## TEACHING AND LEARNING OVERVIEW

### Attitudes and Perceptions:
- Learning is influenced by attitudes and perceptions related to classroom tasks.
- Dealing with the human condition, Shakespeare’s plays remain as relevant today as when they were written four centuries ago.

### Habit of Mind:
- Persisting

### What I should know:
- Elizabethan theatre, beliefs and language
- Vocabulary: spelling, comprehension, figurative language
- Elements of the play: setting, plot, themes, characters
- Generic features of a personal expository speech

### What I can do:
- Write a plot summary
- Profile key characters
- Identify the social standing of characters in the play.
- Use effective topic sentences, paragraphs and linking words/sentences in the construction of an expository speech.

### What I can do to show my understanding:
- Explain a character’s attitudes, values, beliefs
- Explain the relationships between characters
- Give voice to silenced characters
- Explain a character’s motivation
- Plot the development of tension in the play
- Explain the link between the themes of the play and events in contemporary society

### How I can use my knowledge meaningfully:
- Develop a personal perspective, using personal opinion, experience and lessons taken from the Shakespearean play studied this term.
- Evaluate the merits of the play.
The Elizabethan Age

The Elizabethan era was the epoch in English history of Queen Elizabeth I’s reign (1558–1603). Historians often depict it as the golden age in English history.

1558-1603

Preceded by: Tudor period

Followed by: Stuart period (Jacobean Era)

William Shakespeare (1564-1616) was one of the celebrities of the Elizabethan period.

Shakespeare (a.k.a. “The Bard”) wrote 37 plays and countless poems.

Romeo and Juliet was written around the year 1595 and it reflects the way that people of the time viewed the world. This play is about two young lovers and their feuding families.

The Theatre

Shakespeare’s most famous plays were performed at The Globe. This round theatre was built in 1599 on the south bank of the river Thames, in a commercial district called Southwark, just beyond London’s city walls. Even though Queen Elizabeth 1 enjoyed attending plays, many people thought theatre was ungodly and morally damaging.

Initially, Shakespeare was a member of Lord Chamberlain’s Men, a company based at The Theatre. This was a purpose-built playhouse in England. It was set up by the actor and theatrical entrepreneur James Burbage in 1576. Burbage died in 1597, and when the lease for The Theatre expired, a new playhouse – The Globe – was constructed using timber from The Theatre. In order to finance the building of The Globe (and then its rebuilding following a blaze caused by the firing of a stage cannon in 1613), the actors or ‘players’ were offered shared in the theatre. Shakespeare, as a ‘sharer’, owned one-eighth of The Globe.
Below is a modern reconstruction of The Globe which was built on the theatre’s original site.

Look at the illustration of The Globe. Which of the following statements about Elizabethan theatre and the values of the late 16th and early 17th centuries are supported by the illustration? Circle ‘yes’ or ‘no’ to indicate your answers. Then explain how you drew each conclusion.

a. Performances took place during daylight hours. yes / no

b. Plays need plenty of action and drama to keep the crowd interested. yes / no

c. The ‘groundlings’ or ‘stinklings’ were the people who stood in the ‘pit’ around the stage. yes / no

d. Audiences had to rely on their imaginations and clues from the script to visualise scenery and setting, as any set design was basic. yes / no

e. Set designs and scenery were simple by modern standards. yes / no

f. Elizabethan people looked at the world in a highly symbolic way. yes / no
g. Elizabthans were superstitious and believed that their lives were governed by the stars and the planets.  yes / no

h. Audiences could get quite close to the stage and were therefore very involved and vocal during performances.  yes / no

i. When plague (a fatal disease spread by rats) broke out, theatres would not have been safe or popular places to congregate.  yes / no

Special Effects at The Globe
(a) Fireworks could be set off during the performance to dramatise battle scenes.
(b) Music was an innovation to Globe productions and would have enabled some scenes to be more intense.
(c) The theatre even allowed for a cannon to be fired from the stage and, while this would have made a spectacular impact, a misfired cannonball during a production of Henry VIII on 29 Jule 1613 hit the thatched roof and burned the theatre down!

Elizabethan Beliefs
The Great Chain of Being: a medieval view of the universe

<table>
<thead>
<tr>
<th>The infinite uncreated creator</th>
<th>GOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Everything else is created by God and arranged in a hierarchy of classes.</td>
<td>ANGELS</td>
</tr>
<tr>
<td>There are ranks within each class: Animals – the LION is the king of the beasts, the EAGLE the king of the birds. GOLD is the king of metals and so on....</td>
<td>KING Royal family POPE</td>
</tr>
<tr>
<td>This was believed to be the NATURAL order and unchanging. Any BREAK in the chain of being would bring chaos.</td>
<td>NOBLES Lords, dukes BISHOPS priests</td>
</tr>
<tr>
<td></td>
<td>LANDOWNERS PEASANTS</td>
</tr>
<tr>
<td></td>
<td>ANIMALS</td>
</tr>
<tr>
<td></td>
<td>Birds Fish insects</td>
</tr>
<tr>
<td></td>
<td>Plants</td>
</tr>
<tr>
<td></td>
<td>ROCKS, METALS</td>
</tr>
</tbody>
</table>
Fate and Fortune: The Wheel of Fortune

During Shakespeare's time, people believed that fate, or 'fortune', was the main controlling force in life. Fortune was personified as a goddess with a wheel. The revolutions of this wheel correspond to a person's life circumstances – as the wheel turns, our fortunes change from good to bad. A man in a high position could expect (owing to a change in fortune) to suffer some disappointment or fall. Similarly, a man in an unhappy, lowly position could hope for a change in fortune and consequently a rise to a higher position. However, there was no way of knowing where the wheel would stop, where fortune would lead.

Fate, or destiny, is based on the belief that there is a preordained, fixed order to the universe. A person cannot alter that which is 'written in the stars'. To describe Romeo and Juliet as 'star-cross’d lovers' is to recognise that they are destined by the stars to be 'crossed' or destroyed.
Elizabethan Language
Shakespeare's language is difficult because:
- it is 400 years old
- it is written for an audience for whom it was not unusual
- it is mostly verse (poetry).

Shakespeare uses some words repeatedly and knowing what these words mean gives you greater access to his works. Here is a table of some of the more frequently used words and phrases.

