Freshman English with Mr. Price

Shakespeare Packet
Shakespeare in the Classroom viewing guide

While viewing the Shakespeare in the Classroom video, answer the following questions.

1. Complete the following:  Why Shakespeare? Because Shakespeare understood exactly what makes people tick….He wrote the most powerful portrayals on ____________________ relationships ever written.

2. When was Shakespeare Christened?

3. Whom did Shakespeare marry?

4. How many children did Shakespeare have?

5. In what year did his name first appear in print?

6. When did Shakespeare die?

7. Why were London theaters closed from 1592-1594?

8. How much did groundlings pay to stand in front of the stage?

9. What type of lighting was used in theater?

10. What kind of sets were used?

11. What kind of costumes were used?

12. Who played all female roles?

13. Who was ruler of England during Shakespeare’s lifetime?
Backgrounder 1: Would You Believe What They Did Back Then?

You're walking down an Elizabethan street in London, England. It's 1594. You see some not-so-savory sights, smell some not-so-savory scents, and avoid a not-so-savory accident. The streets are full of trash and horse droppings: they work like open sewers. Remember, there are no sewer systems. All kinds of filth and human waste are running through the streets, down to the Thames River. Watch your step and stay close to the wall! If you stick close to the wall, you won't dirty your shoes as much, and you won't get waste dropped on your head from a window above. If you happen to be rich and of the nobility, you have the right to walk closest to the wall. Unfortunately, you're a poor servant or working class, like a good deal of the English population of the time. You have to step aside and give up the wall when a "superior" person passes.

Glossary:
savory: pleasant

You're lucky to have avoided a nasty encounter with refuse, but, uh-oh, there's trouble on the horizon. Just ahead of you are two guys coming your way. They're carrying bucklers, small, round shields sporting the insignia of their bosses. And what's worse, they're wearing livery (a uniform of the master they work for) of a family that is enemies with your master! Not good. Okay, now things are as bad as can be, because as they approach, you see they carry swords, which usually only gentlemen (superiors) wear! These guys are looking for trouble.

The trouble these guys are looking for will probably happen at a place called Smithfield, also known as Ruffian's Hall, where men looking to duel meet. You don't want to tangle with these guys, so you duck into a doorway and make yourself inconspicuous. They pass you. You breathe a sigh of relief. All this fear has made you hungry, so you head for the market, where you scout for some lunch. Too bad you don't have much money; looks like you'll have to settle for Poor-John, so named because it's quite a deal: the cheapest dried fish. You get the tail, the head, the whole fish, but it's so dry that it's hard as wood. You pay the fishwife at the stall and gnaw at your lunch, trying not to break a tooth.

Uh-oh. Here come those guys again. They weren't headed to Ruffian's Hall after all; they must have come up another street to the market. Hey, now they're mocking you and your pitiful lunch. You pretend not to see them until...wait...no...yes, they really are biting their thumb at you! That's beyond rude! That's a challenge! Biting your thumb at someone is like giving the fig. If you give the fig, you move your thumb in and out between your index and middle finger. Just guess how that gesture could be interpreted as obscene and insulting. Or better yet, don't! So, though biting the thumb isn't quite "the fig," it's still saying the same thing, and you do it like this: put your thumbnail just behind your top front teeth. Now flick your thumb toward the other person so that you make a cracking sound. You just "bit your thumb" at someone, Elizabethan style! Now go apologize before they draw!
Backgrounder 2: Girl Power and Arranged Marriage

It's 1594 again, and you're a girl growing up in Elizabethan England, about Juliet's age of 13. It doesn't matter how old you'll get: you'll never be guaranteed a chance to go to school, to get a job, to vote, or to have many, if any, legal rights. But the leader of England, one of the wealthiest, most successful countries in the modern European world, is female: Queen Elizabeth I! How can a woman rule the nation while all other women have next to no rights?

In Romeo & Juliet, Lord Capulet seems to be a modern Renaissance father, perhaps even on the cutting edge of women's rights, in his desire for Juliet to be in love with the man she marries. He tells Count Paris he must win Juliet's heart and that she is too young to marry just yet. Yet the old-fashioned social rules of the time regarding arranged marriage are quickly enforced once Lord Capulet has a change of heart and gives his word to Paris that the nobleman shall indeed wed Juliet, because "I think she will be rul'd / In all respects by me; nay, more, I doubt it not" (3.4.13-14) So just what were the rules of the day on arranged marriage?

Arranging the Marriage

- Not all marriages during the Elizabethan era were arranged. Arranged marriage was much more common among the upper classes, though the medieval church reminded parents to consider their children's wishes when it came to such unions.

- Christian doctrine viewed the purpose of marriage as threefold: comfort and support for husband and wife, procreation, and regulation of sexual activity.

- Among prosperous families like the Montagues and the Capulets, marriage was perceived as a means of gaining wealth, land, allies, and power. The joining through marriage of two noble families was considered smart both financially and politically.

- Often, arranged marriages were determined when the children were quite young.

- Fathers or male relatives of girls of the nobility selected the husbands.

- England, there was no legal marrying age, but the typical age began at about fourteen. Because life expectancy was shorter, women began having children at a younger age during this era.

- However, men of lower socioeconomic status were discouraged from marriage by apprenticeships that sometimes lasted seven years. In an overpopulated nation, many couples waited into their twenties to marry, and by that time, often the bride was pregnant.

- It was no shame to be a pregnant bride, since Elizabethans considered an engagement, or betrothal, to be as good as marriage. However, it was a great shame to be pregnant and remain unmarried. Then the woman was in danger of being dishonored, and her child would be considered a bastard, a shameful state of affairs.
Dowry and Economic Protection for the Wife

- The dowry, or marriage portion, consisted of the money, riches, and property the woman brought into the marriage.

- The precontract, or betrothal, protected the woman by containing a clause laying out the dower rights. This was an agreed upon amount for the wife’s living expenses in the event that she was widowed. Yet this money was given to the widow only if she did not remarry or failed to return to her father’s house.

- Because of their inferior place in society, Elizabethan women could not inherit property or wealth, no matter where they fell in the birth order. Control of family wealth was passed to a son or the father’s brother if necessary.

- Women lost all rights to their dowry once they were married. Even if a woman married “beneath her” (i.e. to a man of a lower social status), his status improved and he now became her lord, as well as master of all her property and wealth.

Following the Ceremony

- Marriage ceremonies required two witnesses. In more public ceremonies, the couple was sent off to bed by the wedding guests, and the marriage bed was blessed by the priest.

- Consummation of the marriage was an important act in making the union official. This consummation was believed to be like God’s coupling of the husband and wife’s souls.

- Men were considered the superior and all-powerful member of the couple, in both intellect and virtue. Women were expected to defer to their husband’s wishes because the marital union was in keeping with the concept of divine order: God rules the universe, the king rules the country, and a husband rules his family.

