have students look up and define the following words: headstrong, prostrate, disobedient, beseech, opposi-

tion, and modesty. Ask pairs of students to locate each word in the scene and discuss which meaning applies. Then have them invent a very brief skit or pantomime that illustrates the meaning of the word in this context. **L.1**

COLLAB. LEARN.

Additional Resources

Inclusion Strategies

Active Reading Strategies

QUESTION Ask students what change in events is decided here. (*The wedding will be the next day, Wednesday, not in two days.*) What problems could this cause, and for whom? (*The Friar might not be able to get word to Romeo in time. Juliet's life would be in danger.*)

CAPULET. How now, my headstrong? Where have you been gadding?

JULIET. Where I have learnt me to repent the sin
Of disobedient opposition
To you and your behests,^o and am enjoin'd^o
By holy Lawrence to fall prostrate^o here
To beg your pardon.

Juliet apologizes

19 behests (bi hests^o): requests.
enjoin'd: directed.
20 fall prostrate: kneel down in humility.

[*She kneels before her father.*]

Pardon, I beseech you!
Henceforward I am ever rul'd by you.

Capulet moves the wedding up (week)

CAPULET. Send for the County. Go tell him of this.
I'll have this knot knit up tomorrow morning.^o

23-24 Send for . . . morning: Juliet's apparent change of heart moves Capulet to change the wedding day to Wednesday.

JULIET. I met the youthful lord at Lawrence's cell
And gave him what becomed^o love I might,
Not stepping o'er the bounds of modesty.

26 becomed: becoming; proper.

CAPULET. Why, I am glad on't. This is well. Stand up.

[*JULIET rises.*]

This is as't should be. Let me see the County.
Ay, marry, go, I say, and fetch him hither.
Now, afore God, this reverend holy friar,
All our whole city is much bound^o to him.

32 bound: indebted.

JULIET. Nurse, will you go with me into my closet^o
To help me sort such needful ornaments^o
(As you think fit to furnish me tomorrow?)

33 closet: private room.

34 sort such needful ornaments: select the necessary clothing.

LADY CAPULET. No, not till Thursday. There is time enough.

CAPULET. Go, nurse, go with her. We'll to church tomorrow.

[*JULIET and the NURSE exit.*]

LADY CAPULET. We shall be short in our provision.
'Tis now near night.

pressure is increased

CAPULET. Tush, I will stir about,
And all things shall be well, I warrant thee, wife.
Go thou to Juliet, help to deck up her.^o
I'll not to bed tonight; let me alone.
I'll play the housewife for this once. What, ho!
They are all forth; well, I will walk myself^o
To County Paris, to prepare up him
Against tomorrow. My heart is wondrous light,
Since this same wayward girl is so reclaim'd.

41 deck up her: dress her.

43-44 I'll play . . . walk myself: Capulet calls for a servant but realizes that he has already sent them all on errands.

is she really loved?

[*CAPULET and LADY CAPULET exit.*]

*young / inexperienced
forced w/ more/more
pressure
→ like a movie
addig
→ Reality TV
↳ new element*

REAL-WORLD CONNECTION

Weddings Today Capulet throws all his impressive resources into preparing a lavish wedding for his daughter. Ask students to describe what they think that celebration would be like, then compare a typical wedding today. Have them research wedding arrangements: average costs; time needed for preparations; involvement of bride, groom, and parents, etc. Encourage students to organize and present their

data creatively, e.g., as a newsmagazine format exposé or a skit by parents of the bride. **L2**

Active Reading Strategies

QUESTION Invite students to describe Juliet's state of mind, which can reveal now that she is dead. Why does she want to call the nurse back? (for human companionship and comfort, to dispel the terror that she has to do)

Critical Thinking

WRITING Ask students if they are surprised to learn that Juliet has a dagger in her bedroom with her. Have students recall preceding scenes to decide when and how Juliet might have armed herself. You may want to share the following model to illustrate the thinking process involved in making inferences.

Model: I remember that Juliet said, "I remember that Juliet said, shortly after her parents told her she must marry Paris, 'If all else fails, I will myself have power to die.'" In the scene, in the Friar's cell, she says, "Twixt me and my extremes, my bloody knife shall . . ." From these words, I infer that she has had a suicide option in mind all along. I can read that (in Shakespeare's time) women commonly wore knives in their girdles sheathed at their sides and considered an essential part of a woman's attire. Therefore, I can infer that Juliet already had a dagger in her possession.

Romeo and Juliet

SCENE 3. The evening of the same day, the night before the wedding. JULIET's room.

[JULIET and the NURSE have been preparing JULIET's clothing for the wedding.]

Rec. → JULIET. Ay, those attires are best; but, gentle nurse,
I pray thee leave me to myself tonight;
For I have need of many orisons^o
To move the heavens to smile upon my state,
5 Which, well thou knowest, is cross^o and full of sin.

[LADY CAPULET enters.]

LADY CAPULET. What, are you busy, ho? Need you my help?

JULIET. No, madam; we have cull'd^o such necessaries
As are behoveful for our state^o tomorrow.
So please you, let me now be left alone,
10 And let the nurse this night sit up with you;
For I am sure you have your hands full all
In this so sudden business.

LADY CAPULET. Good night.
Get thee to bed, and rest; for thou hast need.

[LADY CAPULET and the NURSE exit.]

Solo soliloquy

15 JULIET. Farewell! God knows when we shall meet again.
I have a faint cold fear thrills through my veins
That almost freezes up the heat of life.
I'll call them back again to comfort me.
Nurse!—What should she do here?
My dismal scene I needs must act alone.
20 Come, vial.
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no! This shall forbid it. Lie thou there.

1 [She places a dagger beside the bed.]

25 From saves self?

What if it be a poison which the friar
Subtly hath minist'ed to have me dead,
Lest in this marriage he should be dishonor'd
Because he married me before to Romeo?
I fear it is; and yet methinks it should not,
For he hath still been tried^o a holy man.
30 How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem^o me? There's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,

full of so much more
Poison results
alone
suicide option still alive
dealing w/ the possibility
Brother plan
thinks poison

3 orisons (ôr'î zanz): prayers.

5 cross: wrong; perverse.

7 cull'd: selected.

8 behoveful for our state: appropriate for our ceremony.

29 still been tried: always proven to be.

32 redeem: rescue.

Teaching Support

MEETING INDIVIDUAL NEEDS MULTIPLE MODES OF EXPRESSION

Intrapersonal Students who are adept at focusing on emotions and instincts should respond powerfully to Juliet's terror about the risks she is taking. Their sensitivity can help the class experience this scene more fully and richly.

Activity Have students write a poem or journal entry about Juliet's fear. Suggest that they relate it personally to a thing or action they fear. Invite students to share their writings orally or in print. **L2**

35 And there die strangled ere my Romeo comes?
 Or, if I live, is it not very like°
 The horrible conceit° of death and night,
 Together with the terror of the place—
 As in a vault, an ancient receptacle
 40 Where for this many hundred years the bones
 Of all my buried ancestors are pack'd;
 Where bloody Tybalt, yet but green in earth,°
 Lies fest'ring° in his shroud; where, as they say,
 At some hours in the night spirits resort°—
 45 Alack, alack, is it not like that I,
 So early waking—what with loathsome smells,
 And shrieks like mandrakes° torn out of the earth,
 That living mortals, hearing them, run mad—
 O, if I wake, shall I not be distraught,°
 50 Environed° with all these hideous fears,
 And madly play with my forefathers' joints,
 And pluck the mangled Tybalt from his shroud,
 And, in this rage, with some great kinsman's bone
 As with a club dash out my desp'rate brains?
 55 O, look! Methinks I see my cousin's ghost
 Seeking out Romeo, that did spit° his body
 Upon a rapier's point. Stay,° Tybalt, stay!
 Romeo, Romeo, Romeo! Here's drink—I drink to thee.

[JULIET drinks the contents of the vial and falls onto her bed, which is surrounded with curtains.]

SCENE 4. During the night. A hall in CAPULET's house.

[Preparations for the wedding continue. LADY CAPULET and the NURSE enter.]

LADY CAPULET. Hold, take these keys and fetch more spices, nurse.

NURSE. They call for dates and quinces° in the pastry.°

[LORD CAPULET enters.]

CAPULET. Come, stir, stir, stir! The second cock hath crowed,
 The curfew bell° hath rung, 'tis three o'clock.

5 Look to the bak'd meats, good Angelica;
 Spare not for cost.

NURSE. Go, you cotquean,° go,
 Get you to bed! Faith, you'll be sick tomorrow
 For this night's watching.°

CAPULET. No, not a whit. What, I have watch'd ere now
 10 All night for lesser cause, and ne'er been sick.

36 like: likely.
 37 conceit: thought.

42 green in earth: newly buried.
 43 fest'ring: decaying.
 44 resort: gather.

Note in new book - *shakes*
 47 mandrakes: plants with thick forked roots. (Many people in Shakespeare's time believed that mandrakes shrieked when pulled up and that anyone who heard the sound would become insane.)

49 distraught (dis trô't'): crazed.
 50 Environed: surrounded.

56 spit: impale.
 57 Stay: Remain where you are.

2 quinces (kwîn' saz): a golden, apple-shaped fruit. pastry: place where baking is done.

4 curfew bell: rung in the morning at daybreak as well as in the evening.

6 cotquean (kât' kwën): a man who does housework.

8 watching: staying awake.

K Literary Elements

IMAGERY Ask volunteers to describe the vault into which Juliet will be placed, based on her soliloquy here. (It is a room or series of rooms underground in which skeletons and corpses lie, covered only with cloth shrouds. It would smell of rotting flesh.) How does this imagery make them feel about Juliet's waking up in such a place?

Cultural Note

Shakespeare has Juliet become so agitated and her imagination so overstimulated that she drinks the potion in a rush, under the influence of terror. Shakespeare employed this device not only to make the audience imagine the grim vault where Juliet will lie but also to make plausible her ability to take the potion. To the Elizabethan mind, a girl of thirteen would have lacked the boldness and resolve (masculine qualities) required for the act.

Writing Minilesson

Personal Response to Literature

Literature moves people to respond—sometimes by actions, sometimes by thoughts and resolutions. Explain that writing about one's response to a book, play, poem, or movie creates a lasting tribute that gives personal meaning to the work. Ask students to think about the character with whom they identify most strongly in *Romeo and Juliet*. Why?

Activity Have students write a letter to the character to whom they have responded strongly. The letter should express and explain the sympathy, understanding, or other emotion prompted by the character's situation or actions. **L2**

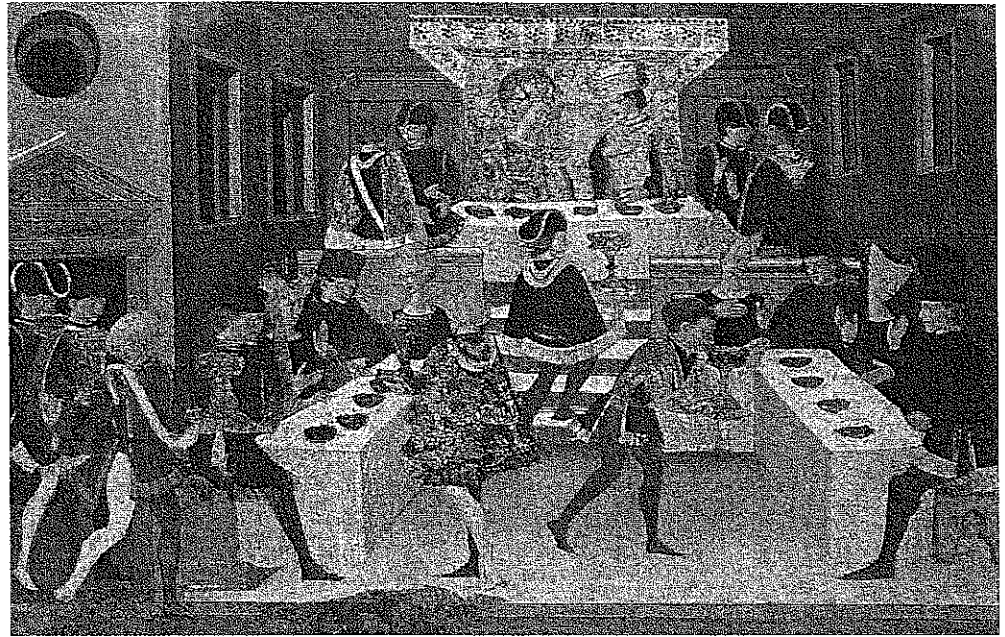
Additional Resources

Writer's Choice, Lesson 1.1

VIEWING THE PAINTING

Historically speaking, tempera is the best artistic medium. The artist mixes pigments with egg and water to make a fast-drying paint. Much of the panel painting done between the 12th and 15th centuries was done in tempera, which allows the artist to use extremely delicate brushwork to show fine detail.

Writing Response Juliet might react with dread but would pretend to be pleased; Paris might be delighted and in the best of spirits.



