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9th Grade English

ROMEO & JULIET UNIT STUDY PACKET



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Notes: Elizabethan Literature

THE ELIZABETHAN AGE (1585-1625)

England's Elizabethan Age was part of a general European movement known as the Renaissance (a term that means "rebirth"). It was a new age that grew out of the wreck and ruin of the Middle Ages. Where the Middle Ages had related humankind to God, the Renaissance concentrated more upon humankind itself. It was an age of extraordinarily gifted and brilliant individuals which has not been matched in any other age.

THE RENAISSANCE

When the Turks captured Constantinople in 1453, many Greek scholars living there fled to Italy where they revived an interest in classical learning. At the same time, the invention of the printing press increased the production and availability of books, while the development of banking, an idea brought to Italy from China by Marco Polo, helped to create a wealthy merchant class. This merchant class became very influential in the big cities, where they invested heavily in art, music and literature. Great voyages of discovery and scientific advances in astronomy contributed to an explosion of intellect.

Soon, the common religious beliefs of Europe's Catholic Church were being questioned and challenged by the leaders of the Protestant Reformation. The resulting conflicts often erupted into ruinous wars, especially in France and Germany. A group of scholars, called humanists, believed that religious bigotry and fanaticism were destructive forces and that men had a right to think and act for themselves. The influence of the humanists on literature, both in England and abroad, was great and far-reaching.

THE REIGN OF QUEEN ELIZABETH

Following the disastrous Wars of the Roses, Henry Tudor (Henry VII) ruled England. His son, Henry VIII, married six times in an effort to beget a male heir to the throne. He also broke England's ties with the Catholic Church, making England a primarily Protestant country. Henry finally did have a son, but Edward died shortly after his father, leaving Mary, his daughter, ruler of England. Mary, a Catholic, was unpopular and soon Elizabeth, Henry's daughter by his second wife, Anne Boleyn, succeeded to the throne. She ruled England with an astuteness and intellect that rivaled any of her male monarch counterparts throughout the rest of Europe. In fact, Elizabeth I is widely regarded as one of Europe's most successful rulers. Under her rule, England became a world power, taxes were reduced, education became broader and art and scholarship were encouraged.

ELIZABETHAN LITERATURE

Literature in England moved from primitive comedy and religious pageant to great masterpieces within a period of twenty-five years. This astonishing occurrence was due to the fact that the language matured quickly with the development of a passion for drama and poetry among the educated men of the time. A great energy and self-confidence had been one result of the defeat of the Spanish Armada in 1588. The English people began to see themselves as a significant force in world affairs as well as in the world of art and literature. A group of dramatists began writing dramatic poems and plays which have not been equaled before or since. The greatest of these writers was William Shakespeare.

Notes: Shakespeare's Life

EARLY LIFE

Shakespeare was descended from Warwickshire Farmers and grew up in the town of Stratford-on-Avon in England. His father, John, was a glove maker by trade. He owned property and held city offices, and so this gave him some status in his town. Shakespeare's mother, Mary Arden, was a member of Warwickshire gentry. He was born in 1564, probably around April 23, and attended the Stratford grammar school where he would have received basic instruction in mathematics, Latin and Greek, and rhetoric. He married Anne Hathaway, a woman who was seven years older than he, when she became pregnant with his child. They had a daughter, Susanna, and two years later, his wife gave birth to twins named Hamnet and Judith. We know little about him from the years of 1580-1592. There is a rumor that has persisted for centuries that Shakespeare was forced to flee to London when he was caught poaching deer on Sir Thomas Lucy's estate. After 1592 he had moved to London where he was a successful playwright, actor, and poet.

THE LONDON YEARS

The years Shakespeare spent in London were very exciting indeed. It was a rich period in English history and the events of the time led to a period of literary achievement that has been unequalled in any country or time since. In London, a group of writers who became known as the "University Wits" flourished amid the rowdy atmosphere of Renaissance England. The action centered in an area known as Southwark, just across the Thames River from the center of London. Here there were public houses (pubs), gambling establishments, bear baiting arenas, houses of prostitution, and London's theaters, the Rose and the Curtain. Though not a university man like Marlowe, Kyd, and Nashe, Shakespeare stepped into the life of literary London and created a sensation with his poetry and plays, which included comedies, tragedies and histories. Shakespeare became a fairly wealthy man once he was able to purchase a share in an acting company, The Lord Chamberlain's Men. When Shakespeare returned to Stratford to retire, it was to the second largest home in town, and he had earned permission to address himself as Mister Shakespeare.

THE LONDON THEATER

Women were not allowed on the stage during Shakespeare's time, so all female roles were played by young boys. Before the Curtain, Rose and later, The Globe, were built, all plays were performed in the yards of public inns and sometimes in the great halls of castles and estates. Only the reigning monarch or another member of the royal family could give permission for an acting troupe to operate, and it was Queen Elizabeth who sponsored the most famous, The Lord Chamberlain's Men. When the Queen died and King James took the throne, the group became known as "The King's Men." The theaters were continually disrupted by closings due to outbreaks of the plague.