- A husband or wife could leave the marriage for only a few reasons: the partner was guilty of heresy or infidelity, the partner was seriously disfigured, the partner was legally still married to someone else, or the partner was guilty of wickedness or drunkenness.
**Backgrounder 3: Masks, Masques, and Masquerades**

In act 1, Romeo and his friends attend a masquerade ball thrown by Juliet’s father. To avoid detection, they wear masks. Masks were often made of leather and had grotesque, exaggerated, features. Mercutio even talks about his disguise with its “beetle-brows” (heavy, pronounced eyebrows and/or forehead) and jokes that this ugly “visor” that he places on his face is no worse than his own face. During Elizabethan times, dance parties were not the only occasions when people wore such masks. The English, especially those involved in the king or queen’s court, also participated in masques, a complex form of entertainment that involved disguises, acting, singing, music, and architecture. Usually the masque was offered in honor of an important person (Queen Elizabeth I, for example). Sometimes professional actors (like Shakespeare) assumed the jobs; at other times amateurs played the roles.

To stage a masque (also known as a pageant), people would organize a performance for a single night, planning the architecture and decorations of the room, developing the costumes, finding musicians, and possibly writing scripts. Because the masque was a huge production, combining so many different art forms all at once and requiring complex stage settings and costumes, it was usually never performed again.

Even though Christianity was important during Shakespeare’s time, many masques relied on classical stories (in other words tales drawn from Greek and Roman writers, or from the old mythology).

Shakespeare presents masques in *A Midsummer Night’s Dream* and *The Tempest*. He uses a masked ball in *Romeo & Juliet*. In many of Shakespeare’s plays, masks are important motifs, relating to the theme of identity.

Masks became associated with fun and wild parties beginning in Renaissance Italy, where Roman Catholics celebrated Carnival (which you might remember depicted in *The Cask of Amontillado*), a ten-day period before Lent during which citizens held pageants (masques), concerts, balls, and plays. Masks abounded, and people didn’t just cover their faces: they also wore cloaks and capes to cover their bodies. If a person was interested in history, they might don a famous face, such as that of Cleopatra or Alexander the Great. If a person had money, they might invest in an elaborate mask that was gilded (decorated with precious metals) or one with a fantastical face or heavenly body (the moon or sun).

Think about the nonstop craziness infecting the streets: everyone’s anonymous, so anything goes. People with all this freedom consider their infinite options: Why not play a prank on someone of superior social status? Steal a kiss from someone you don’t know? Why not commit a crime? The crowds are thick, and distractions (jugglers, magicians, mimes, and acrobats) are everywhere, so picking a pocket or pinching a behind is not hard to accomplish. Many people are drunk. Therefore the rules of society can be flouted (rebelled against), and hidden desires can be pursued.
1.a.1: Pre-Play Poll

Directions: Decide whether you AGREE, DISAGREE, or are UNDECIDED about the following statements. There is no right answer.

1. It is alright to engage someone in a fight if someone makes **offensive** statements.

   AGREE       DISAGREE       UNDECIDED

2. It is all right to keep important problems in your life secret from your parents, if they will get angry and punish you.

   AGREE       DISAGREE       UNDECIDED

3. Parents should not have a role in determining whom their children marry.

   AGREE       DISAGREE       UNDECIDED

4. **Deceiving** people **temporarily** is all right, if it is for a good cause in the long run.

   AGREE       DISAGREE       UNDECIDED

5. Always be supportive of friends, even if you disagree with their choices.

   AGREE       DISAGREE       UNDECIDED

6. If you fall in love with someone of whom your family disapproves, you should marry the person, regardless of the **obstacles**.

   AGREE       DISAGREE       UNDECIDED

7. Parents are **ultimately** responsible for their children’s choices.

   AGREE       DISAGREE       UNDECIDED
8. Love at first sight does exist.

AGREE  DISAGREE  UNDECIDED

9. Desperate situations call for desperate measures.

AGREE  DISAGREE  UNDECIDED

10. It’s all right to **resort to** violence when the honor of friends or family is at stake.

AGREE  DISAGREE  UNDECIDED

**Glossary:**

deceiving: lying

desperate: dangerous or risky

obstacles: problems or things that stand in the way

offensive: rude, cruel, hurtful

resort to: choose to

temporarily: for now, for a short period

ultimately: in the end
PRO.a.1: The Prologue
The Most Excellent and Lamentable Tragedy of Romeo and Juliet

THE PROLOGUE

[Enter CHORUS.]

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 misadventured piteous overthrows

Do with their death bury their parents' strife.

The fearful passage of their death-mark'd love,

And the continuance of their parents' rage,

Which, but their children's end, nought could remove,

Is now the two hours' traffic of our stage;

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend.

Directions for close reading:

1. Place a dot above any words whose meanings you already know.
2. Draw an arrow connecting any words that rhyme.
3. Find and circle the subject (noun) of each action (verb) being performed.
PRO.a.2: The Search for the Complete Thought Checklist

Inside every Shakespeare sentence is a simple one: a subject and a verb that make up a complete thought. Let’s do some detective work to discover Shakespeare’s essential meaning.

THE PROLOGUE

[Enter CHORUS.]

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 misadventured piteous overthrows

Do with their death bury their parents’ strife.

The fearful passage of their death-mark’d love,

And the continuance of their parents’ rage,

Which, but their children’s end, nought could remove,

Is now the two hours’ traffic of our stage;

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend.

1. Look at the **first four lines** of the Prologue and read them aloud up to the first period.

2. Discuss the definitions of any unfamiliar words, using a dictionary or your clock buddy’s prior knowledge. If there is a disagreement on meaning, check with Price.

3. **Circle** all the nouns you see that might be subjects.

4. **Box** all the verbs you see that might be the main verb (the action the subject is completing).
5. Discuss with your clock buddy these questions as you search for the complete thought. Discard certain verbs and nouns that do not express the main idea.

   a. Which verb expresses an action or links an idea?

   b. Which noun performs that action or is linked to other ideas?

   c. Draw an arrow between the subject and the verb.

6. Write out the simple sentence you have created: circles + boxes.

Remember, a sentence is a complete thought. It must contain a subject and a verb.
PRO.b.1: Prior Knowledge Survey of Romeo & Juliet

Directions:

Please DO NOT WORRY about whether you know these answers. Try your best to fill in as much as you can. By answering honestly, you help me assess what you need in order to understand and enjoy this play.

I. Past Experience: Have you ever read, seen the play or movies of, or ever acted in Romeo & Juliet? If you answer yes, please elaborate in the space provided.

☐ Yes

☐ No

II. Plot Knowledge: List as many events as you know occur in the story of Romeo & Juliet.

1. __________________ ______________________________________________
2. __________________ ______________________________________________
3. __________________ ______________________________________________
4. __________________ ______________________________________________
5. __________________ ______________________________________________
6. __________________ ______________________________________________
7. __________________ ______________________________________________
8. __________________ ______________________________________________
9. __________________ ______________________________________________
10. __________________ ______________________________________________
III. Language Translation: Write your translation beneath each line for the last six lines of the Prologue. You do not have to translate word-for-word. Or, if you know few words, write synonyms for the words that you DO know.

Remember seeing the first eight lines before?

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross’d lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents’ strife.