Story of Alatiel Tavoli (detail), 15th century. Master of Jarves Cassoni. Tempera on panel. Museo Correr, Venice.

Viewing the painting: How might Juliet react if she were to see the preparations for her wedding? How might Paris react?

Literary Elements

COMIC RELIEF Ask students how the scene provides comic relief. (It satirizes and accentuates the high stakes of Juliet's act and apparent death. Here, the Capulets and the Nurse are feeling in a festive mood despite the fact that Juliet will marry Paris; they are in good-natured teasing.)

LADY CAPULET. Ay, you have been a mouse hunt^o in your time;
But I will watch you from such watching now.

[LADY CAPULET and the NURSE exit.]

CAPULET. A jealous hood,^o a jealous hood!

[Several SERVANTS enter with spits, logs, and baskets for preparing the wedding feast.]

Now, fellow, what is there?

15 FIRST FELLOW. Things for the cook, sir; but I know not what.

CAPULET. Make haste, make haste.

[One SERVANT exits.]

Sirrah, fetch drier logs.

Call Peter; he will show thee where they are.

SECOND FELLOW. I have a head, sir, that will find out logs
And never trouble Peter for the matter.

11 mouse hunt: woman chaser.

13 jealous hood: "jealousy" or "jealous woman."

Teaching Support

668 UNIT 4: DRAMA

Grammar and Language Minilesson

Emphasis Point Ask students to identify and classify the end marks of punctuation in lines 1–16 of scene 5 (22 exclamation points, 5 periods, 3 question marks). Discuss why Shakespeare's use of any exclamation points is warranted in the scene. (The Nurse's speech first expresses her anger over the wedding, then shock and anguish over the apparent death.)

Activity Have students work in pairs to write dialogue for an argument between friends. Remind them to use exclamation marks for lines that express the strongest feelings. Then have pairs exchange papers, take roles, and read the dialogues aloud. Students can assess whether they have overused exclamations.

1.2 COLLAB. LEARN.

Additional Resources

- Grammar and Language Transparency 57
- Grammar and Language Workbook, pp. 121, 245
- Grammar and Composition Handbook, Lesson 11.2
- Writer's Choice, Lesson 21.2

20 CAPULET. Mass,^o and well said; a merry whoreson,^o ha!
Thou shalt be loggerhead.^o

[The SERVANTS exit.]

Good faith, 'tis day.
The County will be here with music straight,^o
For so he said he would.

[Music plays from offstage. PARIS is outside the house with musicians.]

I hear him near.
Nurse! Wife! What, ho! What, nurse, I say!

[The NURSE enters.]

25 Go waken Juliet; go and trim her up.
I'll go and chat with Paris. Hie, make haste,
Make haste! The bridegroom he is come already:
Make haste, I say.

[They exit.]

SCENE 5. Immediately after the previous scene. JULIET's room.

[JULIET is behind the curtain that surrounds her bed. The NURSE enters.]

NURSE. Mistress! What, mistress! Juliet! Fast,^o I warrant her, she.
Why, lamb! Why, lady! Fie, you slugabed.
Why, love, I say! Madam; Sweetheart! Why, bride!
What, not a word? You take your pennyworths^o now;
5 Sleep for a week, for the next night, I warrant,
The County Paris hath set up his rest^o
That you shall rest but little, God forgive me!
Marry and amen! How sound is she asleep!
I needs must wake her. Madam, madam, madam!
10 Ay, let the County take you^o in your bed,
He'll fright you up, i' faith. Will it not be?

[The NURSE pulls open the bed curtain.]

What, dress'd, and in your clothes, and down again?^o
I must needs wake you. Lady! Lady! Lady!
Alas, alas! Help, help! My lady's dead!
15 O weraday that ever I was born!
Some aqua vitae, ho! My lord! My lady!

[LADY CAPULET enters.]

LADY CAPULET. What noise is here?

NURSE. O lamentable day!

LADY CAPULET. What is the matter?

NURSE. Look, look! O heavy day!

20 Mass: by the mass (a mild oath).
whoreson (hōr' sən): rascal.
21 loggerhead: blockhead.

22 straight: immediately.

1 Fast: fast asleep.

4 pennyworths: small amounts (of rest).

6 set up his rest: resolved.

10 take you: catch you.

12 down again: gone back to bed.

Active Reading Strategies

LISTEN Invite students to describe the way they think the Nurse delivers these lines—intended to wake a teenager early, then expressing shock at her death. Have them read lines 1–16 to note the type of phrasing used. How does it suit the situation? (*It is abrupt, exclamatory prose, spoken in a loud voice and interrupted often by pauses. Its uneven, jarring rhythm suits the emotional bomb about to go off.*)

Reading Minilesson

Monitoring Comprehension Point out that readers can monitor their comprehension by summarizing, asking and answering questions, and explaining how and why their understanding of the subject has changed. Have students recall major events of act 4 and point out the effect of each event on the main characters.

Activity Have students use a graphic organizer such as the following to orga-

nize their thoughts about events and character changes in act 4. **L2**

Character	Change	Reason for Change (events)

Additional Resources

Reading Skills Practice Workbook

Literary Elements

ACTIVE LANGUAGE Have students identify the similes and metaphors Capulet uses for death. (as killing frost on a flower; as bridegroom, and heir) What makes them apt? (Frost is cold and destructive; flowers are exquisite and fragile. Death cannot be defeated because it takes what and who it wants. The lines point out that death takes beauty and ability to love and life; it takes Paris's bride and Paris's son-in-law and heirs.)

Literary Elements

IM Have students compare the opening lines of Lady Capulet's, Paris's, and Lord Capulet's speeches. What similarities do they notice? (All are interjections that projectives or verbs expressing grief. Their rhythm is like a bass drum beat. The characters' grief is expressed in broken strings of words that can express their pain when they speak.)

Romeo and Juliet

LADY CAPULET. O me, O me! My child, my only life!
 20 Revive, look up, or I will die with thee!
 Help, help! Call help.

emotion

[LORD CAPULET enters.]

CAPULET. For shame, bring Juliet forth; her lord is come.

NURSE. She's dead, deceas'd; she's dead, alack the day!

LADY CAPULET. Alack the day, she's dead, she's dead, she's dead!

25 CAPULET. Ha! Let me see her. Out alas! She's cold,
 Her blood is settled, and her joints are stiff;
 Life and these lips have long been separated.
 Death lies on her like an untimely frost
 Upon the sweetest flower of all the field.

*simile
imagery
descriptive*

30 NURSE. O lamentable day!

LADY CAPULET. O woeful time!

CAPULET. Death, that hath ta'en her hence to make me wail,
 Ties up my tongue and will not let me speak.

[FRIAR LAWRENCE and PARIS enter.]

FRIAR. Come, is the bride ready to go to church?

irony / dramatic irony

CAPULET. Ready to go, but never to return.

funeral procession

35 O son, the night before thy wedding day
 Hath Death lain with thy wife. There she lies,
 Flower as she was, deflowered by him.

wedding bed

Death is my son-in-law, Death is my heir;
 My daughter he hath wedded. I will die

Power of Death

40 And leave him all. Life, living, all is Death's.

PARIS. Have I thought long to see this morning's face,
 And doth it give me such a sight as this?

45 LADY CAPULET. Accurs'd, unhappy, wretched, hateful day!

Most miserable hour that e'er time saw
 In lasting labor of his pilgrimage!
 But one, poor one, one poor and loving child,
 But one thing to rejoice and solace^o in,
 And cruel Death hath catch'd it from my sight.

47 solace (sol' is): take comfort.

50 NURSE. O woe! O woeful, woeful, woeful day!

Most lamentable day, most woeful day
 That ever ever I did yet behold!
 O day, O day, O day! O hateful day!
 Never was seen so black a day as this.
 O woeful day! O woeful day!

Shawano

Teaching Support

INTERDISCIPLINARY CONNECTION

Medical Science Explain that technology has given medical experts the ability to monitor life processes precisely. It has also made it possible to keep hearts beating and lungs breathing by machine. This has given rise to some controversy and debate about when and how death occurs. If the heart continues to beat and the lungs continue to breathe, but the brain has died, is a person dead? Should

machinery be used to keep a person alive over a long period?

Activity Have students research to discover how medical professionals have defined death in the last century and to learn about practices for prolonging life. Encourage students to explore the area of medical ethics to learn about the arguments of both sides in this debate.

L2

Author's Craft

IRONY Point out that although the Friar gives religious consolations as though Juliet were dead, in fact, he knows she is only sleeping. Ask students to reconsider this passage when they read the final scene of the play, in which the Friar does not call on religion, although both Romeo and Juliet are, in fact, dead.

VIEWING THE PAINTING

Frederick Leighton (1830–1896) was known for painting works with classical themes; his earlier works, like the one on this page, tended toward Florentine influence.

Viewing Response Students may say that the emotions shown by the people in the painting seem more restrained and decorous than the emotions expressed by the characters in the text.

55 PARIS. Beguil'd,^o divorced, wronged, spited, slain!
Most detestable Death, by thee beguil'd,
By cruel, cruel thee quite overthrown.
O love! O life!—not life, but love in death!

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

65 FRIAR. Peace, ho, for shame! Confusion's cure lives not
In these confusions.^o Heaven and yourself
Had part^o in this fair maid—now heaven hath all,
And all the better is it for the maid.
Your part^o in her you could not keep from death,
But heaven keeps his part in eternal life.

55 Beguil'd (bi gild'): cheated.

alliteration

60 Uncomfortable: bringing no comfort.

61 solemnity (sa lem'na te): celebration.

seems more loving than interactions on pg. 654

65–66 Confusion's . . . confusions: The healing of this calamity does not lie in your uncontrolled outbursts.

67 Had part: shared.

69 Your part: that is, Juliet's mortal self.



The Feigned Death of Juliet, c. 1856–1858. Frederick Leighton. Oil on canvas, 44 x 68½ in. Art Gallery of South Australia, Adelaide.

Viewing the painting: In your opinion, do the emotions portrayed in the painting reflect the emotions of this scene? Explain.

Listening and Speaking *MiniLesson*

Sound Devices Shakespeare uses repetition, alliteration (the repetition of initial consonant sounds), and assonance (the repetition of internal vowel sounds) to emphasize the characters' grief.

Activity Have students view a videotape or listen to an audiotape of scene five. Or have students read the dialogue on pages 670–671 aloud. Ask students to listen for

sound devices that help express grief in the characters' speeches. Point out the repeated long o sound in the Nurse's speech, the repeated word death in Capulet's speech, and the repeated d sound (as in death) in the speeches of Paris and Capulet. Play or read the scene a second time so students can listen for these sound devices. **L.2**

Romeo and Juliet

Customs

Use it was an ever-
 rosemary was regarded as a
 ol of immortality. It was prob-
 also carried at funerals for its
 nce (corpses were not
 lmed). In 15th-century Italy,
 rial custom was to bear a
 e on an open bier with the
 hands, and face bared but still
 e clothing worn most recently
 e death (or as requested by
 ying person). Here the Friar's
 it is not to emphasize custom
 o ensure that Juliet will be
 d promptly and in a way that
 es her oxygen won't be cut off.

Author's Craft

How does Capulet's speech
 arize what Shakespeare has
 n two scenes? (He first built a
 of festive celebration and pur-
 il preparation, then deftly and
 nly transformed all actions,
 and mood into black despair
 ief). What do students think is
 vantage in structuring the end
 act in this way? (The powerful
 sts enhance each other and
 ay's themes; they also keep
 ience attentive.)

75 The most you sought was her promotion.^o
 For 'twas your heaven she should be advanc'd;^o
 And weep ye now, seeing she is advanc'd)
 Above the clouds, as high as heaven itself?
 O, in this love, you love your child so ill
 That you run mad, seeing that she is well.^o
 She's not well married that lives married long,
 But she's best married that dies married young.
 Dry up your tears and stick your rosemary^o
 80 On this fair corse, and, as the custom is,
 And in her best array bear her to church;
 For though fond nature bids us all lament,
 Yet nature's tears are reason's merriment.^o

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

FRIAR. Sir, go you in; and, madam, go with him;
 And go, Sir Paris. Everyone prepare
 To follow this fair corse unto her grave.
 The heavens do low'r^o upon you for some ill;^o
 95 Move them no more by crossing their high will.

[They all cast rosemary leaves on JULIET. All but the NURSE and the MUSICIANS exit.]

FIRST MUSICIAN. Faith, we may put up our pipes and be gone.
 NURSE. Honest good fellows, ah, put up, put up,
 For well you know this is a pitiful case.^o

[NURSE exits.]

FIRST MUSICIAN. Ay, by my troth, the case^o may be amended.^o

[PETER enters.]

100 PETER. Musicians, O musicians, "Heart's ease," "Heart's
 ease"! O, and you will have me live, play "Heart's ease,"

FIRST MUSICIAN. Why "Heart's ease"?