<table>
<thead>
<tr>
<th>Shakespeare's words</th>
<th>Modern English</th>
<th>Shakespeare's words</th>
<th>Modern English</th>
</tr>
</thead>
<tbody>
<tr>
<td>alack</td>
<td>alas; oh no!</td>
<td>hath</td>
<td>has</td>
</tr>
<tr>
<td>anon</td>
<td>soon</td>
<td>hence</td>
<td>from here</td>
</tr>
<tr>
<td>art</td>
<td>are</td>
<td>hither</td>
<td>to here</td>
</tr>
<tr>
<td>attend</td>
<td>go along with</td>
<td>how now</td>
<td>informal greeting</td>
</tr>
<tr>
<td>aught</td>
<td>should</td>
<td>i'faith</td>
<td>truly, honestly</td>
</tr>
<tr>
<td>avaunt</td>
<td>go away; leave</td>
<td>knell</td>
<td>sounding of death</td>
</tr>
<tr>
<td>ay/aye</td>
<td>yes</td>
<td>kinsmen</td>
<td>family member</td>
</tr>
<tr>
<td>behold</td>
<td>look</td>
<td>lo</td>
<td>to point out</td>
</tr>
<tr>
<td>betimes</td>
<td>early; in times</td>
<td>mark</td>
<td>notice</td>
</tr>
<tr>
<td>borne</td>
<td>carried</td>
<td>morrow</td>
<td>morning</td>
</tr>
<tr>
<td>by your leave</td>
<td>if you please</td>
<td>prithee</td>
<td>please</td>
</tr>
<tr>
<td>charged</td>
<td>burdened with; asked</td>
<td>sirrah</td>
<td>sir (forcefully)</td>
</tr>
<tr>
<td>countenance</td>
<td>face</td>
<td>thane</td>
<td>landowner</td>
</tr>
<tr>
<td>cousin</td>
<td>kinsmen or friend</td>
<td>thee</td>
<td>you</td>
</tr>
<tr>
<td>doth</td>
<td>does</td>
<td>thence</td>
<td>to there</td>
</tr>
<tr>
<td>ere</td>
<td>before</td>
<td>thither</td>
<td>there</td>
</tr>
<tr>
<td>exeunt</td>
<td>to exit</td>
<td>thou</td>
<td>you (are)</td>
</tr>
<tr>
<td>fare thee well</td>
<td>goodbye and good luck</td>
<td>thy</td>
<td>your</td>
</tr>
<tr>
<td>fie</td>
<td>for shame! (ridiculing)</td>
<td>whence</td>
<td>from where</td>
</tr>
<tr>
<td>hail</td>
<td>a respectful greeting</td>
<td>wilt</td>
<td>will</td>
</tr>
<tr>
<td>hark</td>
<td>listen</td>
<td>ye</td>
<td>you</td>
</tr>
</tbody>
</table>

Spicing it up
Shakespeare's language is the language of poetry. In all, he wrote three times as many lines in poetry than prose so he uses lots of poetic devices. Often a very long speech can be distilled into not terribly much action but it connects with us more deeply by using these poetic devices.

Metaphors and Simile
Metaphors and similes serve the same function: they compare two things to help the reader/audience deepen their understanding of the thing or person being compared. There are two parts; the tenor and the vehicle. The tenor is the object to which characteristics are being attributed and the vehicle is the object from which characteristics are being attributed. The difference is that metaphors are implicit comparisons and similes are made explicit by the words ‘like’ and ‘as’. For example:

Metaphor: He was a rat.
Simile: He was like a rat.

In this comparison a man (tenor) is being compared to a rat (vehicle). When we think of a rat, what do we see? Hear? Smell? That's what this man is to this author and the metaphor calls all that up in an instant. That is the value of the metaphor and simile – the speed with which we connect.
**Extended Metaphors**

Metaphors can be extended over dozens of lines. They retain the same tenor and vehicle but the attribution continues beyond merely one line and serves to drive home the message of the initial metaphor. For example, in *As You Like It* a stage performance is the vehicle for describing life (the tenor).

```
All the world’s a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. (Act 2, Scene VII)
```

This metaphor continues for another 23 lines in which Shakespeare details each phase or ‘act’ of our lives.
**Romeo and Juliet: Plot Summary**

This story takes place in Verona, Italy – where two families are fighting. The families are named the Montagues and Capulets and they have hated one another for a long time. At the beginning of the play, the Prince of Verona warns both families that anyone caught fighting in the streets of Verona will be sentenced to death.

One of the main characters is named Romeo Montague. Romeo is usually peaceful and interested more in love than in fighting. At the beginning of the play, Romeo tells his cousin, Benvolio and his friend, Mercutio that his sick with love for a girl who won't love him back. Benvolio and Mercutio encourage him to forget about her and go with them to a costume party at the house of Capulet. They know it will be dangerous because they are Montagues, but they think it will be fun.

Old Capulet has one daughter named Juliet. He is hoping Juliet will agree to marry Count Paris and is excited for them to spend time together at the party. Capulet wants his party to be a happy place for love to blossom. When his nephew, Tybalt, tells him that there are Montagues at the party, Capulet demands that Tybalt leave them alone to enjoy the party.

While Romeo is at the party he meets Juliet. He falls instantly in love with her and is sad to hear that she is the daughter of his family’s enemy. Romeo decides to risk his life and sneaks to Juliet’s bedroom window to speak with her. While he watches and listens to Juliet, Romeo learns that she is in love with him too. They speak at the window and make plans to secretly get married even though their families are enemies. The next day, Romeo and Juliet go to Friar Lawrence who agrees to marry them. Friar Lawrence hopes their marriage will help to bring peace to the families.

On the way home from the wedding Tybalt, who is still angry that the Montagues came to the Capulet party, challenges Romeo to a duel in the street. Romeo refuses to fight him. Mercutio agrees to fight Tybalt instead. Romeo tries to stop the fight and accidentally gets in the way. Tybalt stabs Mercutio and Mercutio dies. Romeo is so angry and sad that Mercutio is dead that he agrees to fight Tybalt and then kills him. Benvolio begs Romeo to run away from Verona so that the Prince of Verona can’t sentence him to death.

Juliet is sad to hear of her cousin’s death, but she is even sad to hear that her husband Romeo must leave Verona. She has another problem, too. Her father is forcing her to marry Count Paris. She goes to Friar Lawrence for advice. He gives Juliet a special type of poison which will make her fall into a very deep sleep, but everyone will think she is dead. Friar Lawrence plans to send a message to Romeo so that he can come back to Verona and meet Juliet when she wakes up in her family’s tomb. Then they can leave Verona and be together.

Juliet follows her part of the plan but something goes very wrong. Friar Lawrence’s message never makes it to Romeo. Instead, Romeo hears that Juliet is dead. Romeo returns to Verona with a very strong poison. He goes to Juliet in the tomb, drinks the poison and dies. When Juliet wakes up she finds Romeo lying next to her. She is so sad that she takes his dagger and kills herself.

This story is a tragedy because the ending is so sad. There is one good thing that comes of Romeo and Juliet’s deaths. When the Montagues and Capulets learn what happened with their children they agree to end the years of fighting. The Prince of Verona hopes the story of Romeo and Julier will help to keep Verona a peaceful place.
Character Loyalties

Many of the townspeople of Verona are divided by their loyalty to either the Montague or Capulet households. Which characters belong to which household, and which characters are neutral? Write the character names listed below in the appropriate house. Write the names of neutral characters on the street.

<table>
<thead>
<tr>
<th>Lady Montague</th>
<th>Prince Escalus</th>
<th>Montague</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romeo</td>
<td>Friar Laurence</td>
<td>Lady Capulet</td>
</tr>
<tr>
<td>Nurse</td>
<td>Benvolio</td>
<td>Friar John</td>
</tr>
<tr>
<td>Abram</td>
<td>Capulet</td>
<td>Juliet</td>
</tr>
<tr>
<td>Balthasar</td>
<td>Apothecary</td>
<td>Mercutio</td>
</tr>
<tr>
<td>Tybalt</td>
<td>Paris</td>
<td>Rosaline</td>
</tr>
<tr>
<td>Sampson</td>
<td>Gregory</td>
<td>Peter</td>
</tr>
</tbody>
</table>

![Character Loyalties Diagram](image.png)
**Mapping Verona**

In the space below sketch a map of Verona showing the main features of the town and the places where major events in the play occur. Include places such as the Capulet villa, Friar Laurence’s cell, the church yard and the Capulet vault. Label the features on the map and include brief notes on each location noting the major events that occur there.
**Timeline**

In Romeo and Juliet, time is of the essence – the action of the play occurs over five days! There are many references to the significance of timing in the play. Below is a jumbled list of events from the play. In your workbook organise the events into correct chronological order by creating a timeline from Sunday morning to Thursday morning.