Notes: Shakespearean Tragedy

To many of us today, **tragedy** means only a story with an unhappy ending. True tragedy as it was defined by Aristotle, in ancient Greece, contains the following elements:

- A. A hero who has a tragic flaw. (A tragic flaw is a defect in his character which causes his downfall.)
- B. It reveals the universal forces that control human life. (Examples: love, hate, ambition, honor, greed, etc.)
- C. The tragic hero himself commits the action that tumbles him into destruction.
- D. The tragic hero is or becomes aware that his own actions have caused his downfall.
- E. In spite of C and D, the hero can act in no other way because of his basic character - his destiny is predetermined.
- F. There is often the idea of a "malignant fate" in tragedy - a "divinity that shapes our ends".

Other terms associated with drama:

- a. **Antagonist**: a character in a story or play who opposes the chief character or protagonist.
- b. **Archetype**: an image, story-pattern or character type that recurs frequently in literature and evokes strong, often unconscious associations in the reader. For example, the wicked witch and the enchanted prince in fairy tales are examples of archetypes.
- c. **Couplet**: a pair of rhyming lines with identical meter.
NOTE: a Heroic Couplet is two lines of iambic pentameter.
- d. **Dialogue**: the conversation between two or more people.
- e. **Dramatic Convention**: any of several devices that the audience accepts as a substitution for reality in a play. For instance, the audience accepts that an interval between acts or scenes may represent hours, days, weeks, months or years or a bare stage may represent a meadow.
- f. **Dramatic Irony**: When the audience or reader knows more than the characters.
- g. **Foil**: a character whose traits are the opposite of those of another character and who thus points up the strengths or weaknesses of another character.
- h. **Metaphor**: implicitly compares unlike things
- i. **Protagonist**: the leading character in a literary work.
- j. **Simile**: explicitly compares unlike things often using "like" or "as"
- k. **Aside**: a comment made by a character to the audience only; it is sort of like the character whispering in your ear and sharing a secret.
- l. **Monologue**: a lengthy speech intended for other characters and not the audience.
- m. **Soliloquy**: a long speech given by a character who is alone on stage. Only the audience hears the speech. It is like being inside the character's head.

a. **Story Diagram**

Climax

Exposition

Denouement (Resolution)

Characters in Shakespeare's *Romeo and Juliet*

Romeo - The son and heir of Montague and Lady Montague. A young man of about sixteen, Romeo is handsome, intelligent, and sensitive. Though impulsive and immature, his idealism and passion make him an extremely likable character. He lives in the middle of a violent feud between his family and the Capulets, but he is not at all interested in violence. His only interest is love. At the beginning of the play he is madly in love with a woman named Rosaline, but the instant he lays eyes on Juliet, he falls in love with her and forgets Rosaline. Thus, Shakespeare gives us every reason to question how real Romeo's new love is, but Romeo goes to extremes to prove the seriousness of his feelings. He secretly marries Juliet, the daughter of his father's worst enemy; he happily takes abuse from Tybalt; and he would rather die than live without his beloved. Romeo is also an affectionate and devoted friend to his relative Benvolio, Mercutio, and Friar Lawrence.

Juliet - The daughter of Capulet and Lady Capulet. A beautiful thirteen-year-old girl, Juliet begins the play as a naïve child who has thought little about love and marriage, but she grows up quickly upon falling in love with Romeo, the son of her family's great enemy. Because she is a girl in an aristocratic family, she has none of the freedom Romeo has to roam around the city, climb over walls in the middle of the night, or get into swordfights. Nevertheless, she shows amazing courage in trusting her entire life and future to Romeo, even refusing to believe the worst reports about him after he gets involved in a fight with her cousin. Juliet's closest friend and confidant is her Nurse, though she's willing to shut the Nurse out of her life the moment the Nurse turns against Romeo.

Friar Lawrence - A Franciscan friar, friend to both Romeo and Juliet. Kind, civic-minded, a proponent of moderation, and always ready with a plan, Friar Lawrence secretly marries the impassioned lovers in hopes that the union might eventually bring peace to Verona. As well as being a Catholic holy man, Friar Lawrence is also an expert in the use of seemingly mystical potions and herbs.

Mercutio - A kinsman to the Prince, and Romeo's close friend. One of the most extraordinary characters in all of Shakespeare's plays, Mercutio overflows with imagination, wit, and, at times, a strange, biting satire and brooding fervor. Mercutio loves wordplay, especially sexual double entendres. He can be quite hotheaded, and hates people who are affected, pretentious, or obsessed with the latest fashions. He finds Romeo's romanticized ideas about love tiresome, and tries to convince Romeo to view love as a simple matter of sexual appetite.