PETER. O musicians, because my heart itself plays "My heart
 is full." O, play me some merry dump^o to comfort me.

105 FIRST MUSICIAN. Not a dump we, 'tis no time to play now.

PETER. You will not then?

71 promotion: social advancement (from marrying Paris).
 72 For 'twas . . . advanc'd: For the greatest joy you could imagine was to see her elevated to a higher station in life.

76 well: in heaven.

79 rosemary: an herb used in funerals as a symbol of remembrance.

82-83 For though . . . merriment: Although foolish human nature commands us to grieve, reason finds cause for rejoicing (because Juliet is in heaven).

84 ordained festival: ordered for festive purposes.

85 office: function.

88 sullen dirges (dur' jəz): gloomy funeral music.

94 low'r: frown. ill: sin.

98 case: situation.

99 the case: my instrument's case. amended: repaired. (This may be a pun, or the First Musician might have misunderstood the Nurse.)

100 "Heart's ease": a popular song.

104 dump: sad tune.

None of your formal relationships to feel out of love

Arrange merriment already made for wedding funeral



Teaching Support

Grammar and Language Minilesson

Use of Be Verbs Explain that *be* verbs be used alone (as linking verbs) or an action verb (as auxiliary verbs in a phrase). Write these examples: *'tis is a pitiful case.* *Never was seen so black a day.* *The first example, is links a noun in the predicate with a pronoun in the subject. The main that was seen is a verb phrase that was as an auxiliary, or helping, verb.*

Activity Have students underline and identify the verbs as linking verbs or verb phrases.

1. Everyone in the Capulet household is grieving for Juliet. (*verb phrase*)
2. The musicians are opportunists. (*linking verb*)
3. Peter's puns and wisecracks are crass under the circumstances. (*linking verb*)

L.1

Additional Resources

- Grammar and Language Transparency 58
- Grammar and Language Workbook, pp. 57-60
- Grammar and Composition Handbook, Lesson 1.3
- Writer's Choice, Lesson 10.3

Active Reading Strategies

QUESTION What purpose does this dialogue serve? (*The dialogue provides comic relief; it also demonstrates the indifference of the hired musicians to the family's grief. They look after their own gratification ["stay dinner"] without regard for the sorrow all around them. This glimpse into human nature shows how grief and gaiety, sorrow and self-interest rub elbows in life.*)

Thematic Focus

The Power of Love Point out that Shakespeare has portrayed Romeo and Juliet's love as sincere and beautiful. At the same time, he has shown it tempting both characters to commit acts that are careless, dangerous, and sinful according to their religious beliefs. Have students summarize these acts. How might they explain the paradox that Shakespeare portrays?

ASSESSMENT

Quick Checks, p. 58

FIRST MUSICIAN. No.

PETER. I will then give it you soundly.^o

FIRST MUSICIAN. What will you give us?

110 PETER. No money, on my faith, but the gleek;^o I will give you the minstrel.^o

FIRST MUSICIAN. Then will I give you the serving-creature.

PETER. Then will I lay the serving-creature's dagger on your pate.^o I will carry^o no crotchets,^o I'll re^o you, I'll fa^o you. Do

115 you note^o me?

FIRST MUSICIAN. And you re us and fa us, you note us.

SECOND MUSICIAN. Pray you put up your dagger, and put out^o your wit.

PETER. Then have at you with my wit! I will drybeat^o you with an iron wit, and put up my iron dagger. Answer me like men:

120 When griping^o griefs the heart doth wound,
And doleful dumps the mind oppress,
Then music with her silver sound"—

125 why "silver sound"? Why "music with her silver sound"?
What say you, Simon Catling?^o

FIRST MUSICIAN. Marry, sir, because silver hath a sweet sound.

PETER. Pretty! What say you, Hugh Rebeck?^o

SECOND MUSICIAN. (I say, "silver sound," because musicians sound^o for silver.)

130 PETER. Pretty too! What say you, James Soundpost?^o

THIRD MUSICIAN. Faith, I know not what to say.

PETER. O, I cry you mercy, you are the singer;^o I will say for you; it is "music with her silver sound," because musicians have no gold for sounding:

135 "Then music with her silver sound
With speedy help doth lend redress."

[PETER exits.]

FIRST MUSICIAN. What a pestilent knave is this same!

SECOND MUSICIAN. Hang him, Jack! Come, we'll in here, tarry for the mourners, and stay^o dinner.

[MUSICIANS exit.]

108 give it you soundly: let you have it thoroughly.

110-111 gleek: insulting jest. give you the minstrel: call you a minstrel (an insult).

114 pate: head. carry: put up with. crotchets (kroch'itz): "whims" or "quarter notes in music." Re and fa are musical notes, which Peter uses threateningly.

115 note: understand.

117 put out: display.

119 drybeat: thrash.

121 griping: distressing. (Peter is reciting lines from a poem.)

125 Catling (kat' ling): a lute string.

127 Rebeck (re'bek): a three-stringed fiddle.

129 sound: play.

130 Soundpost: a small peg beneath the bridge of a stringed instrument.

132 you are the singer: that is, you can only sing, not say.

139 stay: wait for.

MEETING INDIVIDUAL NEEDS ENGLISH LANGUAGE LEARNERS

Antonyms Explain that words with opposite meanings are called antonyms. List several pairs from the play on the board: *love/hate, melancholy/joyous, light/dark*. Have English language learners define each word and supply other comparable pairs.

Activity Have groups of students locate other antonyms in the play,

define them, and explain their importance to the plot or theme. Possible antonyms are: death/life, medicine/poison, pardon/curse, friend/enemy, and desperate/composed.

Additional Resources

English Language Learners Sourcebook, p. 96



Responding to Literature

Responding to the Selection

Personal Response

Students will think it is bold and foolish; others will find it illogical and risky.

Analyzing Act 4

Romeo meets Paris and makes vague promises that can be construed as a promise to marry him. Because Juliet threatens to kill herself if she gives her a potion that will make her appear dead for forty-two hours, "This will give time for her to be buried," Romeo to be summoned, and a plan to be made. Capulet moves the wedding up to the following day, Wednesday. He is anxious to dispel the gloom of the celebration and to cement this double match. There may not be a way to alert Romeo and have him return to Verona. Juliet fears she will awaken before Romeo arrives and suffocate or go mad and kill herself. She shows great courage and resolve. Juliet is devastated and feels that her life will be buried with Juliet. Her words for harsh words may be natural, but she doesn't mention the conflict. Her current knowledge makes the potion unrealistic. His plan is one in which he has little control over any of its elements: when Juliet will be buried, when word will reach Paris, etc. This makes the audience imagine the possibility of being buried alive with many others. It reveals Juliet's determination and courage. Some may say they would not have trusted Juliet's risks; others may say they would have trusted the Friar.

Extending Your Response

Interdisciplinary Connection

Students preparing a formal oral report should capture their audience's attention with an interesting introduction. They might begin with a quotation, an anecdote, or a reference to one of their sources. Students' conclusions should tie together the information in their report.

Personal Response

What do you think of Friar Lawrence's plan and its consequences?

Analyzing Act 4

Recall and Interpret

1. Whom does Juliet meet when she goes to see Friar Lawrence? How does she behave in this encounter?
2. What plan does the Friar suggest to Juliet? Why does he suggest this plan?
3. What does Capulet decide when Juliet agrees to marry Paris? Why do you think he makes this decision? How might this decision cause problems for Juliet?
4. What does Juliet fear most about carrying out the Friar's plan? What does her resolve to go ahead with the plan indicate about her?
5. How does Capulet respond after Juliet's body is found? Do you think he regrets his earlier harshness toward her? Why or why not?

Evaluate and Connect

6. Do you think the Friar's plan is realistic? Why or why not?
7. Look back at Juliet's soliloquy in act 4, scene 3, lines 14–58. What does the imagery in this passage contribute to the drama of the play? Explain your response. (See *Literary Terms Handbook*, page R7.)
8. What would you have done if you had been in Juliet's situation? Explain.

Extending Your Response

Interdisciplinary Activity

Social Studies: With This Ring . . . Use library resources, CD-ROMs, and the Internet to find out more about marriage laws and customs during the Renaissance. Answer questions such as the following: How did parents choose spouses for their children? Was love considered an important basis for marriage? Who could perform the marriage ceremony? Use your findings to prepare and present an oral report.

Creative Writing

Dear Diary Imagine that you are either Friar Lawrence or the Nurse—characters who have been entrusted with the secret of Romeo and Juliet's marriage. Write a diary entry about the events in act 4. Discuss the young lovers' dilemma, the advice you have offered, and your hopes and fears about their future. Include specific details from the play in your diary entry.

Save your work for your portfolio.

Literary ELEMENTS

Comic Relief

Comic relief occurs when a short, funny episode interrupts an otherwise serious or tragic work. Such an episode can serve a variety of functions. For example, it may break the tension after a particularly intense scene, it may provide a bitterly humorous twist on the work's theme, or it may emphasize an unfolding tragedy.

1. Look at the ending of act 4, scene 3, and at the beginning of scene 4. Find the lines that create comic relief. Write them down, and describe what function the relief serves.
 2. Find another incidence of comic relief in act 4. Describe this scene and the relief it provides.
- See *Literary Terms Handbook*, p. R3.

LITERARY ELEMENTS

1. Lines 6–21 of scene 4 show the high spirits of the Capulets and their help. They provide a break from the intensity and horror of Juliet's soliloquy.
2. Lines 96–139 of scene 5 provide a comic break from the anguish of Juliet's family.

Additional Resources

Literary Elements Transparency 58

ASSESSMENT

- Quick Checks*, p. 58
- Selection and Theme Assessment*, pp. 107–108
- Performance Assessment*, p. 55
- Testmaker: ExamView Pro*
- Interactive Tutor: Self-Assessment*

LISTENING, SPEAKING, and VIEWING



Readers Theater

In Shakespeare's day, plays were performed without scenery or artificial lighting. Although some plays are still performed simply today, many modern theatrical productions have complicated sets, elaborate lighting, and highly technical special effects. All this costs a great deal of money, which means that putting on a play is a gamble. In other words, it better be good.

No matter how sophisticated a production, a quality script is still essential to the success of a play. But how do playwrights know whether their dialogue will captivate an audience? How do actors learn to deliver their lines effectively? One way is by participating in **readers theater**. Using their voices and facial expressions to convey emotion, actors read their lines from a script instead of speaking them from memory. The players may sit in a semicircle of chairs in front of an audience, or they may walk through the stage directions, using body language to help make the words come alive.

Readers theater helps playwrights, directors, and cast members judge how well a new play is shaping up. Performing in readers theater is useful for students of theater as well. It gives them an opportunity to take on the role of a character and to learn about the dramatic arts, without going through the lengthy preparations necessary for a full-fledged play.

Tips for a Readers Theater Performer

- Read the script silently several times. Make sure you understand the characters and their relationships with one another.
- Practice reading your lines aloud. Make sure you understand—and can pronounce—each word. Stage directions often provide clues to the way that certain lines should be delivered.
- Try to actually *feel* what your character feels. Then use the tone and pitch of your voice to express your unique interpretation of the script.
- With your readers theater group, analyze the scene. What's happening? What kinds of emotions are being displayed? Then decide whether you want to stand in front of your audience, or whether you'd rather sit in chairs, and rehearse that way.

ACTIVITY

With a small group, choose a favorite scene from *Romeo and Juliet* and give a readers theater performance of it. Decide who will play what role, and rehearse the scene, referring to the Tips for a Readers Theater Performer listed above. After a rehearsal or two, perform your scene for the class.

ROMEO AND JULIET 675

LISTENING, SPEAKING, and VIEWING

Objective

- To learn and use techniques for readers theater presentation

Teaching Strategies

Before students try Readers Theater, have them read silently part of a scene from a play. Then read the scene aloud playing all the parts yourself or with the help of student volunteers. Discuss the differences between reading a play's lines and speaking and listening to them.

Some students are more comfortable performing before an audience than others are. Try to include one of these students in each Readers Theater group. Their enthusiasm and assurance can help bolster the confidence of the less outgoing students.

Activity

Students' performances should

- express emotions and traits appropriate to the characters.
- demonstrate adequate practice and accurate interpretation of lines.

Teaching Support

MEETING
INDIVIDUAL
NEEDS

ENGLISH LANGUAGE LEARNERS

Mastering Pronunciation and Meaning English language learners may need extra practice with pronunciation and vocabulary. Make English dictionaries available and be sure students understand how to use the pronunciation key.

Activity Have groups of students choose a scene, discuss the meanings

of difficult vocabulary and phrases in the scene, and work together to look up pronunciations. Encourage students to question each other about unclear passages.

Additional Resources

English Language Learners Sourcebook, p. 97

Reading the Lecture

Act 5

SCENE 1. The next day. A street in Mantua, the city where ROMEO lives in exile.

[ROMEO enters; he is waiting for his servant, BALTHASAR, to return from Verona with news of JULIET.]