- Montague and Capulet servants fight in the streets; Prince Escalus warns that continued fighting will be punished by death
- Romeo is gloomy because Rosaline does not love him
- Friar Laurence agrees to perform the marriage of Romeo and Juliet
- Capulet agrees to let Paris marry Juliet
- Tybalt and Mercutio fight; Mercutio is killed; Romeo kills Tybalt, Prince Escalus banishes Romeo from Verona
- Lady Capulet asks Juliet how she feels about marrying Paris; they prepare for the party
- Romeo is informed of Juliet’s death; he plans to return to Verona and buys a fatal poison to kill himself at Juliet’s tomb
- Nurse visits Romeo about wedding arrangements
- Romeo has a sense of foreboding about the Capulet party
- Tybalt recognises Romeo at the party; Capulet stops Tybalt from challenging Romeo
- Juliet drinks a potion and falls into a deathlike trance
- Romeo and Juliet meet at Friar Laurence’s cell and are married
- Friar Laurence sends a letter outlining the plan; the letter fails to reach Romeo
- Romeo and Juliet meet and fall in love
- Romeo sees Juliet’s ‘corpse’ and poisons himself; Friar Laurence arrives too late
- Juliet refuses to marry Paris; Capulet is infuriated
- Nurse informs Juliet that Romeo has been banished
- Romeo and Paris fight; Paris is killed
- Capulet arranges for Paris to marry Juliet on Thursday
- Romeo climbs up to Juliet’s balcony; they declare their love and decide to marry secretly
- The Capulets and Nurse believe Juliet is dead; Friar Laurence makes arrangements for the funeral
- Paris arrives at the Capulet vault to mourn Juliet
- Romeo and Juliet spend the night together
Lost in Translation
The Prologue

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.

Modern Translation

In your work book you are to translate Shakespeare's original prologue into modern language. In Baz Luhrmann's version of "Romeo + Juliet" a news presenter reads the prologue. Consider who will present your modern day prologue.
Reading the Text-The Public Brawl

ORIGINAL TEXT

Act 1, Scene 1

Verona. A public place.

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

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

GREGORY:
No, for then we should be colliers.

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

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

SAMPSON:
I strike quickly, being moved.

GREGORY:
But thou art not quickly moved to strike.

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

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

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

GREGORY:
That shows thee a weak slave; for the weakest goes to the wall.

SAMPSON:
'Tis true; and therefore women, being the weaker

MODERN TRANSLATION

SAMPSON:
Gregory, on my word, we will not be humiliated, like carrying coal.

GREGORY:
No, for that we should be coal miners.

SAMPSON:
I mean, if we are angry, we will draw our swords.

GREGORY:
Yeah, while you're alive, you'll only draw your neck out of the hangman's collar.

SAMPSON:
I can hit quickly, if I'm motivated.

GREGORY:
But you're not quickly motivated to hit.

SAMPSON:
A dog of the house of Montague motivates me.

GREGORY:
To be motivated is to act, and to be valiant is to face the challenge;
When you are “motivated,” you run away.

SAMPSON:
A dog of that house will motivate me to face the challenge;
I will tear down the castle wall of any man or maid of Montague's.

GREGORY:
That shows you are a weak slave, because the castle wall is the weakest spot in the castle.

SAMPSON:
True; and that’s why women, being so weak, are always “thrust to the wall;” Watch me, I
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:**
The quarrel is between our masters and us their men.

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

**GREGORY:**
The heads of the maids?

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

**GREGORY:**
They must take it in sense that feel it.

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

**GREGORY:**
’Tis well thou art not fish; if thou hadst, thou hadst been poor-John. Draw thy tool! Here comes two of the house of Montagues.

Enter two other Servingmen, Abram and Balthasar.

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

**GREGORY:**
How? Turn thy back and run?

**SAMPSON:**
Fear me not.

**GREGORY:**
No, marry. I fear thee!

**SAMPSON:**
will push Montague’s men from the castle wall, and thrust his maids to their “castle wall.”

**GREGORY:**
The feud is between our masters, and by extension, all their men.

**SAMPSON:**
Makes no difference. I will be a tyrant in battle; when I have finished fighting with the men, I will be cruel to the maids. I will cut off their heads.

**GREGORY:**
You mean you’d cut off a woman’s head?

**SAMPSON:**
Yes, the heads of maids, or their virginity. Take it any way you like.

**GREGORY:**
It’s the maids who will feel what you mean, not take it.

**SAMPSON:**
They’ll feel me all right, as long as I can keep it up, and everyone knows, I’m well endowed.

**GREGORY:**
It’s a good thing you’re not a fish. If you were, you’d be dried and salted! Draw your weapon- Here come two guys from Montague’s house.

**SAMPSON:**
It’s out already! You pick a fight with them and I’ll back you up.

**GREGORY:**
You’ll back me up? How? By running away?

**SAMPSON:**
Don’t worry about me.

**GREGORY:**
Yeah right!
Let us take the law of our sides; let them
begin.(35)

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

**SAMPSON:**
Nay, as they dare. I will bite my thumb at
them;
which is a disgrace to them, if they bear it.

**ABRAHAM:**
Do you bite your thumb at us, sir?

**SAMPSON:**
I do bite my thumb, sir.

**ABRAHAM:**
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?

**ABRAHAM:**
Quarrel, sir? No, sir.

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

**ABRAHAM:**
No better.

**SAMPSON:**
Well, sir.

*Enter Benvolio.*

**GREGORY:**

Let’s do this legally. Let them start with us.

**GREGORY:**
I’ll make a face at them. Let them take it
whatever way they will.

**SAMPSON:**
No, before they start, I’ll give them the
finger, which is
a disgrace if they don’t respond.

**ABRAHAM:**
Did you just give us the finger, sir?

**SAMPSON:**
I did give the finger, sir.

**ABRAHAM:**
Did you give the finger to us, sir?

**SAMPSON:**
Is it legal if I say “Yes?”

**GREGORY:**

No.

**SAMPSON:**
No, sir, I did not give the finger to you, sir,
but I did give the finger.

**GREGORY:**
Are you picking a fight with us, sir?

**ABRAHAM:**
Fight, sir! No, sir.

**SAMPSON:**
But if you do fight, sir, then I will fight you. I
work for as good a man as
you do.

**ABRAHAM:**
No better?

**SAMPSON:**
Well, sir.

**GREGORY:**

Say “better.” Here comes one of Capulet’s
Aside to Sampson.

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

SAMPSON:
Yes, better, sir.

ABRAHAM:
You lie.

SAMPSON:
Draw, if you be men. Gregory, remember thy swashing blow.

They fight.

BENVOLIO:
Part, fools!

He beats down their swords.

Put up your swords. You know not what you do.

Enter Tybalt.

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(65)
As I hate hell, all Montagues, and thee. Have at thee, coward!

They fight

Enter an officer, followers of both houses, and three or four Citizens with clubs or partisans.
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 relatives.

SAMPSON:
Yes, better, sir.

ABRAHAM:
You're a liar!

SAMPSON:
Draw your swords if you are men – Gregory, remember your best shot.

BENVOLIO:
Break it up, you fools.

You don’t know what you’re doing!