Now translate the following:

CHORUS.  (continued)

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.
PRO.c.1: Tips for Tackling the Language

Use the following eight skills whenever you encounter a Shakespeare passage for the first time:

1. **Getting the Structure**: Where does the complete thought end? Where are the subject and the verb? Remember: Shakespeare sometimes puts the verb before the subject.

2. **Sounding It Out**: What modern word does this word sound like?

3. **Building on What We Know**: Which words that I do understand help me understand those I don’t?

4. **Skipping for Now**: Which unknown words will I table until I understand the main idea of this passage?

5. **Guessing the Meaning**: What are my guesses about word definitions?

6. **Consulting the Experts**: What do the dictionary, glossary, or text references say the definition is?

7. **Getting the Joke**: What are the jokes of the time? What were the puns about?

8. **Getting the Point**: What are the key words in this line(s), the nouns and the verbs? What main idea(s) do they express? What themes(s)?

Whenever you visit Elizabethan England, always use the BARD It! Strategy: before you ask Price, BARD It!

**Break open your book.**

**Ask each other for help,** not answers.

**Read the references, and then read the text again.**

**Don’t forget the dictionary.**

**Glossary:**

**puns**: plays on words using multiple meanings of a word or similar-sounding words

**table**: put aside, postpone, hold for later
PRO.c.2: Present the Prologue!

Your Task: Use your preferred learning style to introduce our class to the meaning and tone (the feeling or mood) of Shakespeare's Prologue to *Romeo and Juliet*.

Directions:

1. Form a group of three to five people, based on one of the intelligences described below. Choose a director, who will ask everyone for ideas and ask for *consensus* before *implementing* decisions.

2. Translate the Prologue by writing your best understanding of at least eight lines, using the Tips for Tackling the Language handout. You may use the play and its text references, as well as dictionaries and glossaries.

3. To create your presentation, follow the instructions for your intelligence group. You will be graded on (a) correct translation of content; (b) full member participation; (c) creative presentation; and (d) substantive explanation.

Glossary:
*consensus*: an agreement that everyone can live with, in which everyone gets a little bit of their own way; a compromise
*implementing*: making

Group 1: Visual-Spatial

Task: Draw literal pictures and *symbolic* and decorative words to represent the most important parts of the Prologue. Hold these up at appropriate moments while reading or reciting the *excerpt* you chose from the Prologue.

Preparation Questions:

1. Which eight lines do you want to present and why?
2. Do you understand most, if not all, of the eight lines you want to present?
3. What words are most important and should be represented with pictures? How do you know? (Choose at least one for every two lines)
4. What kind of pictures should you use for certain words – literal or symbolic? Why? How can you emphasize certain words by making them decorative?
5. What is the tone of the Prologue as a whole? Can all your images fit into some kind of *unified* design?
6. What is the best way to organize your presentation?
   a. Will you read as a group or divide lines between you?
   b. Who will hold up the pictures and when?
   c. Who will explain why we created these visual aids?
Glossary:

excerpt: section, part

literal: realistic (if the Prologue mentions an apple, draw an apple)

symbolic: figurative, representing an idea and carrying broader meanings and associations (if the Prologue mentions love, you draw a heart)

unified: connected, together as one whole, following the same idea or theme

Group 2: Bodily-Kinesthetic

Task: Use your bodies to represent the most important lines of the Prologue with pantomime, freeze-frame, gesture, and other movements, performing the excerpt of the Prologue like a chorus.

Preparation Questions:

1. Which eight lines do you want to present and why?
2. Do you understand most, if not all, of the eight lines you want to present?
3. What words and phrases are most important and should be represented with movements? (Choose at least one per line)
4. What is the tone of the Prologue as a whole? Can all your movements fit into some kind of unified choreography?
5. What is the best way to organize your presentation?
   a. Who will read and who will move?
   b. How will you move creatively?
   c. Where will each person stand?
   d. When should people perform the motions?
   e. How can we use the whole performance space creatively?

Glossary:

choreography: moves

excerpt: section, part

unified: connected, together as one whole, following the same idea or theme
Group 3: Logical-Mathematical

Task: Use the syllables, repetition, rhyme, and other patterns in the Prologue to present the most important lines of the Prologue like a chorus, with percussive instruments, or present the excerpt of the Prologue like a teacher's lecture, with a pointer or PowerPoint to demonstrate the patterns.

Preparation Questions:

1. Which eight lines do you want to present and why? (Note: You may want to use all fourteen lines to fully see the patterns.)
2. Do you understand most, if not all, of the eight lines you want to present?
3. Place a mark over every syllable or word your group thinks should be emphasized. What words and phrases are the subjects and main verbs and therefore need to be emphasized? What words are rhymed? Stress all of those. Read the lines aloud and emphasize these words as you state them, and change your marks as needed, so that the stresses fall where a speaker would naturally place the emphasis.
4. Count the number of words per line. Do you see a pattern?
5. Identify the rhyme scheme. Do you see a pattern?
6. Do you see any initial consonant sounds repeated in a series of words, or do you see any vowel sounds repeated in a line?
7. Do you see a pattern of certain syllables emphasized from line to line (stresses falling on the first or second syllable each time)?
8. Do you see any other patterns in these lines? Does any pattern get broken?
9. What is the best way to organize your presentation?
   a. Will you beat out the rhythms you find with percussion or read aloud the emphasized syllables while pointing to a poster?
   b. Who will explain which pattern(s), and what will you say about the choice of words that are emphasized by these patterns?

Glossary:

excerpt: section, part

percussive: rhythmic, drumlike

Group 4: Verbal-Linguistic - ADVANCED

Task: Identify the connotations of key words to predict key themes established by the Prologue, and present the Prologue like a teacher's lecture. Create a poster for your lecture that highlights words you will explicate and/or illustrate.

Preparation Questions:

1. Which eight lines do you want to present and why? (Note: You may want to use all fourteen lines to fully see the themes.)
2. Do you understand all fourteen lines of the Prologue?
3. What words and phrases are most important in each line? Which of these key nouns, verbs, and adjectives have interesting connotations? (Choose at least one per line.)
4. What themes do these words establish?
5. Are there different thematic sections to the Prologue? Does the mood of the Prologue change? Where? Why?
6. What type of plot events might illustrate such themes? What types of plot events might illustrate such themes? What types of characters might illustrate such themes?
7. What is the best way to organize your presentation? Who will read and who will explain?

Glossary:

**connotations**: associations, suggestions, and implications of a word, beyond its dictionary definition

**explicate**: to give a detailed explanation of

THE PROLOGUE

[Enter CHORUS]

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 misadventured piteous overthrows

Do with their death bury their parents' strife.

The fearful passage of their death-mark'd love,

And the continuance of their parents' rage,

Which, but their children's end, nought could remove,

Is now the two hours' traffic of our stage;

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend.
PRO.c.3: Notes on the Shakespearean Sonnet

Why start with a sonnet?

Shakespeare began the play with a sonnet that explains the events of the play because:

1. _____________________________________________
2. _____________________________________________
3. _____________________________________________

How many QUATRAINS (4-line stanzas)? ________________________________

How many COUPLETS (2-line stanzas)? ________________________________

Total number of lines in a sonnet = ________________________________

What’s in a RHYME? a, b, c, d, e, f, g

Use the letters above to show the rhyme scheme of a Shakespearean sonnet.

