

Applied Practice in

Romeo and Juliet ***Essential Skills Version***

By William Shakespeare
RESOURCE GUIDE

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APPLIED PRACTICE
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Romeo and Juliet
Essential Skills Version

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A NOTE FOR TEACHERS

We hope you will find this Applied Practice Resource Guide helpful as you work to equip your students with essential reading and writing skills. As your students read the literary works covered in your curriculum, they will have the opportunity to practice and to develop the skills necessary for critical reading and fluent writing. These are the skills covered on standardized tests, whether state proficiency, advanced placement, or college entrance exams. Regular practice is critical for students to develop and demonstrate competence in these skills on such standardized tests. More importantly, these materials provide students with opportunities to improve as readers and writers.

This book consists of the following components:

- **6 reading passages from the literary work, each followed by 10 multiple-choice questions and 2 open-ended questions.** These questions are modeled on the types of questions typically encountered on state graduation exams; however, we have tried to ensure that the questions are challenging enough to encourage critical reading and interpretation. Strategies for using these practices are included in the Teaching Resources section. **Each 12-question reading practice is followed by additional multiple-choice questions over a “reading for information” piece, a visual representation, a Cloze reading passage, or an expository essay.**
- **4 writing practices related thematically to the literary work: 2 revising and editing practices; 1 graphic organizer, outline, or timeline; and 1 set of stand-alone questions testing grammar and usage.** 30 multiple-choice questions are included in the writing section.
- **7 essay prompts based on the literary work.** Some prompts ask for literary analysis and some ask students to write persuasively, either in business-letter or essay format. Suggestions for approaching the essay questions are included in the Teaching Resources section.
- **Answer keys for all multiple-choice questions.** In the answer keys, each answer is correlated with the Common Core State Standard(s) addressed. The Common Core strand is designated—RL (Reading: Literature), RI (Reading: Informational Text), L (Language), or W (Writing)—along with the specific high school standard addressed.
- **Detailed answer explanations** for all multiple-choice questions as well as **suggested responses** for all open-ended questions.

Practice 1

Read the following passage from Act I, scene i of *Romeo and Juliet* and choose the best answer to each question.

- Benvolio.* Good morrow, cousin.
Romeo. Is the day so young?
Ben. But new strook nine.
Rom. Ay me, sad hours seem long.
- 5 Was that my father that went hence so fast?
Ben. It was. What sadness lengthens Romeo's hours?
Rom. Not having that which, having, makes them short.
Ben. In love?
Rom. Out—
- 10 *Ben.* Of love?
Rom. Out of her favor where I am in love.
Ben. Alas that love, so gentle in his view,
Should be so tyrannous and rough in proof!
Rom. Alas that love, whose view is muffled still,
- 15 Should, without eyes, see pathways to his will!
Where shall we dine? O me! what fray was here?
Yet tell me not, for I have heard it all:
Here's much to do with hate, but more with love.
Why then, O brawling love! O loving hate!
- 20 O any thing, of nothing first create!
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
- 25 This love feel I, that feel no love in this.
Dost thou not laugh?
Ben. No, coz, I rather weep.
Rom. Good heart, at what?
Ben. At thy good heart's oppression.
- 30 *Rom.* 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
Doth add more grief to too much of mine own.
- 35 Love is a smoke made with the fumes 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.
- 40 Farewell, my coz.
Ben. Soft, I will go along;
And if you leave me so, you do me wrong.
Rom. Tut, I have lost myself. I am not here:
This is not Romeo, he's some other where.
- 45 *Ben.* Tell me in sadness, who is that you love?

Rom. What, shall I groan and tell thee?
Ben. Groan? why no;
 But sadly tell me, who?
Rom. Bid a sick man in sadness make his will—
 50 A word ill urg'd to one that is so ill!
 In sadness, cousin, I do love a woman.
Ben. I aim'd so near when I suppos'd you lov'd.
Rom. A right good mark-man! And she's fair I love.
Ben. A right fair mark, fair coz, is soonest hit.
 55 *Rom.* Well, in that hit you miss: she'll not be hit
 With Cupid's arrow, she hath Dian's wit;
 And in strong proof of chastity well arm'd,
 From Love's weak childish bow she lives uncharm'd.
 She will not stay the siege of loving terms,
 60 Nor bide th' encounter of assailing eyes,
 Nor ope her lap to saint-seducing gold.
 O, she is rich in beauty, only poor
 That, when she dies, with beauty dies her store.
Ben. Then she hath sworn that she will still live chaste?
 65 *Rom.* She hath, and in that sparing makes huge waste;
 For beauty starv'd with her severity
 Cuts beauty off from all posterity.
 She is too fair, too wise, wisely too fair,
 To merit bliss by making me despair.
 70 She hath forsworn to love, and in that vow
 Do I live dead that live to tell it now.
Ben. Be rul'd by me, forget to think of her.
Rom. O, teach me how I should forget to think.
Ben. By giving liberty unto thine eyes:
 75 Examine other beauties.
Rom. 'Tis the way
 To call hers (exquisite) in question more.
 These happy masks that kiss fair ladies' brows,
 Being black, puts us in mind they hide the fair.
 80 He that is strooken blind cannot forget
 The precious treasure of his eyesight lost.
 Show me a mistress that is passing fair,
 What doth her beauty serve but as a note
 Where I may read who pass'd that passing fair?
 85 Farewell, thou canst not teach me to forget.
Ben. I'll pay that doctrine, or else die in debt.