TYBALT:
What, is your sword out among these stupid servants?
Turn to me, Benvolio, and see your death.

BENVOLIO:
I’m only trying to keep the peace. Put your sword away, or use it to help me break up this fight.

TYBALT:
Are you kidding? Your sword is out and you talk about “peace?” I hate the word as much as I hate hell, all the Montagues, and you! Fight me, coward!

CAPULET:
What’s going on? Give me my long sword, hey!

LADY CAPULET:
You need a crutch, a crutch! Why do you
sword?

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

*Enter Old Montague and his Wife.*

**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 attendants.*

**PRINCE:**
Rebellious subjects, enemies to peace,
Profaners of this neighbour-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 disturb’d 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,
Canker’d with peace, to part your canker’d 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 Freetown, our common judgment place.
Once more, on pain of death, all men depart.
Reading the Text - The Party Scene

Act 1, Scene 5

A hall in Capulet’s house

Musicians waiting. Enter Servingmen with napkins

First Servant
Where’s Potpan, that he helps not to take away? He shift a trencher? he scrape a trencher!

Second Servant
When good manners shall lie all in one or two men’s hands and they unwashed too, ‘tis a foul thing.

First Servant
Away with the joint-stools, remove the court-cupboard, look to the plate. Good thou, save me a piece of marchpane; and, as thou lovest me, let the porter let in Susan Grindstone and Nell. Antony, and Potpan!

Second Servant
Ay, boy, ready.

First Servant
You are looked for and called for, asked for and sought for, in the great chamber.

Second Servant
We cannot be here and there too. Cheerly, boys; be brisk awhile, and the longer liver take all.

Enter CAPULET, with JULIET and others of his house, meeting the Guests and Maskers
Act 1, Scene 5 Continued

CAPULET
Welcome, gentlemen! ladies that have their toes
Unplagued with corns will have a bout with you.
Ah ha, my mistresses! which of you all
Will now deny to dance? she that makes dainty,
She, I'll swear, hath corns; am I come near ye now?
Welcome, gentlemen! I have seen the day
That I have worn a visor and could tell
A whispering tale in a fair lady's ear,
Such as would please: 'tis gone, 'tis gone, 'tis gone:
You are welcome, gentlemen! come, musicians, play.
A hall, a hall! give room! and foot it, girls.

Music plays, and they dance

More light, you knaves; and turn the tables up,
And quench the fire, the room is grown too hot.
Ah, sirrah, this unlook'd-for sport comes well.
Nay, sit, nay, sit, good cousin Capulet;
For you and I are past our dancing days:
How long is't now since last yourself and I
Were in a mask?

Second Capulet
By'r lady, thirty years.

CAPULET
What, man! 'tis not so much, 'tis not so much:
'Tis since the nuptials of Lucentio,
Come pentecost as quickly as it will,
Some five and twenty years; and then we mask'd.

Second Capulet
'Tis more, 'tis more, his son is elder, sir;
His son is thirty.

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

ROMEO
[To a Servingman] What lady is that, which doth
enrich the hand
Of yonder knight?

Servant
I know not, sir.

ROMEO
O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
Act 1, Scene 5 Continued

As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

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

CAPULET
Why, how now, kinsman! wherefore storm you so?

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

CAPULET
Young Romeo is it?

TYBALT
'Tis he, that villain Romeo.

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

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

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

TYBALT
Why, uncle, 'tis a shame.

CAPULET
Go to, go to;
You are a saucy boy: is't so, indeed?
This trick may chance to scathe you, I know what:
You must contrary me! marry, 'tis time.
Well said, my hearts! You are a princox; go:
Be quiet, or--More light, more light! For shame!
I'll make you quiet. What, cheerly, my hearts!

**Act 1, Scene 5 Continued**

**TYBALT**
Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw: but this intrusion shall
Now seeming sweet convert to bitter gall.

*Exit*

**ROMEO**
[To JULIET] If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

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

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

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

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

**JULIET**
Saints do not move, though grant for prayers' sake.

**ROMEO**
Then move not, while my prayer's effect I take.
Thus from my lips, by yours, my sin is purged.

**JULIET**
Then have my lips the sin that they have took.

**ROMEO**
Sin from thy lips? O trespass sweetly urged!
Give me my sin again.

**JULIET**
You kiss by the book.

**Nurse**
Madam, your mother craves a word with you.

**ROMEO**
What is her mother?
**Nurse**
Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise and virtuous
I nursed her daughter, that you talk’d withal;
I tell you, he that can lay hold of her
Shall have the chinks.

**ROMEO**
Is she a Capulet?
O dear account! my life is my foe’s debt.

**BENVOLIO**
Away, begone; the sport is at the best.

---

**Act 1, Scene 5 Continued**

**ROMEO**
Ay, so I fear; the more is my unrest.

**CAPULET**
Nay, gentlemen, prepare not to be gone;
We have a trifling foolish banquet towards.
Is it e’en so? why, then, I thank you all
I thank you, honest gentlemen; good night.
More torches here! Come on then, let’s to bed.
Ah, sirrah, by my fay, it waxes late:
I'll to my rest.

*Exeunt all but JULIET and Nurse*

**JULIET**
Come hither, nurse. What is yond gentleman?

**Nurse**
The son and heir of old Tiberio.

**JULIET**
What’s he that now is going out of door?

**Nurse**
Marry, that, I think, be young Petrucio.

**JULIET**
What’s he that follows there, that would not dance?

**Nurse**
I know not.

**JULIET**
Go ask his name: if he be married.
My grave is like to be my wedding bed.

**Nurse**
His name is Romeo, and a Montague;
The only son of your great enemy.

**JULIET**
My only love sprung from my only hate!
Too early seen unknown, and known too late!

---

**Focus Questions**

Answer the following in full sentences in your workbook.

**Act 1, Scene 5**

1. Do you believe that Romeo is impulsive? Explain.
2. Explain Capulet’s reaction to Tybalt’s aggression.
3. Describe how the expression ‘love at first sight’ can be applied to Romeo and Juliet.
Prodigious birth of love it is to me,
That I must love a loathed enemy.

_Nurse_

What's this? what's this?

_JULIET_

A rhyme I learn'd even now
Of one I danced withal.

_One calls within 'Juliet.'_

_Nurse_

Anon, anon!

Come, let's away; the strangers all are gone.

**Reading the Text- The Balcony Scene**

*Act 2, Scene 2*

_Capulet's orchard_

*Enter ROMEO*

_ROMEO_

He jests at scars that never felt a wound.

*JULIET appears above at a window*

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green
And none but fools do wear it; cast it off.
It is my lady, O, it is my love!
O, that she knew she were!
She speaks yet she says nothing: what of that?
Her eye discourses; I will answer it.
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

**Act 2, Scene 2 Continued**

**JULIET**
Ay me!

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

**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.

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

**JULIET**
'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
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.

**ROMEO**
I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

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

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

**JULIET**
My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:
Art thou not Romeo and a Montague?

**ROMEO**
Neither, fair saint, if either thee dislike.

**Act 2, Scene 2 Continued**

**JULIET**
How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

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

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

**ROMEO**
Alack, there lies more peril in thine eye
Than twenty of their swords: look thou but sweet,
And I am proof against their enmity.

**JULIET**
I would not for the world they saw thee here.

**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.

**JULIET**
By whose direction found'st thou out this place?

**ROMEO**
By love, who first did prompt me to inquire;
He lent me counsel and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore wash'd with the farthest sea,
I would adventure for such merchandise.