ROMEO. If I may trust the flattering truth of sleep,
 My dreams presage,^o some joyful news at hand.
 My bosom's lord^o sits lightly in his throne,
 And all this day an unaccustom'd spirit
 Lifts me above the ground with cheerful thoughts.
 I dreamt my lady came and found me dead
 (Strange dream that gives a dead man leave to think!)
 And breath'd such life with kisses in my lips
 That I reviv'd and was an emperor.
 Ah me! How sweet is love itself possess'd,
 When but love's shadows^o are so rich in joy!

[ROMEO's servant, BALTHASAR, enters.]
 News from Verona! How now, Balthasar?
 Dost thou not bring me letters from the friar?
 How doth my lady? Is my father well?
 How fares my Juliet? That I ask again,
 For nothing can be ill if she be well.

BALTHASAR. Then she is well, and nothing can be ill.
 Her body sleeps in Capel's monument,^o
 And her immortal part with angels lives.
 I saw her laid low in her kindred's vault
 And presently took post^o to tell it you.
 O, pardon me for bringing these ill news,
 Since you did leave it for my office,^o sir.

ROMEO. Is it e'en so? Then I defy you, stars!
 Thou knowest my lodging. Get me ink and paper
 And hire post horses. I will hence^o tonight.

BALTHASAR. I do beseech you, sir, have patience.
 Your looks are pale and wild and do import
 Some misadventure.^o

ROMEO. Tush, thou art deceiv'd.
 Leave me and do the thing I bid thee do.
 Hast thou no letters to me from the friar?

BALTHASAR. No, my good lord.

ROMEO. No matter. Get thee gone.
 And hire those horses. I'll be with thee straight.

SUMMARY, Act 5

In act 5, Balthasar reports to Romeo that Juliet is dead. Romeo immediately decides to join her and persuades a pharmacist to sell him poison. Paris, who had visited Juliet's grave, confronts Romeo; they fight and Romeo kills Paris. Romeo takes the poison and dies just as the Friar Lawrence (who has learned that his letter did not get to Romeo) arrives. Juliet wakes and refuses to marry; the Friar flees and Juliet stabs herself with Romeo's dagger before watching him discover her. The various witnesses report to the Prince, and Montague and Capulet express remorse.

Spanish Summaries, p. 55

Active Reading Strategies

Annotation How would students describe Romeo's mood after reading the opening soliloquy in act 5? *He had a strange dream about Juliet brought back to life by the death of his beloved. He takes it as a sign that joyful news is on its way and he is hopeful and excited.*

Additional Resources

- Active Reading Guide, p. 59
- Audio Library
- Spanish Audio Library

Teaching Support

LITERATURE & HUMANITIES

Play "Fantasy Overture," "Conflict Theme," and "Love Theme" from *Pro and Juliet*, CD 5, Tracks 1, 2, and 3, in Lenoe's *The World of Music*. Have students imagine that they must assign a piece of music to a different part of the play. Have students work in small groups to decide where to play each piece.

Dream

- 2 presage (pres' ij): predict.
- 3 bosom's lord: heart

Foreshadows death

happens but he doesn't live

11 but love's shadows: only dreams of love.

questions / Anxiety

18 Capel's monument: the Capulet tomb.

21 presently took post: immediately set out on post horses.

23 office: duty.

Pale / stars

26 hence: leave here.

28-29 and do . . . misadventure: suggest that some misfortune will occur.

RESOURCE MANAGER

Teaching Tools and Resources

- Unit Four Planning Guide, pp. 16-33
- Literature Groups Sourcebook

Essential Lesson Support

Lesson-Specific Instruction

- Active Reading Guide,* p. 59
- Literary Elements Transparency 59

Assessment

- Selection Quick Checks,* p. 59

- Sel. and Theme Assessment, pp. 109-110
- Testmaker: ExamView Pro
- Performance Assessment, p. 56

Systematic Language Instruction

- Grammar and Composition Handbook, Lessons 11.1-11.4
- Spelling Power, Lesson 28

English Language Learners

- ELL Sourcebook, p. 98
- Spanish Summaries, p. 55

- Audio Library*

English, Yes!

Spec. Needs/Strat. Interven.

- Interactive Reading Sourcebook
- Interactive Reading Workbook

- Audio Library*

*Also available in Spanish

[BALTHASAR exits. ROMEO, grief stricken, begins to walk aimlessly.]

Well, Juliet, I will lie with thee tonight.
 35 Let's see for means. O mischief, thou art swift
 To enter in the thoughts of desperate men!
 I do remember an apothecary,^o
 And hereabouts 'a dwells, which late I noted
 In tatt' red weeds,^o with overwhelming^o brows,
 40 Culling of simples.^o Meager were his looks,
 Sharp misery had worn him to the bones;
 And in his needy shop a tortoise hung,
 An alligator stuff'd, and other skins
 Of ill-shap'd fishes; and about his shelves
 45 A beggarly account^o of empty boxes,
 Green earthen pots, bladders, and musty seeds.
 Remnants of packthread,^o and old cakes of roses^o
 Were thinly scattered, to make up a show.
 Noting this penury,^o to myself I said,
 50 "An' if a man did need a poison now
 Whose sale is present death^o in Mantua,
 Here lives a caitiff^o wretch would sell it him."
 O, this same thought did but forerun my need,
 And this same needy man must sell it me.
 55 As I remember, this should be the house.
 Being holiday, the beggar's shop is shut.
 What, ho! Apothecary!

[APOTHECARY enters.]

APOTHECARY. Who calls so loud?
 ROMEO. Come hither, man. I see that thou art poor.

60 Hold, there is forty ducats.^o Let me have
 A dram of poison, such soon-speeding gear^o
 As will disperse itself through all the veins
 That the life-weary taker may fall dead.
 And that the trunk^o may be discharg'd of breath
 As violently as hasty powder fir'd
 65 Doth hurry from the fatal cannon's womb.

APOTHECARY. Such mortal^o drugs I have; but Mantua's law
 Is death to any he that utters^o them.

ROMEO. Art thou so bare and full of wretchedness
 And fearest to die? Famine is in thy cheeks,
 70 Need and oppression starveth in thy eyes,
 Contempt and beggary hangs upon thy back:
 The world is not thy friend, nor the world's law;

was his lead to his death?
desperate men experience additional probs.

- 37 apothecary (ə-poth'ə-ker'ē): one who prepares and sells drugs.
- 39 tatt' red weeds: torn clothing. overwhelming: overhanging.
- 40 Culling of simples: sorting medicinal herbs.
- 45 beggarly account: small number.
- 47 packthread: twine for tying packages. cakes of roses: rose petals pressed into cakes and used for perfume.
- 49 penury (pen'yər ē): poverty.
- 51 Whose sale . . . death: the sale of which is punishable by immediate execution.
- 52 caitiff (kă'tif): miserable.

Romeo wants strong poison. How strong? desc.?

- 59 ducats (duk'atz): gold coins.
- 60 soon-speeding gear: fast-working stuff.
- 63 trunk: body.
- 66 mortal: deadly.
- 67 any he that utters: any man who dispenses.

What is most important in life?

B Active Reading Strategies

INTERPRET Ask students to read lines 24–33 again and interpret Romeo's response and Balthasar's caution. What consistent flaw in Romeo is revealed again here? (*The Friar and now Balthasar have both voiced concern over Romeo's lack of reason in love matters. Again, Romeo is urged to stop and think, but he is ruled by impatience and brings about his own tragic end.*)

C Literary Elements

TRAGEDY With this decision, the final stage of the tragedy is set in motion: Romeo and Juliet must die, as we have known from the prologue. This miscommunication, though well-intentioned, is deadly. Encourage students to question Romeo's response to the news. What is missing? (*Students may notice that he never asks what happened or how it happened. He also neglects to wonder much that the Friar did not inform him, simply saying "No matter." He also lacks any sense of vengeance for his wife's death although he was quick to avenge Mercutio's. All of this points to his lack of reason.*)



ENGLISH LANGUAGE LEARNERS

Prefixes and Suffixes Write *unaccustom'd*, *joyful*, *misadventure*, *discharged*, and *wretchedness* on the board. Explain that the underlined letters are prefixes and suffixes added to words to change their form or meaning. Help English language learners use dictionaries to analyze the affix meanings and how they alter the words to which they are added.

Activity Have students list common suffixes and prefixes and their meanings in their vocabulary notebooks. Suggest that students scan the play for additional examples.

Additional Resources

English Language Learners Sourcebook, p. 98

Romeo and Juliet

Author's Craft

Ask students to explain the function of Romeo's lines. (*To Romeo, poison is like medicine that will savor longing because it allows rejoin Juliet.*) Have them scan scene 3 to recall words that show this action. (*"Within the mind of this weak flower/Poison-sidance and medicine power." The point is that even a good taken to an extreme is harmful; the extreme has become the remedy for Romeo.*)

Dramatic Elements

Once again, unforeseeable events thwart Romeo and Juliet. Students relate this incident to the prologue's statement about "cross'd lovers" bound for "adventur'd piteous" ruin. (*They have been reunited if the letter had arrived as it was supposed to. The chance ties up Friar John and the letter being delivered.*)

glitch

The world affords no law to make thee rich;
Then be not poor, but break it and take this.

75 APOTHECARY. My poverty but not my will consents.

ROMEO. I pay thy poverty and not thy will.

APOTHECARY. Put this in any liquid thing you will
And drink it off, and if you had the strength
Of twenty men, it would dispatch you straight.

80 ROMEO. There is thy gold—worse poison to men's souls,
Doing more murder in this loathsome world,
Than these poor compounds that thou mayst not sell.
I sell thee poison; thou hast sold me none.
Farewell. Buy food and get thyself in flesh.

[APOTHECARY exits.]

85 Come, cordial⁸ and not poison, go with me
To Juliet's grave; for there must I use thee.

[ROMEO exits.]

SCENE 2. The same afternoon. FRIAR LAWRENCE's cell in Verona.

[FRIAR JOHN enters. Sent by FRIAR LAWRENCE to Mantua with a letter for ROMEO, he has just returned.]

JOHN. Holy Franciscan friar, brother, ho!

[FRIAR LAWRENCE enters.]

LAWRENCE. This same should be the voice of Friar John.
Welcome from Mantua. What says Romeo?
Or, if his mind be writ,⁴ give me his letter.

5 JOHN. Going to find a barefoot brother⁵ out,
One of our order, to associate⁶ me
Here in this city visiting the sick,
And finding him, the searchers⁸ of the town,
Suspecting that we both were in a house
10 Where the infectious pestilence¹⁰ did reign,
Seal'd up the doors, and would not let us forth,
So that my speed to Mantua there was stay'd.¹²

LAWRENCE. Who bare¹³ my letter, then, to Romeo?

15 JOHN. I could not send it—here it is again—
Nor get a messenger to bring it thee,
So fearful were they of infection.

LAWRENCE. Unhappy fortune! By my brotherhood,
The letter was not nice, but full of charge,¹⁸
Of dear import;¹⁹ and the neglecting it

do it for money
...not b/c he believes it
to be right?

strength

85 cordial (kôr' jəl): tonic, restoring drink.

4 if his mind be writ: if his message is written.

5 barefoot brother: Franciscan friar.

6 associate: accompany.

8 searchers: health officials who searched houses for victims of the plague and quarantined, or isolated, them.

10 infectious pestilence: plague.

12 stay'd: stopped.

13 bare: bore; carried.

18 not nice, but full of charge: not trivial, but full of importance.

19 dear import: serious consequence.

Teaching Support

Reading Minilesson

Set a Purpose for Reading Remind students that it is important to set a purpose for reading. Have them describe Romeo's state of mind in act 5, scene 1. Ask them to jot down their ideas about how he will act and what will happen to him as the play moves to its conclusion.

Activity Have students write brief journal responses as they read scene 3, revising their predictions as appropriate, and expressing their reactions and associations as they read. **L2**

Additional Resources

Reading Skills Practice Workbook

20 **E** May do much danger. Friar John, go hence,
Get me an iron crow^o and bring it straight
Unto my cell.

JOHN. Brother, I'll go and bring it thee.

[**FRIAR JOHN** exits.]

LAWRENCE. Now must I to the monument alone.
Within this three hours will fair Juliet wake.

25 She will beshrew^o me much that Romeo
Hath had no notice of these accidents,^o
But I will write again to Mantua,
And keep her at my cell till Romeo come—
Poor living corse, clos'd in a dead man's tomb!

[**He** exits.]

SCENE 3. Late that night. The churchyard that contains the
Capulets' tomb.

[**PARIS** enters with his **PAGE** who carries a torch and flowers.]

PARIS. Give me thy torch, boy. Hence, and stand aloof.
Yet put it out, for I would not be seen.

5 Under yond yew trees lay thee all along,^o
Holding thy ear close to the hollow ground.
So shall no foot upon the churchyard tread
(Being loose, unfirm, with digging up of graves)
But thou shalt hear it. Whistle then to me,
As signal that thou hearest something approach.
Give me those flowers. Do as I bid thee, go.