Divide each line into five syllable pairs.

Two households, both alike in dignity

In fair Verona, where we lay our scene
Iambic pentameter =

_____ syllables per line
_____ pairs

Each pair begins with an __________ syllable
and ends with a __________ syllable.

In the first two lines of the Prologue, mark the unstressed syllables with a U. Then mark the stressed syllables with a /.

Two households, both alike in dignity
In Fair Verona, where we lay our scene

Do the same divisions and stress marking on the following two sentences.

I miss him more than usual today.
I know the way to go is over there.
**PRO.d.1: Very Punny**

A pun is a noun meaning “a play on words.” There are several ways to pun (it’s also a verb!). Think of it as a sport, like a spelling bee or the game Scrabble, in which you demonstrate your word knowledge.

1. You can use the word multiple times for all its different senses or meanings. (Demonstrate your knowledge of **connotation** and **denotation**.)

2. You can use two similar-sounding words or two words that have similar meanings. (Demonstrate your knowledge of denotation and rhyme.)

3. You can use several words that relate by theme while using a word with multiple meanings. (Demonstrate your knowledge of connotation and theme.) An example: “His wife was so glad that her husband was finally taking out the *trash* that she didn’t *trash* him for once.

4. You can change a letter or two to create a new word that is a blend of these meanings. For example, funny + pun = punny. (Demonstrate your creativity and sense of humor.)

**Directions:**

You will rewrite the first exchange of *Romeo & Juliet* into modern language. In this scene, two Capulet servants, strutting through the streets of Verona, boast about what they will do, should they run into any of “the house of Montague.”

1. Read the Shakespeare text in the Scene for Very Punny section once through. Then return to brainstorm today’s slang expressions, so that you can translate the scene into modern language.

2. Create a brief skit of the same number of lines and the same content, using today’s puns. Translate the modernized Shakespeare into something “very punny.” Get it?! And that’s, BTW, “punny,” not hilariously funny, so don’t worry so much about whether your classmates will laugh. Try to create the four types of puns described above, using today’s language.

3. Check with me if you think a pun using a curse word or a sexual innuendo might work. I must approve it first. Shakespeare was an adult writing for adults, whereas this classroom, and you, its student authors, are working in a very different **context**.

4. Once you’ve created your skit, practice it, as well as an explanation of Shakespeare’s puns, to present to the class.
**Glossary:**

**connotation:** associations, suggestions, and implications of a word, beyond its dictionary definition

**context:** situation, environment

**denotation:** literal or dictionary definition

**innuendo:** a suggestion or hint

---

**Scene for Very Punny**

Enter Sampson and Gregory, with swords and bucklers, of the house of Capulet.

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

_Translation:_ receive insults or suffer insults. This was a slang expression of the time, to bear indignities without a fight, perhaps because the occupation of selling and carrying coal left one quite dirty. Coal carrying was considered a low occupation.

_Brainstorm:_ What expressions do we have today for “suffering insults” or “being insulted”?

GREGORY: No, for then we should be colliers.

_Translation:_ coal dealers – known as low, dirty, and dishonest trade.

_Brainstorm:_ What occupations today are looked on as “low”? Note: Whatever profession you may end up mocking, if there’s even a one percent chance that someone’s family member in our class is involved in it, be sure to make a disclaimer first that no personal offense is intended and that the characters of Sampson and Gregory are not intelligent nor admirable guys. Their speech is rough, rude, and mocking.

SAMPSON: I mean, and we be in choler, we'll draw.

_Translation:_ (a) and we be in choler means “if we be angry.” Sampson is punning on collier and choler, which were similar-sounding words in Shakespeare’s day; (b) draw means “pull out one’s sword.”
Brainstorm: What expressions do we have today for angry that might work with the words you’ve used earlier for being angry and low professions? And what is a modern expression for pulling out a weapon or starting a fight?

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

Translation: draw your neck out of the collar means “stay as far away as possible from the hangman’s noose,” which was a popular form of execution back then.

Brainstorm: What forms of execution, punishment, or danger might be puns with the words you’ve used for low professions and for being angry?

SAMPSON: I strike quickly, being moved.

Translation: moved means “motivated” or “aroused” or “inspired.”

Brainstorm: What expressions do we have for inspire, arouse, catalyze toward a fight? Note that Shakespeare uses a play on the word move later in this scene where it means “sexual arousal.”

GREGORY: But thou art not quickly moved to strike.

Translation: Gregory is teasing that though Sampson might think he strikes quickly, he’s not easily inspired to fight – which implies that he’s a coward.

Brainstorm: Can you play on words the way Gregory has played on quickly? Note how he’s switched the word arrangement to mock Sampson.

Glossary:

disclaimer: a denial of any intent to offend
1.a.2: Vexed in Verona

Shakespeare Text

SAMPSON: ...I will bite my thumb 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.

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. I serve as good a man as you.

ABRAM: No better.

SAMPSON: Well, sir.

[Enter BENVOLIO]

GREGORY: Say “better.” Here comes one of my master’s kinsmen.

SAMPSON: Yes, better, sir.

ABRAM: You lie.


[They fight.]

BENVOLIO: Part, fools! Put up your swords. You know not what you do.
1.b.1: Shakespeare Close Reader

Act 1, Scene 1, Lines 55-71 (Page 773)

From Benvolio’s line, “Part fools!” to Lady Montague’s line, “Though shalt not stir a foot to seek a foe.”

Facilitator: Reads directions and keeps the group on task.

Readers: Reads the text aloud in small chunks, stopping when the Explicator asks.

Explicator: Guides the group in translating the lines into modern language, stopping the Reader every few lines. Everyone should assist the Explicator in the translation process.

Researcher: Uses the book references, a dictionary, or a glossary to define unknown words.

Summarizer: Suggests key words, phrases, or a sentence that will help everyone remember the events of the plot up to a certain line and asks everyone in the group for input.

You will need your Tips for Tackling the Language handout.

To Read:

1. Choose group roles and open your books to act 1, scene 1 (page 773), and the first line indicated above.

2. Have the Reader read the first six lines of text.

3. Have the Explicator translate and the Researcher provide references. Be sure to use your Tips for Tackling the Language handout.

4. Have the Summarizer lead a discussion after identifying possible key words, phrases, or a sentence that will help everyone remember the events of the plot up to a certain line.

5. Proceed through the rest of the text in this manner, ending at “Though shall not stir one foot to seek a foe.”

Plot Summary:

Sampson, Gregory, Abram, and Balthasar are fighting. Benvolio (Romeo’s friend) tries to stop them; Tybalt (Juliet’s cousin) mocks Benvolio. Police officers and citizens of Verona try to stop the fighting. Lord and Lady Capulet and Lord and Lady Montague appear; the lords threaten one another; the ladies plead with their husbands to get them to stop.
To Discuss:

1. What pun does Tybalt use in the line that begins “What, art thou drawn…?” How do its meanings indicate his character?

2. There are two types of fighters in this scene. What are these types, and which characters fall into these categories? (Hint: Tybalt speaks of this **dichotomy** when he enters the scene.)