**JULIET**
Thou know'st the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night
Fain would I dwell on form, fain, fain deny
What I have spoke: but farewell compliment!
Dost thou love me? I know thou wilt say 'Ay,'
And I will take thy word: yet if thou swear'st,
Thou mayst prove false; at lovers' perjuries
Then say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I'll frown and be perverse an say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my 'havior light:
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,

---

**Act 2, Scene 2 Continued**

My true love's passion: therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

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

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

**ROMEO**
What shall I swear by?

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

**ROMEO**
If my heart's dear love--

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

ROMEO
O, wilt thou leave me so unsatisfied?

JULIET
What satisfaction canst thou have to-night?

ROMEO
The exchange of thy love’s faithful vow for mine.

JULIET
I gave thee mine before thou didst request it: 
And yet I would it were to give again.

ROMEO
Wouldst thou withdraw it? for what purpose, love?

JULIET
But to be frank, and give it thee again. 
And yet I wish but for the thing I have: 
My bounty is as boundless as the sea, 
My love as deep; the more I give to thee, 
The more I have, for both are infinite. (Nurse calls within) 
I hear some noise within; dear love, adieu! 
Anon, good nurse! Sweet Montague, be true. 
Stay but a little, I will come again. Exit JULIET

Act 2, Scene 2 Continued

ROMEO
O blessed, blessed night! I am afeard. 
Being in night, all this is but a dream, 
Too flattering-sweet to be substantial.

Re-enter JULIET, above

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,

Focus Questions

Answer the following questions in sentence form in your workbook.

1. What is meant by the following lines?
   
   O Romeo, Romeo! wherefore art thou Romeo? 
   Deny thy father and refuse thy name; 
   What’s in a name? that which we call a rose 
   By any other name would smell as sweet;

2. What is Juliet’s reaction when she realises that Romeo has been listening to her?

3. Later in the scene Romeo and Juliet plan to marry. What are the possible consequences for such a marriage?
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.

Nurse  
[Within] Madam!

JULIET  
I come, anon.—But if thou mean’st not well,  
I do beseech thee—

Nurse  
[Within] Madam!

JULIET  
By and by, I come:—  
To cease thy suit, and leave me to my grief:  
To-morrow will I send.

ROMEO  
So thrive my soul—

JULIET  
A thousand times good night!

Exit, above
The Fight Scene

Act 3, Scene 1

A public place

Enter MERCUTIO, BENVOLIO, Page, and Servants

BENVOLIO
I pray thee, good Mercutio, let's retire:
The day is hot, the Capulets abroad,
And, if we meet, we shall not scape a brawl;
For now, these hot days, is the mad blood stirring.

MERCUTIO
Thou art like one of those fellows that when he
enters the confines of a tavern claps me his sword
upon the table and says 'God send me no need of
thee!' and by the operation of the second cup draws
it on the drawer, when indeed there is no need.

BENVOLIO
Am I like such a fellow?

MERCUTIO
Come, come, thou art as hot a Jack in thy mood as
any in Italy, and as soon moved to be moody, and as
soon moody to be moved.

BENVOLIO
And what to?

MERCUTIO
Nay, an there were two such, we should have none
shortly, for one would kill the other. Thou! why,
thou wilt quarrel with a man that hath a hair more,
or a hair less, in his beard, than thou hast: thou
wilt quarrel with a man for cracking nuts, having no
other reason but because thou hast hazel eyes: what
eye but such an eye would spy out such a quarrel?
Thy head is as fun of quarrels as an egg is full of

**Act 3, Scene 1 Continued**

an egg for quarrelling: thou hast quarrelled with a
man for coughing in the street, because he hath
wakened thy dog that hath lain asleep in the sun:
didst thou not fall out with a tailor for wearing
his new doublet before Easter? with another, for
tying his new shoes with old riband? and yet thou
wilt tutor me from quarrelling!

**BENVOLIO**
An I were so apt to quarrel as thou art, any man
should buy the fee-simple of my life for an hour and a quarter.

**MERCUTIO**
The fee-simple! O simple!

**BENVOLIO**
By my head, here come the Capulets.

**MERCUTIO**
By my heel, I care not.

*Enter TYBALT and others*

**TYBALT**
Follow me close, for I will speak to them.
Gentlemen, good den: a word with one of you.

**MERCUTIO**
And but one word with one of us? couple it with
something; make it a word and a blow.

**TYBALT**
You shall find me apt enough to that, sir, an you
will give me occasion.

**MERCUTIO**
Could you not take some occasion without giving?

**TYBALT**
Mercutio, thou consort'st with Romeo,--

**MERCUTIO**
Consort! what, dost thou make us minstrels? an
thou make minstrels of us, look to hear nothing but
discords: here's my fiddlestick; here's that shall
make you dance. 'Zounds, consort!

**BENVOLIO**
We talk here in the public haunt of men:
Either withdraw unto some private place,
And reason coldly of your grievances,
Or else depart; here all eyes gaze on us.

**MERCUTIO**
Men's eyes were made to look, and let them gaze;
I will not budge for no man's pleasure, I.

*Enter ROMEO*
TYBALT
Well, peace be with you, sir: here comes my man.

Act 3, Scene 1 Continued

MERCUTIO
But I'll be hanged, sir, if he wear your livery:
Marry, go before to field, he'll be your follower;
Your worship in that sense may call him 'man.'

TYBALT
Romeo, the hate I bear thee can afford
No better term than this,—thou art a villain.

ROMEO
Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting: villain am I none;
Therefore farewell; I see thou know'st me not.

TYBALT
Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.

ROMEO
I do protest, I never injured thee,
But love thee better than thou canst devise,
Till thou shalt know the reason of my love:
And so, good Capulet,—which name I tender
As dearly as my own,—be satisfied.

MERCUTIO
O calm, dishonourable, vile submission!
Alla stoccata carries it away.

Draws

Tybalt, you rat-catcher, will you walk?

TYBALT
What wouldst thou have with me?

MERCUTIO
Good king of cats, nothing but one of your nine
lives; that I mean to make bold withal, and as you
shall use me hereafter, drybeat the rest of the
eight. Will you pluck your sword out of his pitcher
by the ears? make haste, lest mine be about your
ears ere it be out.

TYBALT
I am for you.

ROMEO
Gentle Mercutio, put thy rapier up.

MERCUTIO
Come, sir, your passado.
They fight

**Act 3, Scene 1 Continued**

**ROMEO**
Draw, Benvolio; beat down their weapons.
Gentlemen, for shame, forbear this outrage!
Tybalt, Mercutio, the prince expressly hath
Forbidden bandying in Verona streets:
Hold, Tybalt! good Mercutio!

**TYBALT** under **ROMEO's** arm stabs **MERCUTIO**, and flies with his followers

**MERCUTIO**
I am hurt.
A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

**BENVOLIO**
What, art thou hurt?

**MERCUTIO**
Ay, ay, a scratch, a scratch; marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.

**Exit Page**

**ROMEO**
Courage, man; the hurt cannot be much.

**MERCUTIO**
No, 'tis not so deep as a well, nor so wide as a
church-door; but 'tis enough,'twill serve: ask for
me to-morrow, and you shall find me a grave man. I
am peppered, I warrant, for this world. A plague o'
both your houses! 'Zounds, a dog, a rat, a mouse, a
cat, to scratch a man to death! a braggart, a
rogue, a villain, that fights by the book of
arithmetic! Why the devil came you between us? I
was hurt under your arm.