The Nurse - Juliet's nurse, the woman who breast-fed Juliet when she was a baby and has cared for Juliet her entire life. A vulgar, long-winded, and sentimental character, the Nurse provides comic relief with her frequently inappropriate remarks and speeches. But, until a disagreement near the play's end, the Nurse is Juliet's faithful confidante and loyal intermediary in Juliet's affair with Romeo. She provides a contrast with Juliet, given that her view of love is earthy and sexual, whereas Juliet is idealistic and intense. The Nurse believes in love and wants Juliet to have a nice-looking husband, but the idea that Juliet would want to sacrifice herself for love is incomprehensible to her.

Tybalt - A Capulet, Juliet's cousin on her mother's side. Vain, fashionable, supremely aware of courtesy and the lack of it, he becomes aggressive, violent, and quick to draw his sword when he feels his pride has been injured. Once drawn, his sword is something to be feared. He loathes Montagues.

Capulet - The patriarch of the Capulet family, father of Juliet, husband of Lady Capulet, and enemy, for unexplained reasons, of Montague. He truly loves his daughter, though he is not well acquainted with Juliet's thoughts or feelings, and seems to think that what is best for her is a "good" match with Paris. Often prudent, he commands respect and propriety, but he is liable to fly into a rage when either is lacking.

Lady Capulet - Juliet's mother, Capulet's wife. A woman who herself married young (by her own estimation she gave birth to Juliet at close to the age of fourteen), she is eager to see her daughter marry Paris. She is an ineffectual mother, relying on the Nurse for moral and pragmatic support.

Montague - Romeo's father, the patriarch of the Montague clan and bitter enemy of Capulet. At the beginning of the play, he is chiefly concerned about Romeo's melancholy.

Lady Montague - Romeo's mother, Montague's wife. She dies of grief after Romeo is exiled from Verona.

Paris - A kinsman of the Prince, and the suitor of Juliet most preferred by Capulet. Once Capulet has promised him he can marry Juliet, he behaves very presumptuous toward her, acting as if they are already married.

Benvolio - Montague's nephew, Romeo's cousin and thoughtful friend, he makes a genuine effort to defuse violent scenes in public places, though Mercutio accuses him of having a nasty temper in private. He spends most of the play trying to help Romeo get his mind off Rosaline, even after Romeo has fallen in love with Juliet.

Prince Escalus - The Prince of Verona. A kinsman of Mercutio and Paris. As the seat of political power in Verona, he is concerned about maintaining the public peace at all costs.

Friar John - A Franciscan friar charged by Friar Lawrence with taking the news of Juliet's false death to Romeo in Mantua. Friar John is held up in a quarantined house, and the message never reaches Romeo.

Sampson & Gregory - Two servants of the house of Capulet, who, like their master, hate the Montagues. At the outset of the play, they successfully provoke some Montague men into a fight.

Abram - Montague's servant, who fights with Sampson and Gregory in the first scene of the play.

SYNOPSIS OF ROMEO AND JULIET

Act I.

Sampson and Gregory (servants to the Capulets) and Abraham and Balthasar (servants to the Montague family) start a street fight, which is joined by Benvolio (Montague) and Tybalt (Capulet). Escalus, the Prince of Verona who angrily learns of this fight, declares a death penalty for further feuding between the two families. Romeo is lovesick; Rosaline, the object of his affections, will not return his love. His friend Benvolio tells Romeo to look at other girls.

Meanwhile Capulet is keen for Paris to marry his daughter Juliet and plans a party to be held later that night. Romeo and friends decide to turn up uninvited. Romeo hopes to see Rosaline.

Lady Capulet discusses the idea of marriage to Paris with Juliet. Juliet keeps her options open. The Nurse wishes Juliet happiness.

Meanwhile Mercutio attempts to cheer a lovesick Romeo up, telling him to be rough with love if need be.

At the Capulet's party, Romeo, who is disguised by a mask, falls in love with Juliet on sight. Capulet stops Tybalt from attacking Romeo at his party, telling him there will be other opportunities. Both Romeo and Juliet learn that they are each enemies of the other's family.

Act II.

Ignoring the danger, Romeo scales the Capulet's wall to be near Juliet, the woman he cannot forget. Unnoticed in Juliet's orchard, Romeo learns of Juliet's love for him. After declaring their feelings for each other, the two decide to marry. Juliet will send Romeo a messenger in the morning to make plans for their wedding.

The very next day, we meet Romeo's friend, Friar Lawrence. He wonders how Romeo can forget Rosaline so quickly but agrees to marry the two since he hopes this marriage it will end the long running feud between Romeo's and Juliet's families.