10 **PAGE.** [*Aside.*] I am almost afraid to stand alone
Here in the churchyard; yet I will adventure.^o

[*The PAGE* retires to a watching place while *PARIS* sprinkles the tomb
with flowers.]

PARIS. Sweet flower, with flowers thy bridal bed I strew **a**
(O woe! thy canopy is dust and stones) **b**
Which with sweet^o water nightly I will dew;^o **a**
15 Or, wanting that, with tears distill'd by moans. **b**
The obsequies^o that I for thee will keep **c**
Nightly shall be to strew thy grave and weep. **c**

[*The PAGE* whistles, his signal that someone is coming.]

The boy gives warning something doth approach. **d**
What cursed foot wanders this way tonight **e**
20 To cross^o my obsequies and true love's rite? **e**
What, with a torch? Muffle^o me, night, awhile. **f**

What happened to John?
*How does the quarantine, as letter
play into Romeo's fate?*
Can the plan still work?
*Juliet, Romeo
gets to Juliet, Romeo*

21 crow: crowbar.

25 beshrew: blame; scold.

26 accidents: occurrences.

3 lay thee all along: lie flat on the ground.

11 adventure: risk it.

14 sweet: perfumed. dew: sprinkle.

16 obsequies (ob'sa kwēz): funeral rites.

20 cross: interrupt.

21 Muffle: hide.

visiting

Dew = Cry

TIMING

F Active Reading Strategies

QUESTION Assess how well students understand the plot mechanics of this development. Why did Romeo not receive Friar Lawrence's letter? (*Friar John, his courier, was quarantined by health officials, and fear of contagion kept any other possible messenger from accepting it.*) What must the Friar do now? Why is he in a hurry? (*He must rescue Juliet from the tomb. She is about to awaken.*)



Bubonic Plague Called the Black Death, the plague was among the most feared of diseases in Europe. Dirt and overcrowding in the city encouraged rats, which carried infected fleas. It has been estimated that one-fourth of the population of Europe died from plague during the epidemic.

Grammar and Language Minilesson

Teach one day just another

Pronouns Explain that pronouns are used in place of nouns. Review two kinds of pronouns:

Personal: singular—*I, me, you, he, him, she, her, it; plural*—*we, us, you, they, them.*

Possessive: singular—*my, mine, your, yours, his, her, hers, its; plural*—*our, ours, your, yours, their, theirs*

Have students explain what Elizabethan pronouns replace *you* and *your* in Shakespeare's work. (*thee or thou and thy*)

Activity Have students scan scene 3 to locate and classify at least one example of each personal and possessive pronoun represented in the list. Ask them to explain orally what noun each pronoun replaces. **L1**

Additional Resources

- Grammar and Language Transparency 59**
- Grammar and Language Workbook**, p. 181
- Grammar and Composition Handbook**, Lessons 1.2, 7.1
- Writer's Choice**, Lessons 10.2, 17.1

Active Reading strategies

ION Why might Shakespeare chide harsh and angry words in Tybalt's mouth? (perhaps to show determination to die)

No one else knows of Romeo's

enraged

Romeo and Juliet

[PARIS hides as ROMEO and BALTHASAR enter.]

ROMEO. Give me that mattock° and the wrenching iron.°
 Hold, take this letter. Early in the morning
 See thou deliver it to my lord and father.
 25 Give me the light. Upon thy life I charge° thee,
 Whate'er thou hearest or seest, stand all aloof
 And do not interrupt me in my course.
 Why I descend into this bed of death
 Is partly to behold my lady's face,
 30 But chiefly to take thence from her dead finger
 A precious ring—a ring that I must use
 In dear employment.° Therefore hence, be gone.
 But if thou, jealous,° dost return to pry
 In what I farther shall intend to do,
 By heaven, I will tear thee joint by joint
 And strew this hungry churchyard with thy limbs.
 The time and my intents are savage-wild,
 More fierce and more inexorable far°
 Than empty° tigers or the roaring sea.

[G] 35
 destination setting is

40 BALTHASAR. I will be gone, sir, and not trouble ye.
 ROMEO. So shalt thou show me friendship. Take thou that.
 [He hands BALTHASAR money.]

Live, and be prosperous; and farewell, good fellow.

BALTHASAR. [Aside.] For all this same, I'll hide me hereabout.
 His looks I fear, and his intents I doubt.

[BALTHASAR hides.]

[G] 45 ROMEO. Thou detestable maw,° thou womb of death,
 Gorg'd° with the dearest morsel of the earth,
 Thus I enforce thy rotten jaws to open,
 And in despite° I'll cram thee with more food. *plans for more death*

[As ROMEO forces open the tomb, PARIS watches from his hiding place.]

PARIS. This is that banish'd haughty Montague
 50 That murd'ered my love's cousin—with which grief
 It is supposed the fair creature died—
 And here is come to do some villainous shame
 To the dead bodies. I will apprehend° him.

[PARIS comes forward and speaks to ROMEO.]

Stop thy unhallowed° toil, vile Montague!
 Can vengeance be pursued further than death?
 55 Condemned villain, I do apprehend thee.
 Obey, and go with me; for thou must die.

is it wise to approach Romeo now? nothing to love

22 mattock (mat'ak): pickaxe.
 wrenching iron: crowbar.

25 charge: command.

32 In dear employment: for an important purpose.
 33 jealous: suspicious.

38 More . . . far: far more fierce and determined.
 39 empty: hungry.

45 maw: the mouth, jaws, or stomach of a flesh-eating animal.

46 Gorg'd (gôrjd): stuffed.

48 in despite: to spite you.

53 apprehend: arrest.

54 unhallowed: unholy.

Teaching Support

UNIT 4: DRAMA

Writing Mini-lesson

Descriptive Paragraph Invite students to write a piece of descriptive writing that they can remember vividly and describe the dominant mood it communicates. Encourage them to express what created the vivid overall impression. (specific, concrete details that appeal to the senses)

Give these guidelines for writing a descriptive paragraph:

- Decide what overall impression to create.
- List details that contribute to the impression.
- Organize the details so that the eye moves logically over the scene or object.

Activity Ask students to write a paragraph describing the vault and its contents as they imagine them. Have them read their paragraphs aloud and ask classmates to help them assess how well they built one overall impression. **L2**

Additional Resources

Writer's Choice, Lessons 3.1–3.3

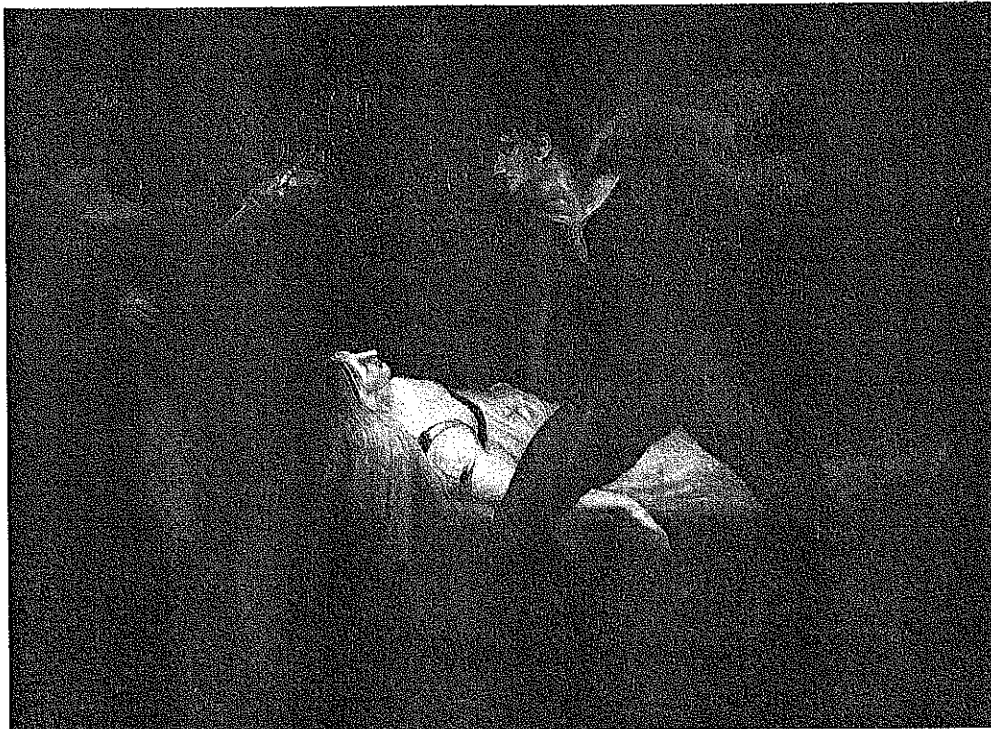
ROMEEO. I must indeed; and therefore came I hither.
 Good gentle youth, tempt not a desp'rate man.
 60 Fly hence and leave me. Think upon these gone;
 Let them affright thee. I beseech thee, youth,
 Put not another sin upon my head
 By urging me to fury. O, be gone!
 By heaven, I love thee better than myself,
 65 For I come hither arm'd against myself.
 Stay not, be gone. Live, and hereafter say
 A madman's mercy bid thee run away.

PARIS. I do defy thy conjurations.^o
 And apprehend thee for a felon here.

70 ROMEEO. Wilt thou provoke me? Then have at thee, boy!
 [They draw swords and fight.]

Romeo calls Paris young
 → way he feels (love, joy)
 Fury / desperation / madness
 R: does not want to deal w/ more death
 - hate self / not helpful caring

68 conjurations: appeals.



Romeo Slaying Paris at the Bier of Juliet, 1809. Henry Fuseli. Folger Shakespeare Library, Washington, DC.

Viewing the painting: Why might only the figure of Juliet seem to radiate light? What does that tell you about Juliet's importance in this scene?

ROMEO AND JULIET, ACT 5, SCENE 3 681

Critical Thinking

DRAWING CONCLUSIONS Assist students in comparing and contrasting Romeo and Paris to note how Romeo has grown as a character. Use the model to guide students in drawing a conclusion.

Model: I know that Romeo and Paris are young men of a similar age and class and that both love Juliet. Romeo, however, has had his love returned by Juliet. This has perhaps made him see that there are more important things in the world than his family's feud with the Capulets. Paris, however, has not known Juliet's heart or mind. He sees the world in terms of Capulets versus Montagues and condemns Romeo on that basis. Therefore, when they meet, Paris is agitated, Romeo deadly calm. Paris will not listen to reason, Romeo wants no unnecessary killing. I can understand why Romeo calls Paris "youth"—through love Romeo has experienced extreme joy, agony, and commitment, and Paris understands none of these.

VIEWING THE PAINTING

Swiss-born Henry Fuseli (1741–1825) was described as "Shakespeare's painter." An adventurous personality, an extreme vision, and a sublime style enabled him to make a huge impact on his time.

Viewing Response Although the men believe she is dead, Juliet is the only real light for either of them.

MEETING
INDIVIDUAL
NEEDS

MULTIPLE MODES OF EXPRESSION

Bodily-Kinesthetic The drama's last scene moves rapidly and involves a great deal of action. Students who process knowledge well through body movement will understand the significance of the actions better if they are allowed to act them out.

Activity Have students visualize the movements of characters in each distinct segment of the final scene. Invite volunteers to pantomime segments as other classmates summarize the action.

L1

Romeo and Juliet

VIEWING THE PAINTING

Frank Dicksee (1853–1928) painted with “extreme sensibility”—see out in this graceful, expressive portrayal of Romeo at Juliet’s side in the Capulet vault.

Viewing Response *Juliet is regal, on an elevated bier. She radiates ethereal light in the artwork. Her ethereal appearance reinforces Romeo’s sense—that her beauty fills the tomb light. Romeo’s tenderness and grief are demonstrated by his kneeling posture as he leans over her body.*

PAGE. O Lord, they fight! I will go call the watch.

[The PAGE runs off to call the WATCHMEN. PARIS is wounded and falls.]

PARIS. O, I am slain! If thou be merciful,
Open the tomb, lay me with Juliet.

[PARIS dies.]

ROMEO. In faith, I will. Let me peruse° this face.

75 Mercutio’s kinsman, noble County Paris!
What said my man when my betossed° soul
Did not attend° him as we rode? I think
He told me Paris should have married Juliet.
Said he not so, or did I dream it so?

80 Or am I mad, hearing him talk of Juliet,
To think it was so? O, give me thy hand,
One writ with me in sour misfortune’s book!

Will this plea be observed?

*Romeo
Paris
Mercutio*

74 peruse (pə rōōz’): examine.

76 betossed: upset.

77 attend: pay attention to.



Juliet's Chamber from Romeo & Juliet, 1882. Sir Frank Dicksee. Gouache, en grisaille. 31.1 x 43.9 cm. Private collection.

Viewing the painting: In your opinion, does the artist capture the mood of this scene? Why or why not? What details in the painting contribute to the mood?