3. Note that servants are speaking in prose (everyday speech), while Benvolio, Tybalt, the lords, and the ladies speak in blank verse (approximately ten syllables per line, every second syllable stressed; also known as iambic pentameter). Why would Shakespeare distinguish their speech?

4. If the citizens of Verona appear quickly on the scene, armed and ready to stop the fight, what does that tell you about the history before the play begins? How does this **exposition** foreshadow the rest of the play? In the space below, predict three possible outcomes that could occur, based on the scene.

Glossary:

dichotomy: a division into two opposing groups

exposition: the beginning of the play, in which the characters, conflict, and setting are introduced

foreshadow: predict
1.b.2: Shakespeare Close Reader

Act 1, Scene 1, Lines 95-229, pages 774-778

From Lord Montague’s line, “Who set this ancient quarrel…?” to Benvolio’s line, “I’ll pay that doctrine.”

Understanding the Scene

Directions:

- Use your green lit textbook to read lines 95-229 from act 1, scene 1.

- As you read, use your Tips for Tackling the Language handout.

- Scene Summary: In this scene that occurs right after the fight between the Montagues and the Capulets in Verona’s town square, Romeo’s parents express their concern about Romeo to Romeo’s good friend and cousin, Benvolio. Benvolio speaks to Romeo to determine the reasons for his melancholy, Romeo admits he’s been having romance problems, and then Benvolio gives advice to Romeo about his dilemma.

Glossary:

dilemma: problem

melancholy: depression

What the Parents and Best Friend Think:

1. Read from Lord Montague’s line, “Who set this ancient quarrel…?” to “Come madam, let’s away.” Use the Tips for Tackling the Language handout.

2. Identify key words or phrases as you read, in order to answer these questions:
   a. What is Romeo doing that causes his parents to worry? (3 points)
   b. What kind of mood has Romeo been in lately? (3 points)
The Heart of the Problem: Romeo to Benvolio

Romeo uses oxymorons to describe to Benvolio his feelings of **unrequited love** for a woman named Rosaline, a beauty who does not return his feelings because she says she has sworn to live **chaste**.

**Oxymoron**: the use of opposites paired in a phrase or description. An oxymoron is a situation, place, or thing where opposites co-exist. You see and hear oxymorons all the time: on TV commercials, on restaurant menus, and in political talk. Examples: jumbo shrimp, firm pillow, alone in a crowd, deafening silence, organized chaos.

Below, create your own oxymoron or record some that you are familiar with (3 points).

Glossary:

**unrequited love**: love that is not returned

**chaste**: virgin, unmarried, celibate

Poor Lovelorn Romeo...

1. Read from Benvolio’s line, “Good morrow, cousin,” to Romeo’s line, “Dost thou not laugh?” to learn more about Romeo’s woes. Use the *Tips for Tackling the Language* handout. Identify key words or phrases that answer this question: Why is Romeo sad? (3 points)

2. Reread Romeo’s speech to Benvolio below. Underline key words. (5 points)

3. Circle all the oxymorons you see. (5 points)

**ROMEO**: Here's much to do with hate, but more with love.

Why, then, O brawling love! O loving hate!

O anything, 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!

This love feel I, that feel no love in this.
How does Romeo feel about love? How do you know? (Hint: If he uses oxymorons, how does this indicate how he is feeling? Quote a few oxymorons in your answer.) (5 points)

1. Have you felt this way about love before? Why or why not? (3 points)

**Metaphor:** a comparison between two unlike things in which one thing is substituted for another. A metaphor is like a math equation, where \( A = B \). For example, we might say to someone, “You’re a pig!” Obviously the person is not actually a pig, but there is one way that the human and the pig can be alike: they both share qualities of greediness or sloppiness. A metaphor carries more power than a simile because the comparison is stated without calling attention to itself by using words such as *like* or *as*, as in a simile.

1. Read Romeo’s description of love below. Use the *Tips for Tackling the Language* handout.

2. Circle the metaphors (3 points).

3. Create six metaphorical equations from this description that Romeo gives us. Fill out both sides of the metaphor equation below (hint: one side of the equation stays the same throughout) and write them in order of your favorite to your least favorite (6 points).

**ROMEO:**

Love is a smoke raised with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;
Being vex'd a sea nourish'd with lovers' tears:
What is it else? a madness most discreet,
A choking gall and a preserving sweet.

a. _______________ = ______________________________________________
b. _______________ = ______________________________________________
c. _______________ = ______________________________________________
d. _______________ = ______________________________________________
e. _______________ = ______________________________________________
f. _______________ = ______________________________________________
Why does Romeo compare love to the following? List the connotations when this kind of comparison appears. (6 points)

<table>
<thead>
<tr>
<th>METAPHOR</th>
<th>CONNOTATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love is a smoke</td>
<td></td>
</tr>
<tr>
<td>Love is a fire</td>
<td></td>
</tr>
<tr>
<td>Love is a sea</td>
<td></td>
</tr>
<tr>
<td>Love is a madness</td>
<td></td>
</tr>
<tr>
<td>Love is a gall</td>
<td></td>
</tr>
<tr>
<td>Love is a sweet</td>
<td></td>
</tr>
</tbody>
</table>

**Glossary:**

**connotations:** associations, suggestions, and implications of a word, beyond its dictionary denotation.

1. Now that you have explored some connotations, will you change your mind about which comparisons are your favorites and which are your least favorite? (2 points)

2. Has Romeo’s view of love changed since he listed all the oxymorons? If yes, how? If not, why not?

Create two metaphors for love. To what person, place, or thing would you compare this emotion and experience? Why?

**Example:** Love is an ocean: warm, playful, and invigorating on the good days, and dark, stormy, and treacherous on the bad days.

1.

2.
1.c.1: Shakespeare Close Reader: Act 1, Scene 2

Act 1, Scene 2, Lines 1-101 (1.2.1 – 1.2.101), pages 778-781: Understanding the Scene

Materials Needed: Tips for Tackling the Language handout, Romeo & Juliet, a dictionary, note-taking materials, and a place where you can read aloud uninterrupted.

Directions:

1. Read act 1, scene 2.

2. Plot summary: Paris, a noble gentleman of Verona, asks Lord Capulet, Juliet’s father, if he can marry Juliet. Lord Capulet says that she is probably too young to marry just yet, but invites Paris anyway to the party he is throwing that night. Capulet sends a servant out to remind all the guests about his party. This same servant approaches Romeo and Benvolio for help as they walk down the street, since the servant can’t read the guest list. Romeo reads aloud Rosaline’s name as one of the guests. Romeo is still depressed about his unrequited love for Rosaline, and Benvolio suggests that one way to get over her is to crash this party, see all the other beautiful women, and realize that Rosaline is nothing compared to all the other options out there.