Romeo catches up with his friends Mercutio and Benvolio. Juliet's messenger, the Nurse, arrives and tells Romeo the wedding is set for later that day. The Nurse brings Romeo ropes which will allow Romeo to climb into Juliet's bedchamber as her husband later that night. Act II ends with Romeo and Juliet's marriage.

Act III.

Benvolio and Mercutio (both Montagues) meet Tybalt (Capulet). Tybalt attempts to provoke Romeo into fighting, but Romeo refuses since Tybalt is Juliet's cousin. Mercutio fights Tybalt and is killed. Romeo then kills Tybalt. Escalus, the Prince of Verona, banishes Romeo from Verona threatening death should he ever return. Juliet learns of Romeo killing Tybalt and despite being torn between her loyalty for her family and Romeo, she mourns her husband Romeo's banishment.

Romeo learns of the banishment order and realizes he will not be able to see Juliet again. Friar Lawrence suggests Romeo go to Juliet's bed chamber to comfort his wife. Capulet, who does not know of Romeo and Juliet's marriage, decides that the marriage of Juliet to Paris must now

proceed. He tells his wife to make Juliet aware of Paris' love for her. The day of the marriage has been decided; it will be Thursday.

We learn that Romeo has spent the night with Juliet. Juliet learns that she is to marry Paris. She tries to fight her father's wishes, but fails to dissuade him. Juliet decides to commit suicide if all else fails.

Act IV.

Paris reveals that the wedding will occur on Thursday. Juliet is cold to Paris. Friar Lawrence tells Juliet to take a potion simulating death, allowing Romeo to take her away, unopposed to Mantua since everyone will think she is dead at the Capulet's ancient vault or burial ground.

Capulet makes plans for Juliet's wedding. Juliet, who has decided to drink Friar Lawrence's potion, no longer opposes the wedding, delighting Capulet.

Hearing this good news, Capulet, who is keen to have Juliet marry Paris decides to move the wedding forward. It will now be on Wednesday morning, not Thursday as previously planned.

Juliet succeeds in sleeping alone which allows her to take the potion in privacy. Juliet worries about the Friar's intentions before the potion takes effect and she falls asleep.

Lady Capulet and the Nurse are busy making preparations for the wedding. It is 3 o'clock in the morning and Capulet, hearing music announcing Paris' arrival, tells the Nurse to wake Juliet. The Capulet's learn that their daughter Juliet is dead. The wedding preparations are changed to those of a funeral.

Act V.

In Mantua, Romeo learns of Juliet's death, and decides to risk his own life by returning to Verona at once to see Juliet one last time. Romeo also buys some poison from a local Apothecary.

Friar John explains to Friar Lawrence that his letter informing Romeo that Juliet is not dead did not reach Romeo. Friar Lawrence tries again to inform Romeo of his plan and heads off to the Capulet burial chamber where Juliet will soon awaken.

Paris mourns his bride that never was. Romeo arrives, opening Juliet's coffin to look at his love one last time. Paris fights Romeo whom he believes is desecrating Juliet's grave. Paris dies, and Romeo places him beside Juliet. Romeo takes his poison, kisses Juliet, and dies. Friar Lawrence arrives too late. Juliet now awakens and asks for her Romeo. Friar Lawrence leaves, leaving Juliet alone. Juliet kisses Romeo and stabs herself, dying. The Prince, Capulets, and Montagues arrive. Balthasar and Friar Lawrence explain everything. Prince Escalus scolds the two families who finally end their feud. The play ends with the Prince summarizing this tragic love story.

Prologue to Romeo and Juliet

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

SCENE I.

Enter SAMPSON and GREGORY, with swords and bucklers, of the house of Capulet.

SAMPSON 1 Gregory, on my word, we'll not carry coals.

GREGORY 1 No, for then we should be colliers.

SAMPSON 1 I mean, an we be in choler, we'll draw.

GREGORY 1 Ay, while you live, draw your neck out of collar.

SAMPSON 1 I strike quickly, being moved.

GREGORY 1 But thou art not quickly moved to strike.

SAMPSON 1 A dog of the house of Montague moves me.

GREGORY 1 To move is to stir; and to be valiant is to stand. Therefore if thou art moved thou runn'st away.

SAMPSON 1 A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague's.

GREGORY 1 That shows thee a weak slave, for the weakest goes to the wall.

SAMPSON 1 '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.

GREGORY 1 The quarrel is between our masters and us their men.

SAMPSON 1 '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 1 The heads of the maids?

SAMPSON 1 Ay, the heads of the maids, or their maidenheads. Take it in what sense thou wilt.

GREGORY 1 They must take it in sense that feel it.

SAMPSON 1 Me they shall feel while I am able to stand, and 'tis known I am a pretty piece of flesh.

GREGORY 1 'Tis well thou art not fish; if thou hadst, thou hadst been poor-john. Draw thy tool. Here comes of the house of the Montagues.

SAMPSON 1 My naked weapon is out. Quarrel, I will back thee.