**ROMEO**
I thought all for the best.

**MERCUTIO**
Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me: I have it,
And soundly too: your houses!

*Exeunt MERCUTIO and BENVOLIO*

**ROMEO**
This gentleman, the prince's near ally,
My very friend, hath got his mortal hurt
In my behalf; my reputation stain’d
With Tybalt’s slander,--Tybalt, that an hour
Hath been my kinsman! O sweet Juliet,
Thy beauty hath made me effeminate
And in my temper soften’d valour’s steel!

**Act 3, Scene 1 Continued**

*Re-enter BENVOLIO*

**BENVOLIO**
O Romeo, Romeo, brave Mercutio’s dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.

**ROMEO**
This day’s black fate on more days doth depend;
This but begins the woe, others must end.

**BENVOLIO**
Here comes the furious Tybalt back again.

**ROMEO**
Alive, in triumph! and Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now!

*Re-enter TYBALT*

Now, Tybalt, take the villain back again,
That late thou gavest me; for Mercutio’s soul
Is but a little way above our heads,
Staying for thine to keep him company:
Either thou, or I, or both, must go with him.

**TYBALT**
Thou, wretched boy, that didst consort him here,
Shalt with him hence.

**ROMEO**
This shall determine that.

*They fight; TYBALT falls*

**BENVOLIO**
Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not amazed: the prince will doom thee death,
If thou art taken: hence, be gone, away!

**ROMEO**
O, I am fortune’s fool!

**BENVOLIO**
Why dost thou stay?

---

### Focus Questions

Answer the following questions in full sentence format in your workbook

**Act 3, Scene 1**

1. Romeo’s character changes after the death of Mercutio. How does Shakespeare show this change through the language Romeo uses?
2. How has Romeo’s secret marriage to Juliet led to misunderstanding? Why doesn’t he tell everybody that he is married to Juliet?
3. What do you think Mercutio means by “A plague on both your houses!”? Why does he say this?
Reading the Text-The Death Scene

Act 5, Scene 3

ROMEO
Give me that mattock and the wrenching iron.
Hold, take this letter; early in the morning
See thou deliver it to my lord and father.
Give me the light: upon thy life, I charge thee,
Whate'er thou hear'st or seest, stand all aloof,
And do not interrupt me in my course.
Why I descend into this bed of death,
Is partly to behold my lady's face;
But chiefly to take thence from her dead finger
A precious ring, a ring that I must use
In dear employment: therefore hence, be gone:
But if thou, jealous, dost return to pry
In what I further shall intend to do,
By heaven, I will tear thee joint by joint
And strew this hungry churchyard with thy limbs:
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.

BALTHASAR
I will be gone, sir, and not trouble you.

ROMEO
So shalt thou show me friendship. Take thou that:
Live, and be prosperous: and farewell, good fellow.
BALTHASAR
[Aside] For all this same, I'll hide me hereabout:
His looks I fear, and his intents I doubt.

Retires

Act 5, Scene 3 Continued

ROMEO
Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And, in despite, I'll cram thee with more food!

Opens the tomb

PARIS
This is that banish'd haughty Montague,
That murder'd my love's cousin, with which grief,
It is supposed, the fair creature died;
And here is come to do some villainous shame
To the dead bodies: I will apprehend him.

Comes forward

Stop thy unhallow'd toil, vile Montague!
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee:
Obey, and go with me; for thou must die.

ROMEO
I must indeed; and therefore came I hither.
Good gentle youth, tempt not a desperate man;
Fly hence, and leave me: think upon these gone;
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head,
By urging me to fury: O, be gone!
By heaven, I love thee better than myself;
For I come hither arm'd against myself:
Stay not, be gone; live, and hereafter say,
A madman's mercy bade thee run away.

PARIS
I do defy thy conjurations,
And apprehend thee for a felon here.

ROMEO
Wilt thou provoke me? then have at thee, boy!

They fight

PAGE
O Lord, they fight! I will go call the watch.
Exit

PARIS
O, I am slain!

Dies

If thou be merciful,
Open the tomb, lay me with Juliet.

Act 5, Scene 3 Continued

ROMEO
In faith, I will. Let me peruse this face.
Mercutio's kinsman, noble County Paris!
What said my man, when my betossed soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet:
Said he not so? or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so? O, give me thy hand,
One writ with me in sour misfortune's book!
I'll bury thee in a triumphant grave;
A grave? O no! a lantern, slaughter'd youth,
For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
Death, lie thou there, by a dead man interr'd.

Laying PARIS in the tomb

How oft when men are at the point of death
Have they been merry! which their keepers call
A lightning before death: O, how may I
Call this a lightning? O my love! my wife!
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:
Thou art not conquer'd; beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.
Tybalt, liest thou there in thy bloody sheet?
O, what more favour can I do to thee,
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin! Ah, dear Juliet,
Why art thou yet so fair? shall I believe
That unsubstantial death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee;
And never from this palace of dim night
Depart again: here, here will I remain
With worms that are thy chamber-maids; O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!
Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark!
Here’s to my love!

Drinks

Act 5, Scene 3 Continued

O true apothecary!
Thy drugs are quick. Thus with a kiss I die.

Dies

Enter, at the other end of the churchyard, FRIAR LAURENCE, with a lantern, crow, and spade

FRIAR LAURENCE
Saint Francis be my speed! how oft to-night
Have my old feet stumbled at graves! Who’s there?

BALTHASAR
Here’s one, a friend, and one that knows you well.

FRIAR LAURENCE
Bliss be upon you! Tell me, good my friend,
What torch is yond, that vainly lends his light
To grubs and eyeless skulls? as I discern,
It burneth in the Capel’s monument.

BALTHASAR
It doth so, holy sir; and there’s my master,
One that you love.

FRIAR LAURENCE
Who is it?

BALTHASAR
Romeo.

FRIAR LAURENCE
How long hath he been there?

BALTHASAR
Full half an hour.

FRIAR LAURENCE
Go with me to the vault.

BALTHASAR
I dare not, sir
My master knows not but I am gone hence;
And fearfully did menace me with death,
If I did stay to look on his intents.

**FRIAR LAURENCE**
Stay, then; I'll go alone. Fear comes upon me:
O, much I fear some ill unlucky thing.

**BALTHASAR**
As I did sleep under this yew-tree here,
I dreamt my master and another fought,
And that my master slew him.

**FRIAR LAURENCE**
Romeo!

*Advances*

Alack, alack, what blood is this, which stains
The stony entrance of this sepulchre?
What mean these masterless and gory swords
To lie discolour’d by this place of peace?

*Enters the tomb*

**Act 5, Scene 3 Continued**

Romeo! O, pale! Who else? what, Paris too?
And steep’d in blood? Ah, what an unkind hour
Is guilty of this lamentable chance!
The lady stirs.

**JULIET wakes**

O comfortable friar! where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?

*Noise within*

**FRIAR LAURENCE**
I hear some noise. Lady, come from that nest
Of death, contagion, and unnatural sleep:
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead;
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns:
Stay not to question, for the watch is coming;
Come, go, good Juliet,
I dare no longer stay.

---

**Focus Questions**

Answer the following questions in full sentence form in your workbook.