3. Use your Tips for Tackling the Language handout as you read.

4. Read the scene aloud with different emotions for the characters, using the cue cards.

5. Answer two of the five character analysis questions below, on a separate piece of paper:

   a. Lord Capulet is unique for an Elizabethan father. What is unique about his attitude toward Paris’s suit and Juliet’s possible marriage? Compare and contrast Capulet’s attitude with his wife’s.

   b. Analyze Paris’s statement, “Younger than she are happy mothers made.” How does Paris’s statement illustrate Elizabethan attitudes?

   c. If Juliet does not like Paris when she sees him, and doesn’t want to marry him, who would you guess she would go to for advice? Why?

   d. Romeo is lovesick and depressed, but how does he behave around Benvolio and then the Capulet servant with the invitation to the Capulet’s party? Pick some lines that capture his personality at those times.

   e. List all potential outcomes of Benvolio’s idea. Do you think it’s a good idea?
1.c.2: Cue Cards

**Directions:**

Use these cue cards as ideas for how to read a character’s voice in Romeo & Juliet. These suggestions should not only influence your tone of voice, which shows your character’s emotions and attitudes, but also:

- The volume of your voice (how loudly you read)
- The pace of your voice (how fast or slowly you read)
- The pauses you allow (how you show a character thinking carefully or showing a strong emotion that prevents him or her from speaking right away)
- The emphasis you use (how you choose certain words to emphasize because they are important to the character’s mood)
- The gestures and movements you use (how you show a character’s physical presence)

If you are using cue cards at home, find a quiet space where you can move around and read aloud using all these techniques.

**Glossary:**

**fuming:** showing anger or frustration, angry

**persistent:** Worrisome: troubling, worrying

Other options: FEARFUL, SHY, JEALOUS, CURIOUS, EXCITED
<table>
<thead>
<tr>
<th>ALOOF: Read this character in a cold, distant tone of voice, as if you feel disconnected from others or even superior to them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>INSISTENT: Read this character in a pushy, <strong>persistent</strong> tone of voice to get what you want.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IRATE: Read this character in an angry voice, as if you are <strong>fuming</strong> about something.</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVING: Read this character in an affectionate tone of voice, as if you care deeply for those with whom you are speaking.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SELFISH: Read this character in a childish, demanding tone of voice, as if you deserve all you desire and will become upset if you don’t get it.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOLEMN: Read this character in a serious tone of voice, as if the topic you are discussing is very important, perhaps even <strong>worrisome</strong> or sad.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DEPRESSED: Read this character in a sad tone of voice, as if you have little energy or hope.</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOVIAL: Read this character in a fun-loving, joking tone, as if everything amuses you and you have a positive attitude.</td>
</tr>
</tbody>
</table>
1.d.2: Shakespeare Close Reader: Act 1, Scene 3

Act 1, Scene 3, Lines 1-105 (1.3.1 – 1.3.105), pages 781-783: Understanding the Scene

Facilitator: Reads directions and keeps the group on task.

Readers: Read the text aloud in small chunks, stopping when the Explicator asks.

Explicator: Leads the group in translating the lines into modern language, stopping the Reader every few lines. Everyone should assist the Explicator in the translation process, using the Tips for Tackling the Language handout.

Researcher: Uses the book references, a dictionary, or a glossary to define unknown words. Everyone should assist the Researcher.

Summarizer: Suggests key words, phrases, or a sentence that will help everyone remember the events of the plot up to a certain line and asks everyone in the group for input.

You will need your Tips for Tackling the Language handout.

To Read:

1. Choose group roles and open your books to act 1, scene 3, Lady Capulet’s line, “Enough of this…” Read to Juliet’s line, “Than your consent gives strength to make it fly.”

2. Have the Reader read the first six lines of text.

3. Have the Explicator translate and the Researcher provide references. Be sure to use your Tips for Tackling the Language handout.

4. Have the Summarizer lead a discussion about an appropriate set of words or a sentence to represent the plot events up until the last line read.

5. Once everyone has agreed, copy the summary onto your close reader.

6. Proceed through the rest of the text in this manner, explicating and writing a summary after every sixth line. When you have finished, complete the next steps: To Perform and To Discuss.

Plot Summary: Lady Capulet, Juliet’s mother, wants Juliet’s nurse to be quiet because the Nurse is telling a long, repetitive story about Juliet as a toddler, falling down forwards and hurting her head. At that time, the Nurse’s husband, now dead, made a joke with a sexual innuendo when Juliet fell on her face, saying that she might be falling on her face now, but when she got older, she would fall backwards (this time with a man). Juliet as a toddler stopped crying and said, “Yes,” which the Nurse thought was charming and hilarious. Then Lady Capulet informs Juliet and her Nurse (the woman who breastfed Juliet when she was a baby and who is now Juliet’s servant and advisor) that Paris, a noble gentleman of Verona, wishes to marry her.
Glossary:

**innuendo**: a suggestion or hint

**To Perform:**

1. Assign three people to read this scene in the roles Lady Capulet, Juliet, and the Nurse. Have them choose cue cards and show them to the rest of the group.
   
   a. For Lady Capulet, use INSISTENT, or ALOOF, or SELFISH.
   b. For the Nurse, use LOVING, or JOVIAL, or INSISTENT.
   c. For Juliet, use SOLEMN, or DEPRESSED, or IRATE.

2. Read the scene as far as you can and then stop after 6-10 lines to discuss whether the cue card direction is working. If it isn’t, have the Reader pick another card.

3. Read the scene all the way through at least twice, making sure that everyone has a chance to read.

4. Now that you’ve read the scene through, trying the different emotions and tones of voice, decide as a group whether you want to make any changes to your scene summary.

5. If your group is enjoying the scene and has good ideas for blocking it and directing it, ask Price if you can practice on your feet somewhere, to perform it later for the class.

**To Discuss:**

1. Lady Capulet uses a conceit to describe Paris. A **conceit** is an extended metaphor, a comparison between unlike objects or ideas, in which the comparison is drawn out for the entire stanza or poem.
   
   a. Find the conceit. Remember a metaphor is an equation, so find the B. (Paris is the “A” that is equal to this “B.” Hint: toward the end, you find a more direct statement of $A = B$.)
b. Find a quote for each of the four extensions of B, i.e. which are the different parts or “riffs” that Lady Capulet uses on this metaphor.

Paris (A) = ___________________________ (B)
Paris (A) = ___________________________ (B)
Paris (A) = ___________________________ (B)
Paris (A) = ___________________________ (B)

2. What might be Lady Capulet’s motivations for describing Paris so elaborately? Can you think of more than one reason?

a. Reason 1: _________________________________________

b. Reason 2: _________________________________________

3. What does such a use of language (conceit) tell you about Lady Capulet’s personality? Hint: Look at what she asks Juliet immediately after spending several lines describing Paris. Compare Lady Capulet’s request of Juliet to what she (Lady Capulet) has just been saying.

4. How would you respond if your parent told you that he or she had a person he or she wanted you to marry?

5. What do you think Juliet thinks of her mother’s suggestion? Hint: read her last line very carefully.
1.d.3: Shakespeare Close Reader: Act 1, Scene 4

Act 1, Scene 4, Lines 1-115 (1.4.1 – 1.4.115), pages 784-787: Understanding the Scene

Materials Needed: Tips for Tackling the Language handout, *Romeo & Juliet*, a dictionary, and a place where you can read aloud uninterrupted.