682 UNIT 4: DRAMA

Teaching Support

Listening and Speaking Minilesson

Oral Reading Lines 74–119 carry Romeo through a powerful wash of changing emotions and words directed to Death, three different bodies, and his own grieving conscience. Play the audiotope of these lines, pausing to discuss whom he addresses and with what tone. Ask students to comment about how hearing the lines helps them visualize the scene and understand it.

Activity Have groups of four to six students take turns reading aloud Romeo or Juliet’s death speech, using tone, pace, and expression to communicate their view of the character at this point. Ask students to evaluate each other’s interpretations and summarize what they learned from them. **L2 COLLABORATE LEARN**

I'll bury thee in a triumphant grave.
 A grave? O, no, a lanthorn,° slaught' red youth,
 85 For here lies Juliet, and her beauty makes
 This vault a feasting presence,° full of light.
 Death, lie thou there, by a dead man interr'd.

[ROMEO carries PARIS into the tomb and lays him there. Then he walks to JULIET's body.]

How oft when men are at the point of death
 Have they been merry! Which their keepers call
 90 A lightning before death.° O, how may I
 Call this a lightning? O my love, my wife!
 Death, that hath suck'd the honey of thy breath,
 Hath had no power yet upon thy beauty.
 Thou art not conquer'd) Beauty's ensign° yet
 95 Is crimson in thy lips and in thy cheeks, ← Blood still in cheeks
 And death's pale flag is not advanced there.

Tybalt, liest thou there in thy bloody sheet?
 O, what more favor can I do to thee
 Than with that hand that cut thy youth in twain
 100 To sunder his that was° thine enemy?
 Forgive me, cousin! Ah, dear Juliet,
 Why art thou yet so fair? Shall I believe
 That unsubstantial° Death is amorous,°
 And that the lean abhorred monster keeps

105 These here in dark to be his paramour?°
 For fear of that I still will stay with thee
 And never from his pallet° of dim night
 Depart again. Here, here will I remain
 With worms that are thy chambermaids. O, here
 110 Will I set up my everlasting rest
 And shake the yoke of inauspicious stars°
 From this world-wearied flesh. Eyes, look your last!
 Arms, take your last embrace! And, lips, O you
 The doors of breath, seal with a righteous kiss

115 A dateless° bargain to engrossing death!°
 Come, bitter conduct; come, unsavory guide!
 Thou desperate pilot, now at once run on
 The dashing rocks thy seasick weary bark!°
 Here's to my love!

[He takes out the poison and drinks it.]

120 O true apothecary!
 Thy drugs are quick. Thus with a kiss I die.

84 lanthorn (lan' tarn): a dome with windows that let sunlight into a church or palace.

86 feasting presence: a hall lit brightly for celebration.

90 lightning before death: a proverbial phrase based on the idea that people's spirits revive just before death.

94 ensign (en' sin): flag.

100 sunder his that was: cut off the youth of the man who was.

103 unsubstantial: without a body. amorous: in love.

105 paramour (par'a moor'): mistress.

107 pallet: bed.

111 inauspicious (in' os pish' as) stars: ill fate.

115 dateless: eternal. engrossing death: death who buys up everything.

116-118 Come... bark: Romeo addresses the poison as a guide (conduct) who, like a navigator that runs a ship (bark) into the rocks, will lead him to destruction.

Die happy? spirit rises

Body is still fresh - actually alive

Death in love = personified again

sees life in Juliet decides to die here

Tough words from a youth

Kiss of Juliet/vial

Literary Elements

IRONY In dramatic irony, the audience knows something that one or more of the characters do not know. Have students identify the dramatic irony in Romeo's speech and explain its effect. (Romeo says that Juliet does not look dead; the audience knows she is not actually dead. The irony increases the audience's sense of tragedy and of suspense.)

Author's Craft

FIGURATIVE LANGUAGE Point out how closely the elements of this comparison fit with those in Romeo's anticipation of his misfortunes in act 1, scene 4 (lines 106-113). In both, Romeo invokes the stars (fate), speaks of his death, and compares himself to a vessel carried by the sea, whose will he cannot control.

Look back to see comparison

Romeo brings back

he'd bought poison

Grammar and Language Minilesson

Subject-Verb Agreement Remind students that the subject and verb in a sentence must agree in number and person. Discuss strategies for determining proper agreement in special cases in which the parts of the verb phrase are separated or out of the usual order.

Activity Have students choose the verb that agrees with the subject.

1. Her body sleeps in Capel's monument, and her immortal part with angels (live, lives).
2. My poverty but not my will (consents, consent).
3. A greater power than we can contradict (has, have) thwarted our intents. **L1**

Additional Resources

- Grammar and Language Transparency 60
- Grammar and Language Workbook, p. 169
- Grammar and Composition Handbook, Lesson 6.1
- Writer's Choice, Lesson 16.1

Active Reading Strategies

ACT Do students understand what affects the Friar and Paris? Point out how Balthasar shows understanding of human nature by having Balthasar realize that the fatal fight was a

Literary Elements

Shakespeare began the play by telling us that the lovers' destinies are in the stars. Ask students to explain what power they believe "starward" Romeo and Juliet. *naïve, unbridled passion has been advised in many respects; order and adult authority have been human failings and hatreds have grown up stumbling blocks. War, bad luck, or fate, has played a part too.*

Literary Elements

INTER Ask students to compare what Juliet's reaction to Paris's death (page 685) shows of her character and whether or not it surprises them. *(Juliet proves herself as passionate in her devotion to Romeo. Here we see the danger of love, which has brought death to Romeo in this play.)*

Teaching Support

Romeo and Juliet

[ROMEO kisses JULIET and falls. Outside the tomb, FRIAR LAWRENCE enters the churchyard carrying a lantern, crowbar, and spade.]

FRIAR. Saint Francis be my speed! How oft tonight
Have my old feet stumbled at graves! Who's there?

[BALTHASAR steps out from his hiding place.]

BALTHASAR. Here's one, a friend, and one that knows you well.

FRIAR. Bliss be upon you! Tell me, good my friend,
125 What torch is yond that vainly lends his light
To grubs° and eyeless skulls? As I discern,°
It burneth in the Capels' monument.

126 grubs: worms. discern: make out.

BALTHASAR. It doth so, holy sir; and there's my master,
One that you love.

FRIAR. Who is it?

BALTHASAR. Romeo.

130 FRIAR. How long hath he been there?

BALTHASAR. Full half an hour.

30 min. gone

FRIAR. Go with me to the vault.

BALTHASAR. I dare not, sir.

My master knows not but I am gone hence,
And fearfully° did menace me with death *threats*
If I did stay to look on his intents.

133 fearfully: fearsomely.

135 FRIAR. Stay then; I'll go alone. Fear comes upon me.
O, much I fear some ill unthrifty° thing.

136 unthrifty: unfortunate.

BALTHASAR. As I did sleep under this yew tree here,
I dreamt my master and another fought, *late / dark / uncertain*
And that my master slew him.

FRIAR. Romeo!

140 Alack, alack, what blood is this which stains
The stony entrance of this sepulcher?
What mean these masterless and gory swords
To lie discolor'd by this place of peace?

sees blood

[He enters the tomb.]

Romeo! O, pale! Who else? What, Paris too?
145 And steep'd in blood? Ah, what an unkind hour
Is guilty of this lamentable chance!°
The lady stirs.

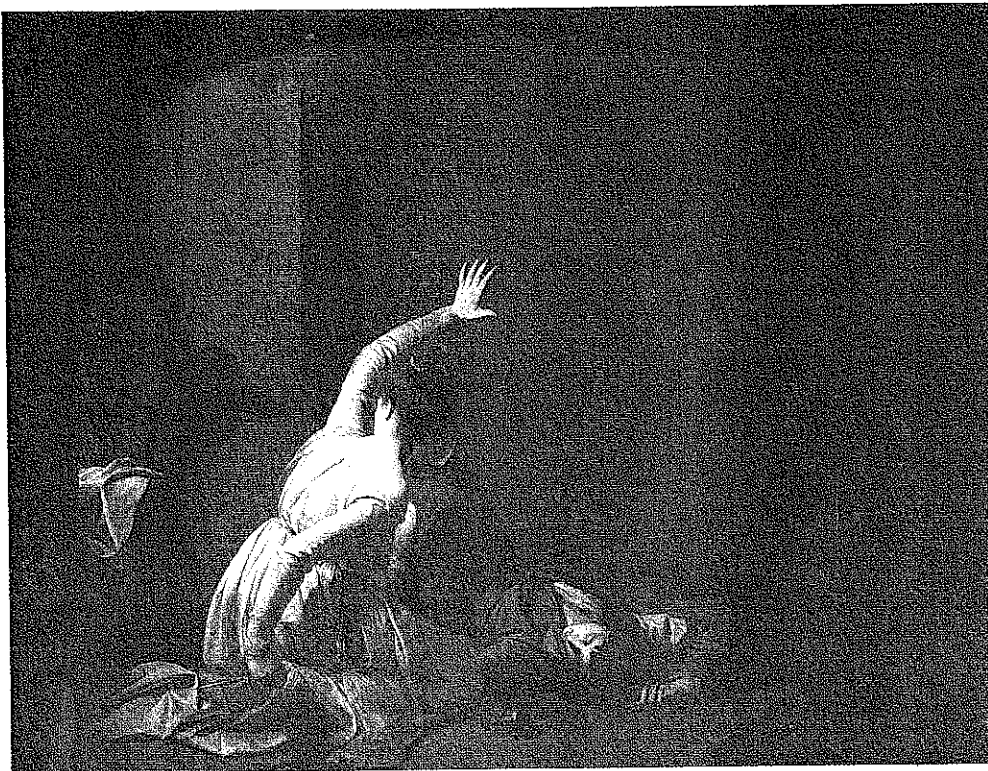
146 chance: event.

[JULIET wakes.]

INTERDISCIPLINARY CONNECTION

Psychology Balthasar believes that he has dreamed the fight in which Romeo killed Paris. Discuss reasons why the loyal servant might perceive the action in this way. *(He was overtired and frightened, the event horrific, and the setting nightmarish.)* Explain that we now know every person dreams nightly and, if deprived of dreaming, will exhibit strange, stressed behavior in waking—e.g., hallucinations.

Activity Have students research dream theories and the dreaming mind and write a research report on their findings. Encourage students to combine the literary history of dreams with scientific knowledge. Students should include information from a variety of sources, including public documents and scientific journals, and provide a complete bibliography of works cited in the report. Students may want to read aloud their reports to the class. **L3**



Romeo and Juliet: The Tomb Scene, exhibited 1790. Joseph Wright of Derby. Oil on canvas, 177.8 x 241 cm. Derby Museum & Art Gallery, England.

Viewing the painting: How would you describe what Juliet is feeling at this moment?

VIEWING THE PAINTING

Joseph Wright (1734–1797) was famous for his expertise in rendering industrial subjects and artificial light. His home, Derby, and his era, the Industrial Revolution, gave him the raw materials. Wright combined realism and romanticism to paint the new machinery and its applications.

Viewing Response *Juliet feels both desperation and agitation. She has just found her husband's corpse and is determined to join him in death but hears the noise of the approaching watchmen. She knows that anyone finding her alive will stop her.*

JULIET. O comfortable friar! Where is my lord?
I do remember well where I should be,
150 And there I am. Where is my Romeo?

FRIAR. I hear some noise. Lady, come from that nest
Of death, contagion, and unnatural sleep. *poison, corrupt*
A greater power than we can contradict
Hath thwarted our intents.° Come, come away.
155 Thy husband in thy bosom there lies dead;
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question, for the watch is coming.
Come, go, good Juliet. I dare no longer stay.

160 JULIET. Go, get thee hence, for I will not away.

[Hearing the approaching WATCHMAN, FRIAR LAWRENCE hurries off.]

What's here? A cup, clos'd in my true love's hand?

kept my end
Juliet's 2 options: love - Romeo
or nunnery - Paris
are both dead

154 thwarted our intents: ruined our plans.

ROMEO AND JULIET, ACT 5, SCENE 3 685

REAL-WORLD CONNECTION

Choices for Women Had Juliet chosen to live, she would have had few options for the rest of her life. The Friar's remarks when she awakens and finds that Romeo is dead suggest that she might have gone on to live in a nunnery, devoting her life to prayer and charitable works, hidden from society. Remind students how little freedom of movement and choice she has

had throughout the play. Have students explain how Juliet's choices might have been different had she lived in the 20th century. Have them find and analyze data on teenage marriages and suicides today. Invite interested students to form a panel and discuss problems and possible solutions surrounding these issues.

L.2 COLLAB. LEARN.

Romeo and Juliet

Literary Elements

161 Remind students that a play portrays the downfall of its protagonist or protagonists. Shakespeare's protagonists are usually of royal or noble birth, yet they have common human traits and weaknesses. Have students analyze how Shakespeare shows tragedy arising from elements of life that are usually positive: family loyalty and passionate love between a man and a woman.