GREGORY 1 How! Turn thy back and run?

SAMPSON 1 Fear me not.

GREGORY 2 No, marry. I fear thee!

SAMPSON 2 Let us take the law of our sides; let them begin.

GREGORY 2 I will frown as I pass by, and let them take it as they list.

SAMPSON 2 Nay, as they dare. I will bite my thumb at them, which is a disgrace to them if they bear it. [*He bites his thumb*]

ABRAHAM Do you bite your thumb at us, sir?

SAMPSON 2 I do bite my thumb, sir.

ABRAHAM Do you bite your thumb at us, sir?

SAMPSON 2 [*Aside to GREGORY*] Is the law of our side, if I say ay?

GREGORY 2 [*Aside to SAMPSON*] No.

SAMPSON 2 No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

GREGORY 2 Do you quarrel, sir?

ABRAHAM Quarrel sir? No, sir.

SAMPSON 2 But if you do, sir, I am for you. I serve as good a man as you.

ABRAHAM No better.

SAMPSON 2 Well, sir.

Enter Benvolio

GREGORY 2 [*Aside to SAMPSON*] Say “better”; here comes one of my master's kinsmen.

SAMPSON 2 Yes, better, sir.

ABRAHAM You lie.

SAMPSON 2 Draw, if you be men. - Gregory, remember thy washing blow.
They fight

BENVOLIO Part, fools! [*Drawing his sword.*] Put up your swords. You know not what you do.
Enter TYBALT, drawing his sword.

TYBALT What, art thou drawn among these heartless hinds?
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.

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

They fight. Enter three or four Citizens with clubs or partisans.

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

Enter old CAPULET in his gown, and his Wife.

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

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

Enter old Montague and his Wife.

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

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

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

Enter Prince Escalus with his train.

PRINCE Rebellious subjects, enemies to peace,
 Profaners of this neighbor-stained steel,--
 Will they not hear? -- What ho! You men, you beasts,
 That quench the fire of your pernicious rage
 With purple fountains issuing from your veins:
 On pain of torture, from those bloody hands
 Throw your mistempered weapons to the ground,
 And hear the sentence of your moved prince.
 Three civil brawls bred of an airy word
 By thee, old Capulet, and Montague,
 Have thrice disturbed the quiet of our streets
 And made Verona's ancient citizens
 Cast by their grave-beseeming ornaments
 To wield old partisans in hands as old,
 Cankered with peace, to part your cankered hate.
 If ever you disturb our streets again,
 Your lives shall pay the forfeit of the peace.
 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 Free-town, our common judgment-place.
 Once more, on pain of death, all men depart.

All but Montague, Lady Montague, and Benvolio exit.

Study Questions and Vocabulary

Directions:

Study Questions: Answer the following questions in complete sentences on a separate sheet of paper. For each question, provide the line number(s) where you found your answer.

Vocabulary: 1) Write down a sentence in which the word appears (the sentence may be from Romeo and Juliet or one you found on the internet. 2) Write your own sentence using the word correctly. The sentence must demonstrate your knowledge of the meaning of the word.

ACT I

ACT 1 scene 1 (I.i.)

1. What character traits do Sampson and Gregory possess?
2. What does the conversation between Gregory and Sampson reveal about the Montagues and the Capulets?
3. In I.i.32, Gregory says to “draw thy tool.” What does he mean?
4. In I.i.39, Sampson says let “us take the law of our sides; let them begin.” What does he mean?
5. How are Tybalt and Benvolio different?
6. How is this an example of Dramatic Foil?
7. Whom does Tybalt fight? (1.1.59).
8. When the Prince enters the scene, whom does he address and why? 1.1.77
9. How do the actions of the men differ from those of the women? 1.1.66
10. What does the Prince accuse the family of doing to the citizens of Verona, and what does the Prince say will happen? (See prince's speech)
11. What can you infer about Benvolio's character based on his interaction with Romeo's parents? (Reread lines 106-160).
12. What personality traits are revealed by Benvolio's concern for Romeo?
13. Read Romeo's short speech in I.i.192-201. What does Romeo compare himself to?
14. Why is Romeo sad?

ACT 1 scene 2 (I.ii.)

15. Count Paris is having a conversation with Lord Capulet. What are they discussing? What are Lord Capulet's objections?
16. In Lord Capulet's conversation with Paris, what character traits do you notice about Capulet?
17. What does Lord Capulet tell Paris he wishes for his daughter?
17. In Romeo's conversation with Benvolio, a servant enters the scene. Why does the servant enter the scene?
18. After the servant exits, Benvolio reveals something important to Romeo. What is it and what does he suggest (I.ii.89-94)?
19. When Romeo speaks in lines I.ii.95-100, what does he reveal about his affections for Rosaline?
20. In the closing lines of I.ii., what does Romeo agree to do with Benvolio?