1 In lines 14-26, Romeo's perspective on love is revealed primarily through —

- A** a catalog of his own flaws
- B** a recollection of previous failure
- C** a list of wrongs done to him
- D** a series of contradictory images

- 2 As used in line 59, the word stay means —**
- A** tolerate
 - B** postpone
 - C** wait for
 - D** stop
- 3 In lines 65-86, what advice does Benvolio give Romeo?**
- A** Discuss his situation with the girl's parents.
 - B** Start looking at other girls.
 - C** Write a letter expressing his feelings.
 - D** Give the girl time to think about Romeo's love for her.
- 4 Based on the conversation in lines 65-86, a reader could predict that**
- A** Romeo will follow Benvolio's advice
 - B** Benvolio will pay a visit to the girl on Romeo's behalf
 - C** Romeo will soon forget about the girl who has rejected him
 - D** Benvolio will take action to make Romeo forget the girl
- 5 What is Romeo's main point in lines 76-85?**
- A** Ladies tend to hide their beauty behind masks.
 - B** Other beauties only remind Romeo of his love's superiority.
 - C** A person who is struck blind does not forget what things look like.
 - D** Benvolio does not have the skill to comfort Romeo.

Read the following essay about what theaters were like in Shakespeare's time. Then, choose the word or words that correctly complete questions 13-17 on the following page.

Theaters in Shakespeare's Time

During Shakespeare's early boyhood, there were no theaters at all in England. Troupes of actors performed plays wherever they could—in courtyards, in town squares, or in any other open space. However, by the time Shakespeare was ten years old, the construction of _____(13)_____ theaters in London had begun. In 1575, when Shakespeare was only eleven, the authorities in London passed a law requiring all London theaters to be licensed, and they imposed a Code of Practice upon actors. Theater builders and actors alike were _____(14)_____ by these requirements; as a result, the first theater opened in a country area just outside of London, where neither a license nor an agreement to abide by the Code of Practice was required.

The emergence of permanent theaters certainly made life easier for the actors and directors who had formerly been forced to search for any open space they could find. Still, theatrical productions of the time faced numerous problems _____(15)_____ today's modern productions. These early theaters were open-air structures consisting of a building surrounding an open yard; they were dependent on natural light and had no curtains and little scenery.

Furthermore, the new theaters were regularly used for events other than plays. They hosted flea markets, animal fights, carnival games, and other common amusements. The commoners who attended these events were accustomed to being in the theater, so it was _____(16)_____ for them to show up

for a production of a play. Writing for an audience that included both educated people of the upper classes and crowds of illiterate commoners looking for fun was no easy task. No doubt Shakespeare was aware that his poetry and insights would please the former group, but he also included bawdy jokes and action-packed fight scenes that would hold the interest of the commoners, who would not _____ (17) _____ to throw rotten tomatoes if they were not enjoying the play.

13 Which word should go in blank (13)?

- A temporary
- B extravagant
- C mobile
- D permanent

14 Which word should go in blank (14)?

- A outraged
- B amused
- C encouraged
- D supported

15 Which words should go in blank (15)?

- A inherited from
- B unknown to
- C shared by
- D emphasized by

REVISING AND EDITING PRACTICE 2

Matthew has written an essay about the role of fate in Romeo and Juliet. He has asked you to look over his essay before he turns it in. As you read it, think about the corrections and improvements he might make. When you finish, answer the multiple-choice questions that follow.

Fate in *Romeo and Juliet*

(1) Fate, also called “chance” or “destiny,” plays an extremely significant role in Shakespeare’s *Romeo and Juliet*. (2) The role of Fate is signaled in the very first lines of the play in which Romeo and Juliet are described as “a pair of star-cross’d lovers.” (3) A very common idea in Renaissance times was that the stars and the planets somehow controlled human events and human destiny. (4) Renaissance astrologers observed the planets. (5) They predicted plagues based on what they observed. (6) They also predicted other disasters based on what they observed. (7) Furthermore, they “read” signs in the heavens and, based on their findings, made predictions about the outcome of individual’s lives. (8) The chorus at the beginning of *Romeo and Juliet* points to the unhappy end that awaits the two lovers, an end that results more from forces beyond human control than from their own decisions and actions.