**Act 5, Scene 3**

1. Does Romeo wish to fight Paris? Use evidence from the text to support your answer.
2. Do you think the Friar should have run off and left Juliet? Does this action seem consistent with his character earlier in the play?
3. Explain how Shakespeare has used irony in this scene. Do you think it is effective?
JULIET
Go, get thee hence, for I will not away.

Exit FRIAR LAURENCE

What's here? a cup, closed in my true love's hand?
Poison, I see, hath been his timeless end:
O churl! drunk all, and left no friendly drop
To help me after? I will kiss thy lips;
Haply some poison yet doth hang on them,
To make die with a restorative.

Kisses him

Thy lips are warm.
First Watchman
[Within] Lead, boy: which way?

JULIET
Yea, noise? then I'll be brief. O happy dagger!

Snatching ROMEO's dagger

This is thy sheath;

Stabs herself

there rust, and let me die.

Falls on ROMEO's body, and dies

Task 12: Understanding and Analysing Events in the play

Freeze Frames

In small groups you are to complete the following;

1) Select three significant events from the play.

2) Express each event in a freeze frame.

3) Present your three freeze frames to the class. Explain why the event is important and how your freeze frame captures the essence of it.

Comic Strip (A Series of Freeze Frames)

Individually you are to complete the following;
1) Select an important event from the play.

2) Using the space on the next page, create a comic strip to communicate this event.
Exploring Themes

Fate and Destiny: Horoscopes

Fate plays an important role in Romeo and Juliet. In Shakespeare's time most Elizabethans believed that destiny was pre-determined. The concept of fate is introduced in the prologue when Romeo and Juliet are described as ‘star-crossed lovers.’

Research your horoscope reading for the week/month. In the space below write a horoscope for one of the main characters in Romeo and Juliet.

Hate and Violence: Mob Fury in the Streets of Fair Verona

You are to assume the role of a disgruntled stall holder in the Verona market place. The public fray in Act 1, Scene 1 destroyed your produce and stall. On top of losing your livelihood, you and your wife suffered a number of injuries during the violent street fight. Write a letter to the editor explaining the impact the ‘ancient grudge’ is having on the townspeople of Verona.
Re-examining Themes and Practising Performance

Universal Themes

The themes in Romeo and Juliet are universal and as such are transferable to many other settings and styles. Consider what Romeo and Juliet would be like if the genre of the play was altered. Complete the table below.

<table>
<thead>
<tr>
<th>Style/ Genre</th>
<th>Setting</th>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western</td>
<td>The frontiers of the ‘Wild West’</td>
<td>Cowboys, Indians, Sheriff</td>
</tr>
<tr>
<td>Gangster</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Science Fiction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gothic/ Horror</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kung Fu/ Martial Arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Detective/ Crime</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Choice</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Drama Activity

In small groups you are to complete the following;

1) Select a scene from the play and choose a new context to present it in. For example you could choose to present the balcony scene gangster style.

2) Convert the original scene into contemporary language. You will need to write a script and you must remember to be faithful to the themes and messages of Shakespeare.

3) Act out your modernised scene for the class.
Linking Themes and Characters

Practising Performance: Talk show activity

In small groups you are to stage a talk show (Think; Oprah, Rove, The Chaser, Jerry Spinger, The Footy Show etc.) You will need to have at least one host and two characters from *Romeo and Juliet* for the host to interview. You will need to come up with a title for your show that relates directly to the play’s events and themes. Your performance will go for at least two minutes and will include an introduction and five in-depth interview questions for each of the guest characters. **REMEMBER:** You must be faithful to the events and characters of the play.

**Suggestions:**

<table>
<thead>
<tr>
<th>Theme Focus/ Program title</th>
<th>Guest Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>“What about me?” - Love triangles and unrequited love</td>
<td>Rosaline, Romeo, Juliet, Paris</td>
</tr>
<tr>
<td>“Ganglands” – Street fights out of control</td>
<td>Benvolio, Tybalt, Mercutio,</td>
</tr>
<tr>
<td>“Deadly Secrets”- The cost of silence</td>
<td>Friar Lawrence, Nurse</td>
</tr>
<tr>
<td>“Written in the Stars” – Fate and destiny uncovered</td>
<td>Romeo, Juliet, Capulet, Montague</td>
</tr>
<tr>
<td>“Family Feud” - The ‘ancient grudge’ exposed</td>
<td>Capulet, Montague</td>
</tr>
</tbody>
</table>
Where are they now?
Next you are to assume the role of a writer for TV Week. Choose one of the characters from the play and write a "Where are they now?" article giving details of the character’s life 10 years after the events of the play. (Tip: You will have to select a character who lives!) Your response should be 100 words in length and be written in your work book.

A Closer Look at Characters

Character Poster

Form a group of three students
Your teacher will supply you with a sheet of cardboard and will allocate you a character from the play
The poster must contain the following:
♦ At least three adjectives describing the character’s personality
♦ At least three quotes by or about the character from the play
♦ A symbol to illustrate the character’s identity
♦ A character web indicating your characters relationship to other characters in the play

A Dose of Reality

Choose one of the character scenarios listed below. In your work book explain how the character would make an ideal reality TV show (E.g. Survivor, I'm a celebrity get me out of here, The Apprentice, Big Brother, The Bachelor, Cops) contestant. Your response must be 150 words and include examples from the play to support your ideas.

1. The Nurse betrays her employer’s trust by forming a secret alliance with Juliet.
2. The beautiful and eligible Juliet must find a husband.
3. The Prince keeps a watchful eye over the citizens of Verona, passing judgement, dishing out punishment and keeping the peace.
4. Romeo is forced to rough it in Mantua and is cut off from the outside world.
5. Friar Lawrence is a cunning strategist who is prepared to resort to secrecy, dangerous drugs and double dealing to achieve his goal of ending the feud.
Student Name: ____________________________________________

What is your chosen thesis?
Revenge may be sweet but, in the end, it accomplishes nothing. It may feel satisfying or even cathartic in the short term, but it has a corrosive effect. It does not achieve justice in the modern and civilised sense that we understand. It also sullies the avenger, criminalising them and perpetuating the cycle of violence and hatred.

2. Identify three points that support your thesis.
(i) The corrosive effects of revenge are irrefutable.
(ii) Desire for revenge is an aspect of human nature.
(iii) The effects of revenge can be devastating for individuals and families.

3. What will be the “attention grabber” of your opening? (example, quote, general statement)
Pacifist and ideological leader of India Mahatma Ghandi said, ‘An eye for an eye makes the whole world blind’ or Five dead in five days and the streets of Verona awash with young blood.