ACT 1 scene 3 (I.III.)

21. Why do you think Lady Capulet tells the Nurse to “give leave awhile” and almost immediately after tells the Nurse to stay and “hear our counsel”?

22. What does the conversation among Juliet, Lady Capulet, and the Nurse reveal about their relationships?
23. The Nurse speaks of someone named Susan. Who is Susan?
24. Why does the Nurse's devotion to Juliet seem so deep?
25. Read the conversation between Juliet and her mother. What are they talking about? (recall the earlier conversation between Lord Capulet and Paris)
26. What does the Nurse think of Paris?
27. In Lady Capulet's speech about Paris (I.iii.85-100), what does she compare Paris to?

ACT 1 scene 4 (I.iv.)

28. What reason does Romeo give Mercutio for not wanting to go to the feast?
29. What advice about love does Mercutio give Romeo?
30. Why is the Queen Mab speech both funny and serious?
31. What character traits does Mercutio reveal in his Queen Mab speech?
32. After the Queen Mab speech, Romeo says that Mercutio "talk'st of nothing." What does he literally and figurative mean?
33. At the very end of I.iv, Romeo speaks just before Benvolio's closing line. Rewrite Romeo's words into modern English.
34. What does Romeo fear will happen to him?

ACT 1 scene 5 (I.v.)

35. How do the servingmen characters add to the play?
36. Romeo says, "Did my heart love till now? Forswear it, sight, / For I ne'er saw true beauty till this night," (I.v). What does it mean?
37. Who is Romeo describing in the lines above and why do you think so?
38. Tybalt begins speaking at I.v.61. Recall the last time you saw Tybalt. Does he seem different or the same and why do you think so?
39. How does Tybalt recognize Romeo?
40. How does Lord Capulet respond when Tybalt says he will not tolerate Romeo's presence at the party?
41. After Tybalt exits at approximately line 103, to whom does Romeo apologize and why?
42. What character traits are revealed about Romeo and Juliet in their conversation?
43. The Nurse enters around line 125. What does the Nurse reveal that worries Romeo?
44. What conflict does Romeo acknowledge?
45. After Juliet has a speech with the Nurse, what conflict does she acknowledge?

ACT 1 Vocabulary

1. Profane (verb): to treat (something sacred) with abuse, irreverence, or contempt; to debase by a wrong, unworthy, or vulgar use
2. Pernicious (adjective): highly injurious or destructive; deadly
3. Portentous (adjective): something that foreshadows a coming event
4. Transgression (noun): a violation of a law, command, or duty
5. Posterity (noun): future generations
6. Languish (verb): to be or become feeble, weak, or dispirited (sad and unenthusiastic)
7. Heretics (noun): one who differs in opinion from an accepted belief or doctrine
8. Esteem (noun): the regard in which one is held; *especially* : high regard
9. Obscure (verb): to make dark, dim, or indistinct; to conceal or hide
10. Boisterous (adjective): noisy and rowdy; expressing high spirits

11. Purge (verb): to declare of guilt

ACT II

ACT 2 scene 1 (II.i.) Near Capulet's Orchard

1. Why is Romeo alone in the beginning of Act II?
2. Why does Mercutio make fun of Romeo in his speech (II.i.8-24)?

ACT 2 scene 2 (II.ii.) Capulet's Orchard

3. Read the closing lines of Benvolio in II.i. and the first line of Romeo in II.ii. The couplet found and wound is broken up. Why does Shakespeare break up the couplet from one scene to the next?
4. To what object does Romeo compare Juliet? And, why is it an example of a metaphor?
5. What object does Romeo wish to be so that he can touch Juliet's face?
6. What does Juliet mean when she asks, "O Romeo, Romeo, wherefore art thou Romeo?" (II.ii.36)?
7. In line 52, Juliet speaks part of the line and Romeo the rest: "*Take all myself.* I take thee at thy word" (II.ii.52) What does the splitting of the iambic pentameter between the characters suggest?
8. What is more serious to Romeo than death (II.ii.71-74)?
9. In Juliet's longer speech (II.ii.90-111), she says, "Fain would I dwell on form; fain, fain deny...". The word form in this line means conventional behavior or to follow social expectations. What does Juliet think of form?
10. Why does Romeo say his name is hateful to him?
11. Why does Juliet say she has no joy in being betrothed (engaged) tonight (II.ii.123-131)?
12. Rephrase what Romeo and Juliet are saying in lines 132-145.
13. Juliet enters again at line 148. What does she say to Romeo?
14. What plans do Romeo and Juliet make?
15. Who is Romeo going to see after he leaves Juliet?

ACT 2 scene 3 (II.iii)

16. Why is the Friar surprised to see Romeo? Where does he think Romeo has been?
17. The emphasized words and syllables in blank verse often reveal the meaning in a speech. Read the Friar's words below and then explain how the bold words express the meaning of his speech.