The Lighter Side

Many People, Little Space

Staging the tomb scene in *Romeo and Juliet* can be difficult. What is to do with all those people (dead and alive) and emotions in the confined space of a churchyard? In the Royal Shakespeare Company's production of *Nicholas Nickleby*, the fictional Crummles Theatre Company is seen struggling valiantly through a staging of a tomb scene in an "adapted" version of *Romeo and Juliet*. Along with other changes, Romeo and Juliet live!) If possible, show students the videotape of this production, which ends Play One of *Nicholas Nickleby*. Be sure to preview the film before showing it to class.

M

165

Poison, I see, hath been his timeless^o end.
O churl!^o Drunk all, and left no friendly drop
To help me after? I will kiss thy lips.
Haply^o some poison yet doth hang on them
To make me die with a restorative.^o

[She kisses ROMEO's lips.]

Thy lips are warm!

CHIEF WATCHMAN. [He calls from off stage.]

Lead, boy. Which way?

JULIET. Yea, noise? Then I'll be brief. O happy dagger!

[She snatches ROMEO's dagger.]

N

170

This is thy sheath; there rust, and let me die.

[She stabs herself, falls, and dies. PARIS' PAGE enters the churchyard with a troop of WATCHMEN.]

PAGE. This is the place. There, where the torch doth burn.

CHIEF WATCHMAN. The ground is bloody. Search about the churchyard.

Go, some of you; who'er you find attach.^o

[Some of the WATCHMEN exit to search the churchyard. The remainder of the WATCHMEN, with the PAGE, enter the tomb.]

175 Pitiful sight! Here lies the County slain;
And Juliet bleeding, warm, and newly dead,
Who here hath lain this two days buried.
Go, tell the Prince; run to the Capulets;
Raise up the Montagues; some others search.

[Other WATCHMEN exit.]

180 [We see the ground^o whereon these woes do lie,
But the true ground of all these piteous woes
We cannot without circumstance descry.^o

[Some WATCHMEN return with BALTHASAR.]

SECOND WATCHMAN. Here's Romeo's man. We found him in the churchyard.

CHIEF WATCHMAN. Hold him in safety till the Prince come hither.

[Another WATCHMAN returns with FRIAR LAWRENCE.]

185 THIRD WATCHMAN. Here is a friar that trembles, sighs, and weeps.
We took this mattock and this spade from him
As he was coming from this churchyard's side.

CHIEF WATCHMAN. A great suspicion! Stay the friar too.

686 * UNIT 4: DRAMA

162 timeless: untimely.

163 churl: miser.

165 Haply: perhaps.

166 restorative: a medicine or other substance that restores health or consciousness. (However, Juliet wants the kiss to restore her to Romeo by killing her.)

173 attach: arrest.

179 ground: cause.

181 without circumstance descry (di skri): understand without more information.

*To kiss the
Poison on
Lips*

City in an uproar

Why has it happened?

Teaching Support

MEETING INDIVIDUAL NEEDS MULTIPLE MODES OF EXPRESSION

Logical-Mathematical For some students, the final pages will seem like a letdown, and they may think that the play would be better if it ended with Juliet's death. Remind them that, like a story, a play requires resolution after the climax. The rest of the characters must learn of the tragedy and respond to it; the "lesson" must be learned.

Activity Have students analyze and plan a graphic aid (such as a chart or other graphic organizer) to chart the resolution of the play. Suggest that they include information such as the following:

- who provides what information to the Prince
- which characters have died and why
- how the remaining characters react

L2

Active Reading Strategies

INTERPRET Point out to students that Lady Capulet predicts her coming death, and Lady Montague has died—from grief at the loss of her exiled son. What significance do they give these deaths? How are they related to the feud? (Hatred and the indulgence of it kill, both directly through combat and indirectly through grief. Shakespeare has taken pains to show that “civil blood makes civil hands unclean.”)

[PRINCE ESCALUS enters with his ATTENDANTS.]

PRINCE. What misadventure is so early up,
That calls our person from our morning rest?

[LORD CAPULET and LADY CAPULET enter with others.]

190 CAPULET. What should it be, that is so shriek'd abroad?

LADY CAPULET. O, the people in the street cry “Romeo,”
Some “Juliet,” and some “Paris”; and all run
With open outcry toward our monument.

PRINCE. What fear is this which startles in your ears?

195 CHIEF WATCHMAN. Sovereign,

[He calls them to the entrance of the tomb.]

here lies the County Paris slain;
And Romeo dead; and Juliet, dead before,
Warm and new kill'd.

PRINCE. Search, seek, and know how this foul murder comes.

200 CHIEF WATCHMAN. Here is a friar, and slaughter'd Romeo's man,
With instruments upon them fit to open
These dead men's tombs.

CAPULET. O heavens! O wife, look how our daughter bleeds!
This dagger hath mista'en,° for, lo, his house°
Is empty on the back of Montague,

205 And it misshathed in my daughter's bosom!

LADY CAPULET. O me, this sight of death is as a bell
That warns° my old age to a sepulcher.

[LORD MONTAGUE enters with others. The PRINCE calls them to the entrance of the tomb.]

PRINCE. Come, Montague; for thou art early up
To see thy son and heir now early down.

210 MONTAGUE. Alas, my liege,° my wife is dead tonight!
Grief of my son's exile hath stopp'd her breath.
What further woe conspires against mine age?

PRINCE. Look, and thou shalt see.

215 MONTAGUE. O thou untaught!° What manners is in this,
To press before thy father to a grave?

PRINCE. Seal up the mouth of outrage° for a while,
Till we can clear these ambiguities°
And know their spring,° their head, their true descent;
And then will I be general of your woes°

confusing for others?

Guilt of Friar?

It did hit the proper place

Romeo's knife

203 mista'en: missed its proper target.
his house: its sheath.

painful for a parent to outlive a child

207 warns: summons; calls.

210 liege (lē): lord.

214 untaught: one who is unschooled in manners.

216 Seal up the mouth of outrage: hold off your emotional outcry.

217 ambiguities: mysteries.

218 spring: source.

219 general of your woes; chief mourner.

Irony

Reading Minilesson

Summarizing Ask students to verbalize the main points or ideas they think Shakespeare has made in *Romeo and Juliet*. Invite volunteers to phrase these as statements of theme and write them on the board. Point out that, in 400 years of analysis, many others have expressed similar ideas about what caused the tragedy.

Activity Have students use library

resources or the Internet to locate critical essays on *Romeo and Juliet*. What ideas do the essays share in common? On what topics do the authors disagree with one another? Have students identify the different perspectives as they write summaries of the essays' main points. **L2**

Additional Resources

Reading Skills Practice Workbook

Active Reading Strategies

NOTE Ask students if they think summary blundered by putting summary, since the audience summary knows everything it contains. summary is it included? (While many have summary read it, the passage is necessary summary from the remaining characters summary provide the vehicle for their summary peace and reconciliation.) You summary want to point out how few summary Shakespeare uses to review summary entire plot, which has filled over summary hundred pages.

*Summary - why did Shakespeare write the play in the form of a 2 pg. poem
→ 16 in sonnet
→ 4th summary
→ +100 pgs.*

What's Friar's Role/guilt?

Romeo and Juliet

220 And lead you even to death. Meantime forbear,
And let mischance be slave to patience.^o
Bring forth the parties of suspicion.

call by the prince to remain calm

221 let mischance be slave to patience: let your response to misfortune be governed by restraint.
223 greatest: most suspect.

FRIAR. I am the greatest,^o able to do least,
Yet most suspected, as the time and place *twists*

225 Doth make against me, of this direful murder;
And here I stand, both to impeach and purge^o
Myself condemned and myself excus'd.

interesting word by for one who should just be honest / twisted as from

226 impeach and purge: blame and clear from blame.

PRINCE. Then say at once what thou dost know in this.

FRIAR. I will be brief, for my short date of breath^o
Is not so long as is a tedious tale.

229 date of breath: time I have left to live.

Romeo, there dead, was husband to that Juliet;
And she, there dead, that's Romeo's faithful wife.
I married them; and their stol'n marriage day
Was Tybalt's doomsday, whose untimely death

alliteration not long, but complicated

235 Banish'd the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pin'd.

Juliet pined for Romeo not her cousin, Tybalt

You, to remove that siege of grief from her,
Betroth'd and would have married her perforce^o
To County Paris. Then comes she to me

238 perforce: forcibly.

240 And with wild looks bid me devise some mean
To rid her from this second marriage,
Or in my cell there would she kill herself.

243 so tutor'd by my art: which I learned to do from my studies.

Then gave I her (so tutor'd by my art)^o
A sleeping potion; which so took effect
As I intended, for it wrought on her

247 as this: this.

The form of death. Meantime I writ to Romeo
That he should hither come as this^o dire night
To help to take her from her borrowed^o grave,
Being the time the potion's force should cease.

248 borrowed: temporary.

250 But he which bore my letter, Friar John,
Was stayed by accident,^o and yesternight
Return'd my letter back. Then all alone
At the prefixed hour of her waking

251 stayed by accident: prevented from going by circumstances.

255 Came I to take her from her kindred's vault;
Meaning to keep her closely^o at my cell
Till I conveniently could send to Romeo.
But when I came, some minute ere the time

255 closely: secretly.

Of her awakening, here untimely lay
The noble Paris and true Romeo dead.
She wakes; and I entreated her come forth
And bear this work of heaven with patience;

260

Teaching Support

infr

MEETING INDIVIDUAL NEEDS SPECIAL NEEDS

Less-Proficient Readers As they near the play's end, students with special needs may need help pulling its many threads together. The Friar's summary may be used to review the action of the play.

Activity Read aloud lines 229–269, pausing every few lines to let students pinpoint the act and scene in which each event took place. Have students

choose from the following list of projects and work with others making the same choice:

- Create illustrations and captions for the highlights of the play.
- Make a display or multimedia presentation to illustrate its themes. **L1**

Additional Resources
Inclusion Strategies

Q Active Reading Strategies

RESPOND The Friar is willing to accept blame for the part he played in the deaths of Romeo and Juliet. The Prince seems willing to excuse the Friar, saying, "We still have known thee for a holy man." Have students discuss how much blame the Friar deserves for the play's tragic outcome.

265 But then a noise did scare me from the tomb,
 And she, too desperate, would not go with me,
 But, as it seems, did violence on herself.
 All this I know, and to the marriage
 Her nurse is privy;^o and if aught in this
 Miscarried by my fault, let my old life
 Be sacrific'd some hour before his time
 Unto the rigor of severest law.

270 PRINCE. We still^o have known thee for a holy man.
 Where's Romeo's man? What can he say to this?

BALTHASAR. I brought my master news of Juliet's death;
 And then in post he came from Mantua
 To this same place, to this same monument.
 275 This letter he early bid me give his father,
 And threat'ned me with death, going in the vault,
 If I departed not and left him there.

PRINCE. Give me the letter. I will look on it.
 [BALTHASAR hands the letter to the PRINCE.]

280 Where is the County's page that rais'd the watch?
 Sirrah, what made your master in this place?^o

PAGE. He came with flowers to strew his lady's grave;
 And bid me stand aloof, and so I did.
 Anon^o comes one with light to ope the tomb;
 And by and by my master drew on him;
 285 And then I ran away to call the watch.

PRINCE. [He is reading ROMEO's letter.] This letter doth make
 good the friar's words,
 Their course of love, the tidings of her death;
 And here he writes that he did buy a poison
 Of a poor pothecary and therewithal^o
 290 Came to this vault to die and lie with Juliet.
 Where be these enemies? Capulet, Montague,
 See what a scourge is laid upon your hate,
 That heaven finds means to kill your joys with love.
 And I, for winking at your discords too,
 295 Have lost a brace of kinsmen.^o All are punish'd.

CAPULET. O brother Montague, give me thy hand.
 This is my daughter's jointure,^o for no more
 Can I demand.

MONTAGUE. But I can give thee more;
 For I will raise her statue in pure gold,

266 is privy: shares the secret.

puts self at courts mercy

270 still: always.

*Said 2nd time
(by Juliet when thinking abt poison)*

poison

*Passion
Love*

Time

280 what . . . place: What was your master doing here?

283 Anon: shortly.

No witnesses

289 therewithal: with this.

Joys = Kids

295 brace of kinsmen: pair of relatives (Mercutio and Paris).

297 jointure (join' char): marriage settlement.

MEETING INDIVIDUAL NEEDS ADVANCED LEARNERS

Parody Remind students that a parody imitates another work, poking fun in some way. It may ridicule the subject matter of the original or pay tribute to the author while making a point about current affairs.

Activity Have students create a parody of their favorite character from the play. You may want to suggest that students set the character in a modern context, such as a talk show or soap opera, or have a comic strip character play him or her in a scene. Allow students to work with a partner or a small group, if they wish. Have students present their parodies for each other. **L3**

Literary Elements

KEY and THEME Invite students to read quotes on pages 689–690. They may think they embody the play's central themes and point out the symbolism of the tragedy. ("a scourge is born your hate, / That heaven means to kill your joys with / All are punish'd." "Poor sacrifice our enmity!")