Directions:

1. Read act 1, scene 4 from the first line through Mercutio’s line, “That dreamers often lie.”
   Suggestions:
   b. Romeo [ALOOF] / Mercutio & Benvolio [INSISTENT]
   c. Romeo [SOLEMN] / Mercutio & Benvolio [JOVIAL]

2. Plot Summary: Romeo, Benvolio, and Mercutio, all good friends, are going to follow Benvolio’s advice to Romeo by crashing the Capulet party. They are all wearing masks. At the time, a host would welcome anyone in a mask who had prepared a speech that complimented the host and his guests. Romeo is depressed enough to say he’s not interested in dancing. Benvolio and especially Mercutio try to cheer him up.

3. Use the Tips for Tackling the Language handout as you read. Be sure to note key words.

4. Decide which mood that you read suits Romeo’s, Mercutio’s, and Benvolio's characters the best. Have a quote ready to explain your decision if you are asked to justify your decision in class.

5. Answer **two** of the four following character analysis questions:
   a. How does Romeo's mood change in this scene? Find a line that captures his attitude in the beginning and a line that captures his attitude in the end.

   b. What does this mood change tell you about his personality? About his past experiences? About his intuition?
c. Foreshadowing is the use of events, dialogue, and imagery that vaguely or strongly predict later plot events. What events, dialogue, or imagery in this scene might predict a tragedy to come later?

d. Varying personalities have varying perspectives on love. Compare Mercutio’s views of love to Romeo’s. What are the crucial differences?

Glossary:

intuition: direct knowledge of the truth of something, without using reason or facts; a gut feeling
1.f.1: Speaking Bardish

The Love Sonnet Dissected

Shakespeare has slipped a disguised poem into the middle of his play, a playful yet serious love poem between Romeo and Juliet. These lines constitute a sonnet, a type of poem that has fourteen lines, is written in iambic pentameter, and follows a specific rhyme scheme. To understand this poem, you should know the following vocabulary words. Define them using a dictionary or the play’s reference notes, and use each in a sentence.

*Profane* (verb):

______________________________________________________________________

*Shrine* (noun):

______________________________________________________________________

*Pilgrim* (noun):

______________________________________________________________________

*Palmer* (noun):

______________________________________________________________________

*Saint* (noun):

______________________________________________________________________

**Glossary:**

*constitute:* make up; create
Directions: Answer all of the questions below.

ROMEO: If I profane with my unworthiest hand

This holy shrine, the gentle sin is this:

My lips, two blushing pilgrims, ready stand

To smooth that rough touch with a tender kiss.

1. Who or what is Romeo comparing to a shrine?

___________________________________________________________________________
___________________________________________________________________________

2. How is he “profaning” that shrine?

___________________________________________________________________________
___________________________________________________________________________

3. How does he propose to make amends for his profane action?

___________________________________________________________________________
___________________________________________________________________________

Glossary:

make amends: make up for; apologize
4. Will Juliet allow Romeo to kiss her with his lips? Support your answer by quoting the text.

QUOTE:

___________________________________________________________________________

___________________________________________________________________________

YOUR COMMENTARY:

___________________________________________________________________________

___________________________________________________________________________

5. Does Juliet really want to be kissed? Offer proof for your answer by quoting the text and elaborating on it.

QUOTE:

___________________________________________________________________________

___________________________________________________________________________

YOUR COMMENTARY:

___________________________________________________________________________

___________________________________________________________________________

6. What does Juliet say that saints and palmers use to "kiss"?

___________________________________________________________________________

___________________________________________________________________________

JULIET: Good pilgrim, you do wrong your hand too much, 5
Which mannerly devotion shows in this; 6
For saints have hands that pilgrims' hands do touch, 7
And palm to palm is holy palmers' kiss. 8
ROMEO: Have not saints lips, and holy palmers too? 9

JULIET: Ay, pilgrim, lips that they must use in prayer. 10

7. Why does Romeo ask if saints and palmers have lips?
___________________________________________________________________________
___________________________________________________________________________

8. Translate Juliet’s response.
___________________________________________________________________________
___________________________________________________________________________

9. What is the subtext of Juliet’s statement (i.e. what emotions is she hinting at?) And why is she hinting, rather than saying directly what she means? Offer proof from the text that gives the hints and then her reasons for not being direct. Hint: what else could she be saying?
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

Glossary:

Subtext: the hidden meaning; the words that she is feeling but not saying

ROMEO: O, then, dear saint, let lips do what hands do; 11
They pray, grant thou, lest faith turn to despair. 12

10. According to Romeo, why should lips be allowed to kiss?
___________________________________________________________________________
JULIET:  Saints do not move, though grant for prayers’ sake.  13

ROMEO:  Then move not, while my prayer’s effect I take.  14

11. What is the pun in these lines? Hint: find the repeated word with more than one meaning.

___________________________________________________________________________
___________________________________________________________________________

12. Are Romeo’s actions here surprising or typical? What has act 1 shown you about his character?

___________________________________________________________________________
___________________________________________________________________________
2.a.1: Shakespeare Close Reader

Read act 2, scene 2, starting with Romeo’s line, “But soft, what light through yonder window breaks,” and ending with Juliet’s line, “that I shall say good night till it be morrow.” Answer the questions as you read:

1. Use your Tips for Tackling the Language handout.

2. Refer to the reference notes in the play text in the textbook.

3. Highlight the two most important words in each line. (Hint: look for important nouns and verbs)

4. Answer the numbered questions below.

Questions:

1. Before you begin to read, predict what will happen in this scene. Why did you make such a prediction?

2. What kind of love is Romeo experiencing when he sees Juliet? Is it romantic love or is it lust?
3. What words in this passage have the same connotations (meaning they all belong to the same “family” of words because they all have the same associations)? List these words below.

___________________________________________________________________________
___________________________________________________________________________

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

4. Why does Juliet want Romeo to give up his name?

___________________________________________________________________________
___________________________________________________________________________

JULIET: O, be some other name! What's in a name? that which we call a rose By any other name would smell as sweet; So Romeo would, were he not Romeo call'd, Retain that dear perfection which he owes Without that title. Romeo, doff thy name, And for that name which is no part of thee Take all myself.

5. What happens to a rose if we stop calling it a rose?

___________________________________________________________________________
___________________________________________________________________________
6. What does Juliet say will happen if Romeo is called by another name?

___________________________________________________________________________
___________________________________________________________________________

JULIET: If they do see thee, they will murder thee.

ROMEO: I have night's cloak to hide me from their sight;
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.

7. Why would Juliet's people murder Romeo if they found him on her balcony?

___________________________________________________________________________
___________________________________________________________________________

8. How does Romeo feel about the possibility of being killed by the Capulets?

___________________________________________________________________________
___________________________________________________________________________

9. Why is Juliet nervous when she begins her speech that starts “Dost thou love me?”

___________________________________________________________________________
___________________________________________________________________________
10. What does Juliet mean when she says, “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?”

___________________________________________________________________________

___________________________________________________________________________

11. Before he goes, Romeo says, “O, wilt thou leave me so unsatisfied?” Juliet responds with, “What satisfaction canst thou have to-night?” What does Romeo want before he goes?