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**.

18. Read the Friar's lines II.iii.94-99. What does he hope will happen?

ACT 2 scene 4 (II.iv)

19. Read the opening exchange between Benvolio and Mercutio. What do we learn?
20. Where does Mercutio think Romeo has been during the night?
21. Why do you think the conversation between Romeo and his friends is in prose (38)?
22. How does Romeo respond when Mercutio says Romeo gave them "the slip" the night before (line 50)?
23. Continue to read the exchange between Mercutio and Romeo. At what point does Mercutio get serious?

24. During the exchange of comments, the Nurse enters the scene. Why is she there (give two reasons)?
25. Read the Nurse's long speech (II.iv.164-174). What is she saying?
26. Why do you think Shakespeare has the Nurse speak in prose instead of blank verse?
27. The Nurse is critical of Romeo. How does Romeo respond?
28. Based on your knowledge of Friar Lawrence and the Nurse, how are their roles in the play similar?
29. What does Romeo ask the Nurse to tell Juliet?

ACT 2 scene 5 (II.v.) Capulet's Orchard

30. What problems does Juliet describe in her long speech prior to the Nurse entering?
31. Why is Juliet so impatient?
32. Read the following lines by Juliet and put them in your own words.
 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. (II.v.33-36)
33. How does Juliet get the Nurse to respond?
34. How does the Nurse describe Romeo?
35. Why does the Nurse ask where Lady Capulet is?
36. As II.v. closes, Juliet's last word, "farewell," rhymes with the Nurse's last word, "cell." Why does Shakespeare do this?

ACT 2 scene 6 (II.vi.)

37. What happens in scene vi?
38. What is the purpose of scene vi?

ACT 2 Vocabulary

1. Invocation (noun): the act or process of petitioning for help or support
2. Discourse (noun): verbal interchange of ideas (conversation); a formal and orderly expression of thought on a subject
3. Enmity (noun): positive, active, and typically mutual hatred or ill will
4. Impute (verb): to lay the responsibility or blame for often falsely or unjustly
5. Predominant (adjective): being most frequent or common
6. Chide (verb): to voice disapproval to; to scold
7. Lamentable (adjective): to be regretted; mournful
8. Drudge (verb): to do hard, menial, or monotonous work

ACT III

ACT 3 scene 1 (III.i.) (Public Street)

1. Why does Benvolio want to get off the street?
2. What things does Mercutio say to encourage Benvolio to fight?
3. How would you paraphrase the exchange between Tybalt and Mercutio to make the language more modern (III.i.38-50)?
4. Why is Mercutio angry with Romeo's response to Tybalt?
5. What is the outcome of the duel between Tybalt and Mercutio?
6. Read Romeo's speech (III.i.114-120). Does Romeo feel guilty about what has happened?

7. What news does Benvolio bring to Romeo about Mercutio?
8. What is the outcome of Romeo and Tybalt's altercation?
9. After the altercation with Tybalt, who warns Romeo and what does he advise him to do?
10. What does Lady Capulet ask of the Prince and why?
11. Is the information Benvolio gives the Prince in his long speech (160-184) accurate? Why or why not?
12. Why does the Prince have a special interest in the outcome of events of Romeo, Mercutio, and Tybalt?
13. What punishment does the Prince order for Romeo?

ACT 3 scene 2 (III.ii.)

14. What is Juliet talking about in her opening speech?
15. What information does the Nurse bring Juliet, and what does Juliet think has happened?
16. What is the effect of Juliet's allusion to the devil and hell in III.ii.49-57?
17. (Hint: The cockatrice was a snake like creature with yellow rooster's feathers. With a look of its eyes, it could transform people into stone. Its power and snake like appearance is very similar to the basilisk in Harry Potter. Shakespeare also uses the basilisk allusion in his plays).
18. Read Juliet's speech (79-91) and list three oxymorons.
19. At the end of the scene, what does the Nurse say she will do?

ACT 3 scene 3 (III.iii.)

20. Read the following lines from Friar Lawrence and interpret it.
 "Affliction is enamored of thy parts,
 And thou art wedded to calamity." (III.iii.2-3)
21. How is Romeo reacting to being banished? What does the Friar think of the banishment?
22. How does the language in Romeo's monologue (III.iii.31-54) foreshadow future events? Use the text to support your answer.
23. In the exchange between Romeo and the Friar, what do we learn about Romeo's state of mind?
24. In Romeo's exchange with the Friar, what word does Romeo repeatedly use?
25. What does Romeo attempt to do just prior to the Friar's long speech that begins on III.iii.118?
26. Read Friar Lawrence's lines that follow and paraphrase.
 "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," (III.iii.119-122)
27. In the Friar's long speech (119-122), what three reasons does the Friar give to persuade Romeo to change his attitude?
28. What is the Friar's plan? Explain why you think his plan is or is not a good one.
29. How does the Friar say he will contact Romeo?