(9) Fate brings Romeo and Juliet together for the first time. (10) An illiterate servant of the Capulets asks Romeo to read a list of guests, and when Romeo sees Rosaline’s name on the list, he decides to attend the ball where he will meet Juliet. (11) The series of events which will ultimately result in tragedy have begun. (12) It’s because of Romeo’s presence at the ball that Tybalt sends him a challenge, which leads to the fight between Tybalt and Mercutio. (13) Romeo tries to stop the fight, but his efforts are

not only unsuccessful but disastrous. (14) The intensity of the feud and the forces of violence are beyond his control. (15) He, after killing Tybalt, apparently realizing that some powerful outside force is “pulling the strings” and directing events, cries out, “O, I am fortune’s fool!”

(16) Friar Lawrence devises a plan so desperate that it could be said to tempt Fate, but Fate, as we learn, is not to be tempted. (17) Balthasar brings Romeo the news of Juliet’s apparent death, but a quarantine prevents Friar Lawrence’s letter from reaching Romeo. (18) Juliet, too, feels helpless when her father demands that she marry Paris. (19) Romeo cries, “then I defy you, stars!” and rushes to be with Juliet. (20) His actions propel the tragedy forward, but Fate, as in previous events, plays a crucial role. (21) In this case, it is a matter of timing. (22) If Romeo had arrived just a few minutes later, he would have found Juliet alive. (23) If Friar Lawrence had arrived a few minutes earlier, he could have explained everything to Romeo. (24) But it is not to be. (25) Try as they might to arrange circumstances to their advantage, the “star-cross’d lovers” are defeated at every turn by the all-powerful forces of Fate.

1 What change, if any, should be made in sentence 2?

- A** Insert a comma after *as*
- B** Insert a comma after *play*
- C** Change *role* to **roll**
- D** Make no change

MULTIPLE-CHOICE ANSWER EXPLANATIONS
READING PRACTICE 1

1. (D) a series of contradictory images. Romeo's speech contains the following contradictory images: "brawling love," "loving hate," "heavy lightness," "serious vanity," "Misshapen chaos of well-seeming forms," "Feather of lead," "bright smoke," "cold fire," "sick health," and "Still-waking sleep." Romeo appears perplexed that love, which should bring joy, brings sadness instead, and expresses this contradiction through a series of contradictory images.

2. (A) tolerate. Romeo's entire speech in which the word "stay" is used is a description of the young lady's impenetrable defenses against love. She will "not be hit with Cupid's arrow"; she will not "[a]bide the encounter of assailing eyes", i.e., she will not even allow potential lovers to gaze admiringly at her; she will not "ope[n] her lap to saint-seducing gold," her resolve being even stronger than that of a saint. She will also not tolerate the "siege of loving terms" Romeo wishes he could say to her.

3. (B) Start looking at other girls. When Romeo tells Benvolio to "teach me how I should forget to think" about the girl who dominates his thoughts, Benvolio replies, "By giving liberty unto thine eyes: Examine other beauties." In other words, give your eyes the freedom to look at other beautiful girls.

4. (D) Benvolio will take action to make Romeo forget the girl. Answer choices A and C can be ruled out on the basis of Romeo's final speech, in which he explains that any other "mistress that is passing fair" will only remind him of his beloved. Romeo's last words are, "Farewell, thou canst not teach me to forget." Benvolio replies, "I'll pay that doctrine, or else die in debt," indicating that he will find a way to teach Romeo to forget the girl, or feel deprived if he dies before doing so. There is no evidence that his plan of action includes paying a visit to the girl.

5. (B) Other beauties only remind Romeo of his love's superiority. Romeo's point throughout these lines is that looking at other ladies will only make his problem worse: doing so will only "call hers" [his love's beauty] "in question more." He explicitly states that another fair mistress's beauty will only serve to remind him of one even more beautiful. Choice A is a misreading. Choice C is merely an observation which highlights the fact that Romeo will be unable to

most likely is choice B, because this is the very first scene with both Romeo and Juliet, and they are meeting and, in essence, declaring their love for each other by playing a verbal game about saints and sin. This inevitably inserts divinity into the scene and connects their love, for better or worse, to a divine fate.

11. See answer key for explanation.

12. See answer key for explanation.

13. **(D) permanent.** The word “However” in this sentence indicates that what follows will be contrary to the preceding sentences which state that plays were performed not in theaters (there were none) but in any open areas actors could find. Choices A and C would not contrast with the preceding sentences, and there is nothing to suggest that the newly constructed theaters would be extravagant.

14. **(A) outraged.** The legislative requirements led the theater builders and actors to move their business outside the city limits, a clear indication of their displeasure over these laws.

15. **(B) unknown to.** The description of early theaters (open air structures, dependent on natural light, no curtains or scenery) shows how different they were from modern theaters. Productions in modern theaters do not face the problems created by the limitations of early theaters.

16. **(C) natural.** The opening clause of this sentence states that commoners “were accustomed” to being in the theater (for the various other events held there), so it would be perfectly normal for them to attend plays as well. It might have been regrettable only if these theater-goers were unhappy with the performance, and their attendance had nothing to do with courtesy—they came to be entertained.

17. **(C) hesitate.** The paragraph suggests that Shakespeare understood the importance of including some lowbrow action and humor to keep the commoners amused; the implication is that such illiterate commoners might express their displeasure in ways that were as crude as they were.