VIEWING THE PAINTING

Frederick Leighton (1830–1896) was a thorough draftsman, but he tended to lose the freshness of his sketches in the elaboration of the finished piece.

Writing Response Students may say that he is probably wondering how the reconciliation he helped make for the lovers could have gone so wrong and ended so badly. They may say they would be thinking the same thing.

Thematic Focus

Power of Love What has proven the real power of love? As true as Romeo and Juliet's love for each other was, it could not prevent their deaths. Do students agree that the deaths of Romeo and Juliet prove or disprove that love is powerful?

ASSESSMENT

Quick Checks, p. 59

Teaching Support

Romeo and Juliet

300 That whiles Verona by that name is known,
There shall no figure at such rate^o be set
As that of true and faithful Juliet.

mean honor their enemy's children's feelings

301 rate: value.

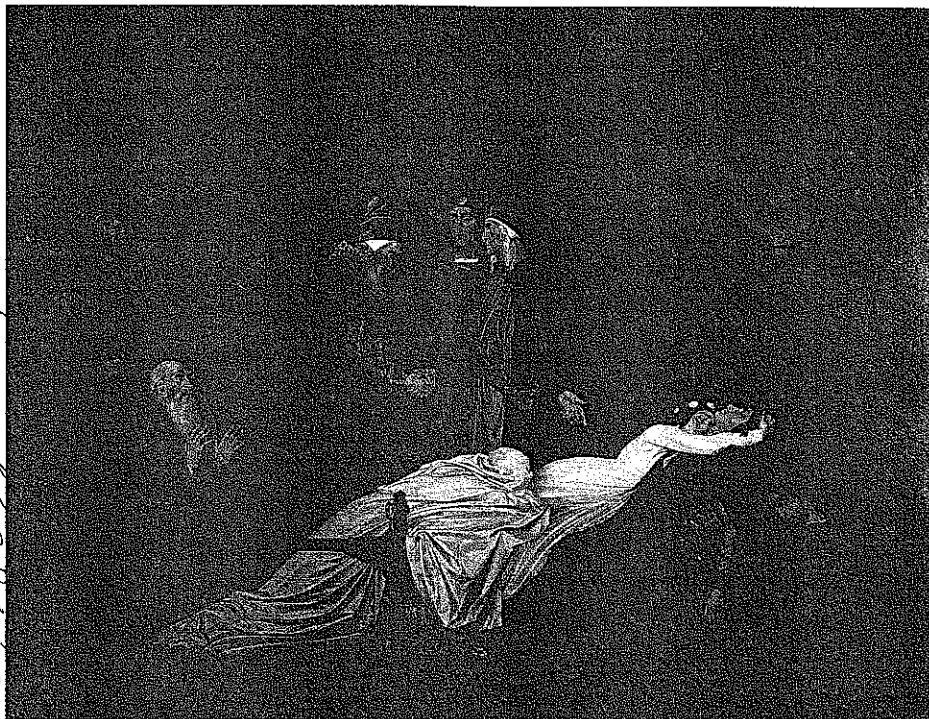
R CAPULET. As rich shall Romeo's by his lady's lie—
Poor sacrifices of our enmity!

305 PRINCE. A glooming^o 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
310 Than this of Juliet and her Romeo.

The sun was shine go morn

305 glooming: cloudy, gloomy.

[Everyone exits.]



The Reconciliation of the Montagues and Capulets Over the Dead Bodies of Romeo and Juliet, 1853–1855. Frederick Leighton. Oil on canvas, 70 x 91 in. Agnes Scott College, Decatur, GA.

Viewing the painting: What do you suppose the Friar is thinking? What would you be thinking?

690 **UNIT 4: DRAMA**

*Friar's plan: a quick feud
What's it mean to be called "Romeo"?*

Grammar and Language Minilesson

Indefinite Pronouns Explain that indefinite pronouns such as *one* and *all* refer to people in a general way. Ask students to make a list of other indefinite pronouns.

Activity Have students find examples of indefinite pronouns in the play, referring to the list they made as necessary. **L1**

Additional Resources

- Grammar and Language Transparency 61**
- Grammar and Language Workbook**, p. 175
- Grammar and Composition Handbook**, Lesson 1.2
- Writer's Choice**, Lesson 10.2

Responding to Literature

Brackets connect questions that are paired to develop higher-level thinking skills.

Personal Response

What is your reaction to the end of the play?

Analyzing Act 5

Recall

1. While in Mantua, what does Romeo learn about Juliet? How does he learn the news?
2. What is Romeo's plan? What preparations does he make in Mantua?
3. What prevents Romeo from finding out the truth about Juliet?
4. Summarize what happens at the tomb.
5. As a result of the deaths, what do Capulet, Montague, and the Prince say they will do?

Interpret

6. Why do you think Romeo isn't surprised by the news he hears in Mantua about Juliet? Why doesn't he ask questions?
7. In your opinion, why does Romeo choose such a drastic course of action? What does his decision indicate about his frame of mind?
8. Do you think Friar Lawrence understands the gravity of Friar John's inability to reach Romeo? How do you know?
9. What does Friar Lawrence's action at the tomb indicate about his character?
10. How do the deaths of Romeo, Juliet, and Paris affect the way the Capulets and Montagues feel about their feud?

Evaluate and Connect

11. Compare and contrast Shakespeare's characterization of Paris and Romeo. Tell whether each is a flat or a round character (see Literary Terms Handbook, page R2).
12. Theme Connections Do Romeo and Juliet have the kind of love you would like to have sometime in your life? Explain your answer.
13. Review the chart you made for the Reading Focus on page 579, and compare one of your situations with that of Romeo and Juliet. What are some positive ways of responding to difficult demands made by adults?
14. Which characters, if any, do you think deserve punishment at the end of the play? Did Romeo and Juliet get what they deserved? Explain.
15. In your opinion, are the characters' words and actions at the end of the play realistic? Why or why not? Do you think it matters if they are realistic or not? Explain.

Literary ELEMENTS

Tragedy

A tragedy is a play in which a main character, called the tragic hero, suffers a downfall. The downfall may result from outside forces or from a weakness within the character—a tragic flaw. *Romeo and Juliet* is an unusual tragedy because it has two tragic heroes.

1. Does Romeo have a tragic flaw? Does Juliet? If so, what?
 2. Do you think that Romeo and Juliet are destroyed by fate, by their own character flaws, by the flaws of others, or by a combination of factors? Explain your answer.
- See *Literary Terms Handbook*, p. R13.



Romeo and Juliet (detail).

ROMEO AND JULIET 691

Responding to the Selection

Personal Response

Reactions will vary from sadness to anger.

Analyzing Act 5

1. Romeo's servant Balthasar brings word that Juliet has died and been buried.
2. He plans to end his life at the Capulet tomb. He convinces a poor pharmacist to break the law and sell him poison.
3. The friar carrying Friar Lawrence's letter was quarantined; no one would take the letter from him for fear of infection. No one else knew the truth.
4. Romeo kills Paris and carries him into the tomb. He takes the poison and dies just before Friar Lawrence appears. Juliet awakes and refuses to leave with the Friar. She stabs herself with Romeo's knife as watchmen approach.
5. They will make peace and erect statues to the lovers.
6. All along, Romeo has felt that forces beyond their control directed his and Juliet's destiny. Only Friar Lawrence's explanation could matter, and he has not sent word. Romeo's commitment to his love is so complete that, if she is dead, no questions matter.
7. Romeo doesn't consider living without Juliet; he chooses the most practical means of joining her. Acting impetuously as he has done previously, he allows his anguish to blot out everything but his desire for death.
8. He still thinks Romeo and Juliet will be reunited, which proves he doesn't understand.
9. He is honest and willing to take responsibility for his actions.
10. They see the feud for what it really is: a useless and wasteful illusion that has cost them everything dear.
11. All we know about Paris is that he is handsome and wants Juliet's hand in marriage. His character remains flat. By contrast, Romeo shows many different traits. He is passionate, moody, devoted, and impetuous. His character is dynamic and complex, or round.
12. Many young people hope for a consuming passion and loyal devotion like Romeo and Juliet's. Some students may express concern about losing personal identity in such a relationship.
13. Students may suggest counseling, compromising, or educating as ways of meeting parents halfway.

LITERARY ELEMENTS

Romeo's tragic flaw is allowing himself to be ruled by passion and despair and acting impetuously. Juliet's flaw is disobedience to her parents. Their answers will vary. The lovers are united because of the feud, social custom, and uncontrollable passions.

Sources

Elements Transparency 59

14. Some students may think that the Nurse, the Friar, Capulet, and Montague deserve to be punished for not "knowing better." Others will point out that none of them acted with intent to harm. Similarly, many students may think that Romeo and Juliet did not deserve to die for their youthful passion.
15. Some students may say that it would be more realistic if the fathers blamed each other for the tragedy and feuded even more bitterly. But for the sake of the lesson the tragedy teaches, they must end the feud, so it probably doesn't matter if the ending is realistic or not.

Literature and Writing

Writing About Literature

Students' reviews should focus on the play's important scenes and themes. Students should understand opinions and inferences in specific details from the play. Write a conclusion about the relative literary worth of the play. Discuss the similarities and differences between their opinion and that expressed in a professional review.

Creative Writing

Students' Shakespearean insults should use Shakespeare's vocabulary. Demonstrate a deep understanding of the meanings of terms. Create new combinations and meanings.

Extending Your Response

Literature Groups Encourage students to use debate and consensus to decide on the ranking of characters.

Listening and Speaking

Students will need to write at least an outline for their broadcasts. Suggest they listen to radio news to get a sense of the vocabulary and phraseology of broadcast news.

Internet Connection You may want to have students combine findings and create a more complete, class resource.

Literary Criticism

Some students will agree with Snyder's opinion, arguing that outside influences (the couple's feuding families and the meddling of the friar) are the true causes. Others may disagree, saying that the youthful rashness and the ignorance of the two lovers are responsible for their tragedy.

Literature and Writing

Writing About Literature

Review Write a review stating your opinion of *Romeo and Juliet*. Include a brief plot summary, discuss the play's major themes, and describe its strengths and weaknesses as you see them. Use quotes from the play and references to specific scenes to support your analysis. Then, using the Internet or periodical indexes, find a professional review of the play and compare it to the one you've written.

Creative Writing

Shakespearean Insults The Montagues and Capulets carry on their feud partly through verbal dueling—hurting each other with insults at one another. Scan the play for examples of Shakespeare's skill at creating sizzling slurs. Make two lists—one of adjectives and one of nouns used in these insults. Then combine words from the two lists to create ten original barbs of your own.

Extending Your Response

Literature Groups

Meathead Award *Romeo and Juliet* features many characters who act foolishly. In your group, make a list of the characters who act foolishly, and rank the characters from most to least foolish. Use your list to complete a chart like the one shown. As a group, decide which character's foolishness was most responsible for the tragic outcome of the play. Compare your decision with that of other groups in the class.

Character	Foolish action	Results

Listening and Speaking

Special Report from Verona The mysterious deaths in the Capulet tomb affect the entire city of Verona. Imagine that you are a radio reporter who follows the Prince to the tomb. Create and present a news broadcast about this tragic event, using sensory details to describe the scene. Provide background information on the victims, and inform listeners about the results of the Prince's investigation.

Internet Connection

The Bard on the Web What resources does the Internet offer on Shakespeare and his works? Investigate, and use what you find to create a guide to Internet resources on Shakespeare.

Reading Further

If you liked this play, you might also enjoy these other works by William Shakespeare on the theme of love:

Plays: *A Midsummer Night's Dream*, a play about love and magic in ancient Athens; *Much Ado About Nothing*, two unlikely lovers come together when a villain threatens the happiness of their friends; *Twelfth Night*, mistaken identity, a shipwreck, disguise, and chance meetings all play a role in this romantic comedy.

Poems: "Shall I compare thee to a summer's day?" and "Let me not to the marriage of true minds," in *The Complete Works of Shakespeare*, two well-known love sonnets.

Viewing: Two film versions of *Romeo and Juliet*, a 1968 version directed by Franco Zeffirelli, and a 1996 version directed by Baz Luhrmann.

Literary Criticism

Critic Susan Snyder observes, "For Shakespeare, tragedy is usually a matter of both character and circumstance, a fatal interaction of man and moment. But in [*Romeo and Juliet*], although the central characters have their weaknesses, their destruction does not really stem from these weaknesses." With your classmates, debate the truth of Snyder's opinion. Assign someone in your group the task of taking notes during the debate. Use those notes to create a summary of the issues raised in the debate and share the summary with the class.

Save your work for your portfolio.

ASSESSMENT

- Quick Checks, p. 59
- Selection and Theme Assessment, pp. 109–110
- Performance Assessment, p. 56
- Testmaker: ExamView Pro
- Interactive Tutor: Self-Assessment