___________________________________________________________________________

___________________________________________________________________________

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

12. Read the lines above and explain what the plan is if Romeo’s love is true and his intentions are real?

___________________________________________________________________________

___________________________________________________________________________
JULIET: 'Tis almost morning; I would have thee gone:
And yet no further than a wanton's bird;
Who lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.

13. Juliet imagines Romeo as a bird and herself as owner of this bird. What words seem most important in this simile? Why? What do we learn about how she feels about Romeo?

Glossary:
simile: a comparison of two things using like or as
**4.b.2: Shakespeare Close Reader: Act 4, Scene 1**

**Act 4, Scene 1, Lines 1-36 (4.1.1 – 4.1.36), pages 845-846**

From the Friar’s line “On Thursday, sir?” to Juliet’s line “It may be so…”

*Facilitator:* Reads directions and keeps the group on task.

*Reader:* Read the text aloud, stopping when the Explicator asks.

*Explicator:* Leads the group in translating the lines into modern language, stopping the Reader every few lines. Everyone should assist the Explicator, using the Tips for Tackling the Language handout.

*Researcher:* Uses the book references, a dictionary, or a glossary to define words that the whole group does not know. Everyone should assist the Researcher.

*Summarizer:* Leads the discussion about what the summary should represent the plot up to the last line discussed; creates a list of words, a brief phrase, or even a topic sentence to summarize the group’s agreement.

You will need your Tips for Tackling the Language handout.

**To Read Closely:**

1. Choose group roles and open your books to act 4, scene 1, line 1

2. Have the Reader read the first 6-8 lines of text in the scene.

3. Have the Explicator translate and the Researcher provide references.

4. Have the Summarizer lead a discussion about an appropriate set of words or a sentence to represent the plot events in lines 1-17.

5. Once everyone has agreed, copy the summary onto your close reader.

6. Beginning with lines that Paris and Juliet being to speak to each other, provide the subtext for all the lines that Juliet is saying. Since she is hiding her feelings, she probably has another meaning in her head. Guess at the meaning.

7. When you have finished, complete the following steps:
Scene Summaries

Directions: Write a summary for each set of lines. Examine the public/revealed emotions, as well as the subtext of private/hidden emotions.

<table>
<thead>
<tr>
<th>Lines 1-5</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;One Thursday, sir” to &quot;I like it not.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lines 6-17</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Immoderately” to &quot;toward my cell.”</td>
<td></td>
</tr>
<tr>
<td>Lines 18-19</td>
<td>Paris says:</td>
</tr>
<tr>
<td>&quot;Happily...wife&quot; to &quot;That may...wife&quot;</td>
<td>Juliet says (write her public meaning, i.e. what Paris thinks she means):</td>
</tr>
<tr>
<td></td>
<td>What Juliet really means (write her private meaning, i.e. what she's thinking and feeling, but not saying):</td>
</tr>
</tbody>
</table>

<p>| Lines 20-21 | Paris says: |
| &quot;That 'may be' ...next&quot; to &quot;What must be shall be.&quot; | Juliet says (write her public meaning): |
| | What Juliet really means (write her private meaning): |
| | What does the Friar's statement mean? |</p>
<table>
<thead>
<tr>
<th>Lines 22-23</th>
<th>Paris says:</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Come you…father?” to “To answer…you”</td>
<td>Juliet says (write her public meaning):</td>
</tr>
<tr>
<td></td>
<td>What Juliet really means (write her private meaning):</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lines 24-25</th>
<th>Paris says:</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Do not…me” to “I will…him”</td>
<td>Juliet says (write her public meaning, i.e. what Paris thinks she means):</td>
</tr>
<tr>
<td></td>
<td>What Juliet really means (write her private meaning, i.e. what she's thinking and feeling, but not saying):</td>
</tr>
<tr>
<td>Lines 26-28</td>
<td>Paris says:</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td>“So…me” to</td>
<td>Juliet says (write her public meaning):</td>
</tr>
<tr>
<td>“If I…your face”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>What Juliet really means (write her private meaning):</td>
</tr>
</tbody>
</table>
Identity Poem: Bob, Bob, Wherefore Art Though, Bob?

In Romeo & Juliet, one of the major themes is identity. Consider some of the issues that Juliet and Romeo think about when they try to explain who they are: how their actions define them, how others define them, and how their loves define them.

Directions: Write a poem that captures YOUR identity, using the following guidelines. For an extra challenge, use iambic pentameter (10 syllable lines) and rhyming couplets, to sound like Elizabethan nobility. 😊

Guidelines:

Lines 1-2: Describe one action you associate with yourself. For example:

Dropping basketballs through the hoop,
The net swishing and dancing.

Lines 3-4: Describe a second action that you associate with yourself, but one that is not necessarily related to the first action. For example:

Strumming my guitar, just like Jimmy Page. 10 syllables!

Lines 5-6: Describe a third action related to you. For example:

Fighting with my brother over football. 10 syllables!
He actually likes Notre Dame! 10 syllables!

Line 7: State your name, followed by an epithet (a short way of describing yourself). Example:

Bob Roberts, Cartoonist Extraordinaire. 10 syllables!
Lines 8-10: List five names (plus roles, like “student,” “sister,” “friend,” etc) you apply to yourself, or that others apply to you. Example:

“Brat” is what my stupid sister calls me.  10 syllables!

Lines 11-13: List and briefly describe at least three people you care about

Lines 14-15: List and briefly describe at least two things you care about.

Lines 16-18: Briefly repeat the actions mentioned in the first six lines (not, of course, in exactly the same words)
5.c.1: Post-Play Poll

**Directions:** Decide whether you AGREE, DISAGREE, or are UNDECIDED about the following statements. There is no right answer for any of these questions.

1. Gregory and Sampson of the Capulet household were right to fight Abram and Balthasar to uphold their house’s dignity.
   
   AGREE  DISAGREE  UNDECIDED

2. Romeo and Juliet experienced true romantic love the first night they met.
   
   AGREE  DISAGREE  UNDECIDED

3. Romeo and Juliet were right not to tell their parents about their forbidden love, because it would have ended in more fighting.
   
   AGREE  DISAGREE  UNDECIDED

4. Lord Capulet should not have told Paris that Juliet would marry him without first consulting his daughter.
   
   AGREE  DISAGREE  UNDECIDED

5. Friar Laurence was right to marry Romeo and Juliet for the sake of ending the feud.
   
   AGREE  DISAGREE  UNDECIDED

6. The Nurse should not have told Juliet about her change of heart regarding Juliet’s marriage to Romeo.
   
   AGREE  DISAGREE  UNDECIDED
7. Romeo and Juliet should not have gotten married, because of the obstacles standing in their way due to the feud.

AGREE  DISAGREE  UNDECIDED

8. The Nurse and Friar Laurence should be held responsible for Romeo and Juliet's deaths.

AGREE  DISAGREE  UNDECIDED

9. Romeo and Juliet had alternatives to suicide by the play's end.

AGREE  DISAGREE  UNDECIDED

10. Mercutio made the right choice to stand up for Romeo when Romeo would not face Tybalt in a duel.

AGREE  DISAGREE  UNDECIDED