ACT 3 scene 4 (III.iv)

30. Summarize the opening exchange between Capulet, Lady Capulet, and Paris in III.iv.
31. What do the Capulets plan for Juliet on Thursday?
32. How is the exchange between Capulet, Lady Capulet, and Paris a use of dramatic irony? (Ask yourself what the characters are talking about and what the audience knows).

ACT 3 scene 5 (III.v.)

33. Who leaves Juliet's chambers just before Lady Capulet arrives?
34. How is Lady Capulet's question ("Evermore weeping for your cousin's death?" (III.v.71)) an example of dramatic irony?
35. What is important about Juliet's aside in III.v.86-88?
36. What does Capulet say will happen if Juliet does not get married at the church on Thursday?
37. In III.v.208-213, what does Juliet say will happen if her mother does not delay the marriage? How would you describe Juliet's state of mind?
38. What does Juliet do when she cannot convince her parents to delay the marriage?
39. What does Juliet decide to do at the end of the scene?

ACT 3 Vocabulary

1. Consort (verb): to keep company; associate with
2. Tedious (adjective): tiresome because of length or dullness; boring
3. Validity (adjective): well-grounded or justifiable; being relevant and meaningful; logically correct
4. Abhor (verb): to regard with extreme dislike; to hate
5. Beseech (verb): to beg for urgently or anxiously; to request earnestly

ACT IV**ACT 4 scene 1 (IV.i.)**

1. According to Paris, why does Capulet want Paris and Juliet's marriage to happen soon?
2. How does Juliet act toward Paris?
3. What does Juliet threaten to do in her speech to the Friar? (IV.i.51-68)
4. What is the Friar's plan for Juliet? (Be specific about what will happen)
5. What is the Friar going to do to notify Romeo about their plan?

ACT 4 scene 2 (IV.ii.)

6. What does Juliet tell her father she has decided to do?

ACT 4 scene 3 (IV.iii)

7. What worries does Juliet express in her long speech? (list at least three)
8. What does Juliet do at the end of the scene?

ACT 4 scene 4 (IV.iv)

9. What is happening around the Capulet's home?
10. What does Capulet ask the nurse to do at the end of the scene?

ACT 4 scene 5 (IV.v)

11. How does the Nurse react to Juliet's "death"? How does Lady Capulet react? Capulet? Paris?
12. What does the Friar say to comfort the family? (IV.v.71-89)
13. What will Capulet do with the things that had been prepared for Juliet's wedding?
14. Why does the scene end with an exchange between Peter and the musicians?

ACT V

ACT 5 scene 1 (V.i.)

1. In Romeo's opening speech, what does he say he has dreamed about?
2. What does Balthasar tell Romeo?
3. From the text, what do you think an apothecary is?
4. Why does Romeo decide to see the apothecary? Why does Romeo think the apothecary will see him?
5. What does Romeo buy from the apothecary? What will it do?

ACT 5 scene 2 (V.ii.)

6. Why was Friar John unable to give Romeo the letter from Friar Lawrence?
7. What is Friar Lawrence's plan?

ACT 5 scene 3 (V.iii.)

8. At the beginning of the scene, what is Paris doing? What does this tell us about his feelings for Juliet?
9. What does Romeo tell Balthasar he will do if Balthasar returns to "pry" into what Romeo is doing?
10. What does Paris think is Romeo's reason for visiting Juliet's tomb? (V.iii.49-53)
11. What does Romeo mean when he tells Paris: "By heaven, I love thee better than myself./ For I come hither armed against myself" (V.iii.64-65)?
12. What is Paris' dying wish? Does Romeo comply with Paris' request? Why?
13. What clues does Romeo have the Juliet might not actually be dead? (look at his speech in V.iii.84-120)
14. How does Romeo kill himself?
15. What does Friar Lawrence tell Juliet she should do? (156-164)
16. How does Juliet first try to kill herself? When that doesn't work, what does she do?
17. Who else do we learn has died that night?
18. What does the Prince mean when he says:
 "... 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,
 Have lost a brace of kinsmen. All are punished." (V.iii.301-305)
19. What does Montague promise Capulet he will do? What does Capulet tell Montague he will do?

ACT 4 and 5 Vocabulary

1. Inundate (verb): to cover with a flood; to overflow; to overwhelm
2. Prorogue (verb): to postpone; to suspend or end a legislative session
3. Orison (noun): prayer
4. Cull (verb): to select from a group; to choose
5. Solace (noun): lessening of grief or anxiety; a source of relief or consolation
6. Dirges (noun): a song or hymn of grief or lamentation
7. Penury (noun): a cramping and oppressive lack of resources (as money); severe poverty
8. Impeach (verb): to bring an accusation against