4. Use evidence from Romeo and Juliet. What is the name of the other text you will use?

5. Body of the speech (TEEEL structure)

<table>
<thead>
<tr>
<th>Topic Sentence</th>
<th>Expansion</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) The corrosive effects of revenge are irrefutable. It can be argued that it is impossible to cite any act of revenge that has not in some way had a corrupting effect upon the perpetrator.</td>
<td>Tybalt’s belligerence and pent up anger is a result of learned behaviour exhibited by the elders in his family and their antecedents. His hate-fuelled actions do not lead to closure or justice but are immediately followed by another revenge killing in which he is the victim and the cycle of hate continues. Tybalt challenges Romeo: ‘Boy, this shall not excuse the injuries That thou hast done me; therefore turn and draw’.</td>
<td>Melbourne crime matriarch Judy Moran presents a modern parallel to the saga of the Montagues and the Capulets. Moran lost two husbands and two sons in a gangland blood feud which lasted decades, and she was eventually imprisoned for arranging the murder of her brother-in-law.</td>
</tr>
</tbody>
</table>
b) It can be argued that desire for revenge is an aspect of human nature. When a person is slighted he may feel betrayed and to gain satisfaction or ‘personal justice’, revenge might seem like a solution. However, revenge does nothing more than exacerbate a situation.

| The debilitating effects of revenge are also evident in the second killing in Romeo and Juliet. Romeo acts impetuously in avenging the murder of his friend Mercutio. When he slays his wife’s cousin, Romeo learns to his cost that the result is not justice or closure, only anguish and banishment for him. In a fiery exchange with Tybalt he refers to the recently slain Mercutio: |
| ‘Either thou, or I, or both, must go with him’. |

The death of the notorious Osama Bin Laden highlights how the corrosive effects of revenge can impact upon wider society. For ten years the world watched and waited for the arrest of Bin Laden, anticipating that he would eventually face the might of the UN’s judicial process. However, his assassination has left a rather sour taste and has sullied the reputation of a nation whose 6th amendment ironically, is the right to a fair trial.

c) The effects of revenge can be devastating for individuals and families. No healing process really emerges. Acts of revenge are often impassioned, impulsive and irrational, and can result from erroneous assumptions.

| Close to the denouement of the play Paris challenges Romeo: ‘vile Montague! Can vengeance be pursued further than death?’ Paris believes Juliet has died as a result of grief at her cousin’s death. In an act of vengeance, he challenges Romeo and is mortally wounded. |

In another modern parallel a youth of 17 years was sentenced in Brisbane recently after a revenge attack on two Year 10 boys. The attack was in response to an alleged physical assault on the youth’s sister. It transpired that the claim was false; the boys sustained serious wounds, but they were in fact wholly innocent, random victims. It is interesting to note that the perpetrator was a refugee from war-torn Bosnia. He had witnessed many random acts of violence, and suffered the loss of his father and uncle within days of each other.

6. What significant comment will you make in your conclusion to sum up your point of view?

Revenge is not part of a healing process – it’s a curse that eats away at those who commit themselves to acts of revenge. There will often be feelings of terrible guilt, and a sense of degradation at responding to man’s basest instincts and the cycle of violence is perpetuated. The examples cited.......
Structuring Your Expository Speech

General

An ‘expository’ response requires you to explain and explore a central idea. You might to an extent agree or disagree with the view presented in your chosen topic from the task sheet, and you will need to explain why to your audience. To write an effective expository response you should:

- explain an idea, rather than present an argument
- try not to completely agree or disagree with the topic statement you've chosen (try to be realistic – a totally one sided view might seem unconvincing). However, you might lean towards a particular viewpoint
- discuss different angles on the topic
- draw ideas from a wide range of sources
- conclude by summarising the big ideas and angles you’ve presented without introducing any new ones.

Introduction

1. Open with a bold, arresting statement that grabs your audience’s attention; for example,

   ‘It has been said that families can be a blessing and a curse’ or
   ‘Love is all that matters’ (Edith Wharton).

   Then comment on your statement (explain it). Your introduction needs to clearly set out the background and the ‘big ideas’ relevant to your chosen topic.

2. Then make a very clear reference to your thesis, for example,

   It can be soundly argued that families are indeed the glue that holds society together.

   Your thesis will depend upon which topic on the task sheet you’ve chosen to explore. You need to ensure that you establish a point of view. (Do you agree with the statement in the topic you’ve chosen?) However, it’s also important to acknowledge the validity of opposing arguments; for example,

   However, it can also be argued that familial relationships can be a destructive force....

3. In your introduction refer to the play, the playwright and give a brief synopsis. Your synopsis of the play should be no more than one or two sentences, outlining key themes and linking it relevantly to your thesis. For example,

   In Shakespeare’s moving play, Romeo and Juliet, the audience witnesses a tragic tale of revenge, bloodlust, love and loss that ends in the untimely deaths of two young lovers.
To link it to your thesis you might add something like,

**The play remains as relevant today as it was in the late sixteenth century, exploring how the course of true love never runs smooth.**

You will note that the relevance of the text to modern audiences is mentioned on the task sheet, so you need to make reference to this in your speech. However, this is not a text response so you don’t have to explore *Romeo and Juliet* in depth.

**Body Paragraphs**

1. It is essential that you follow the TEEEL structure throughout your speech. Each body paragraph must open with a clear ‘T’ - topic sentence. Remember, your topic sentence must in some precise way help you to advance your thesis; for example,

   ```
   **The concept of ‘He who lives by the sword dies by the sword’ is clearly evident in Romeo and Juliet.**
   ```

   This is your launching pad. Note that an opinion is evident in this sentence, which is part of your purpose in this speech. It also addresses the thesis statement directly (living and dying by the sword).

2. Next you must move onto ‘E’ for expand. You need to clarify and explain the point you are making to support your angle/view on the thesis. (For example what do you mean by ‘He who lives by the sword, dies by the sword’?) You might say:

   **This suggests that those who perpetuate violence and use it routinely to resolve problems, will eventually find that the infectious nature of violence impacts upon them.**

   This kind of statement helps you to address the big ideas in your topic. You could make further comment here.

3. Next you will move onto the second and third ‘E’ of TEEEL structure – Evidence and Explanation. You will need to cite a specific example of where this is presented in the text, for example when Tybalt agitates Mercutio and is spoiling for a fight. Once you’ve cited an example such as this, you will need a quote from the play that helps you to advance the validity of your point (ensure that you punctuate quotations accurately). Choose carefully - select only the best quotes to further your argument. Then you need to explain your point (perhaps two sentences).
4. Next you will move on to the final part of TEEEL structure – ‘L’ for linking sentence. Once your evidence and quote is presented, you will need a sentence that ties it to your thesis – a link. Useful to consider a good cohesive tie here: in conclusion, to conclude, therefore.

5. You will need to repeat the TEEEL structure in the second half of your body paragraph as the task requires that you refer to a modern parallel. Introduce a modern parallel, such as the Moran crime family (try to find your own example). It can be a personal anecdote – someone you know of in your own community.

**Body Paragraphs Two and Three**

These will follow the same structure as body paragraph one, but you will need to create a sense of advancement in your exploration. You will need to build on your examples; it’s a good idea to begin with the less extreme examples, building up to the worst excesses in the play and in society to build impact.

**Conclusion**

It’s important that you create a sense of summing up in your conclusion. Reinforce your view of the topic you’ve chosen and briefly refer to the examples/evidence provided, but you will need to handle this carefully. Vary the language you use to avoid a repetitious effect. Good idea to make another reference to the relevance of Shakespeare to modern audiences. Finish on another bold arresting statement to leave your audience with something to ponder.

**Tips:**

- as this is a speech, address your audience in the introduction and introduce yourself and your role (student of English literature perhaps)
- use other rhetorical devices to engage your audience (rhetorical questions, direct address to audience, ‘Ladies and Gentlemen’ for example
- maintain formal language throughout, though it is permissible to use personal pronouns (I, we) in an expository response
- use a range of examples, evidence and ideas in your speech; it’s an expository speech, which means you will need to explain; use a personal anecdote for your modern parallel if you wish, but you will need to ensure that they are made meaningful/substantial
- learn your speech, so that you can deliver it with conviction, rather than just read it
- use multi-modal support to enhance the presentation
- look at the comments on your last oral assessment to note what you did well and what you need to target this time.