Expectations:
1. As we read and work in class, you will take notes in this packet. Everything in here is fair game for the test at the end of the unit.

2. You will also complete the study guide questions for each section of the play.

3. Your explication is attached to this packet. I’m assigning you one ACT of the play. You will complete the explication sheet at the end of the packet for the ACT you’ve been assigned.
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<td><em>Understanding: Classics writers are just like contemporary writers in that they used a variety of literary tools for different purposes, including to entertain, to inform, to persuade, to explain, to characterize</em></td>
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Elizabethan English Translation Guide

Traveling to a historical time period through reading often involves learning a new dialect. Remember, Shakespeare did not write in “old English,” he wrote in modern English—but he used the dialect (including slang) of his day.

Here are some tips for literary travelers to Shakespeare’s Elizabethan Era:

1. **Shakespeare often adds “doth” before or “t” or “th” or “-st” after a verb.**
   - wilt—will
   - art—are
   - didst—did
   - hath—has
   - thinkst—think
   - wrong’st—think
   - quoth—do wrong
   - quoth—quoted (said)

2. **Shakespeare often uses slang/curse words we don’t know very well.**
   - marry—by the virgin Mary (in place of “By God!”)
   - fie—shame on you
   - mass—by the mass (in place of “By God!”)
   - out—shame on you, get out of here
   - i’faith—in faith (in place of “by God”)

3. **Thou/Thee = You — only between people who are intimate or share status**
   **Thy/Thine = Your — only between people who are intimate or share status**
   ‘a = he/she — slang or lower class situations only

4. **Shakespeare depended on contractions that look unfamiliar to us.**
   Sometimes he will show that it is a contraction by using an apostrophe. Other times, he will simply cut out some of the syllables or words. **For example**
   - oe’er — over
   - ‘twas — it was
   - ‘tis — it is
   - on’t — on it
   - havior — behavior
   - an — and
   - ta’en — taken
   - I’ll to the friar — I’ll go to the friar’s place

5. **Shakespeare often flip-flopped his sentences (Think Yoda-speak).**
   This is more about poetry than dialect, but it’s worth knowing. For example, Juliet says:

   *If your love is honorable, [and] your purpose is marriage, send me word tomorrow.*

   But we would probably put the main part of the sentence first:

   *Send me word tomorrow if your love is honorable, [and] your purpose is marriage.*
Translation of Common Words (the “Glossary”)

apothecary—pharmacist or drug dealer
ay or nay—yes or no
bid—tell me, ask me
choler—anger
doth—do
enmity—hatred
ere—before or until
fray—fight
haste—hurry
hence—therefore
hither/thither—here/there
humor—mood
naught/aught—nothing/anything
profane—make unholy
steal—sneak
straight—right away
vessel—container or “means of”
wherefore—why (NOT WHERE!!!!!)
why—well
## Literary Devices in Romeo & Juliet

<table>
<thead>
<tr>
<th>New Word &amp; Definition</th>
<th>Example/Where it’s used</th>
<th>Why does Shakespeare use it? What’s the purpose?</th>
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<td><strong>Shakespearean Sonnet</strong>&lt;br&gt; A fourteen line poem written in iambic pentameter, using three quatrains and a couplet with this rhyme scheme: ABAB CDCD EFEF GG</td>
<td><em>The prologue (Act I)</em></td>
<td>Because it’s a complete sonnet, the prologue stands alone as it’s own thing instead of part of the action of the play.</td>
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<td><strong>Aside</strong>&lt;br&gt; A short statement that is not intended for other characters to hear</td>
<td><em>Is the law on our side if I say “Ay?” (I.i.49)</em></td>
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<td><strong>Dramatic irony</strong>&lt;br&gt; When the audience knows something the character does not know, and it changes the meaning of what the character is saying, seeing or doing.</td>
<td><em>When Juliet is spilling her guts to the stars, but she doesn’t know Romeo is listening (II.i)</em></td>
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<td><strong>Iambic Pentameter</strong>&lt;br&gt; A poetic rhythm containing five iambs per line. An iamb = two syllables where the first is unstressed and the second is stressed. Penta = 5 Meter = rhythm</td>
<td><em>(the entire play for the most part)</em></td>
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<td><strong>Motif</strong>&lt;br&gt; A word, image or object repeated throughout a text that often has symbolic meaning</td>
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<td><strong>Oxymoron</strong>&lt;br&gt; Placing two words that have opposite meanings next to each other</td>
<td><em>Feather of lead, bright smoke, cold fire, sick health, still waking sleep… (I.i.185-186)</em></td>
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<td><strong>Pun</strong>&lt;br&gt; A play on words (usually the words sound alike but have different meanings)</td>
<td><em>Sampson &amp; Gregory (I.i.32)</em></td>
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<td><strong>Soliloquy</strong></td>
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<td>A <em>long speech</em> in a play delivered by <strong>one character</strong> who is <strong>alone</strong> on stage, focuses on the character’s thoughts and feelings</td>
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<td>A <em>long speech</em> in a play delivered by <strong>one character</strong> who is <strong>with others</strong> on stage.</td>
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<th><strong>Foil</strong></th>
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| A **character** who is similar to another character in status but is different in personality or philosophy. | **Romeo & Benvolio**  
**Mercutio & Benvolio**  
**Benvolio & Tybalt**  
**Romeo & Paris**  
**Juliet & the Nurse** |
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ANALYSIS: PROLOGUE
Understanding: It is possible to make sense of classic writing—sometimes it takes multiple close readings.

Directions: Examine the rhyme scheme and meter of the following lines. Then, summarize the meaning.

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;
Whole 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.
A Guide to the ROMEO & JULIET Crash Course Video, Part 1

1. Romeo and Juliet was written in ____________ or ______________.
2. Shakespeare DID or DID NOT invent the story of Romeo and Juliet, but he introduced narrative ________________________.
3. Shakespeare is much MORE or LESS (circle one) compassionate to Romeo and Juliet than the original writers.
4. Shakespeare also influenced by a poet named _________________________.
5. R&J is a LOVE story but it’s also a ______________ story, dealing with complex moral dilemmas: should I be true to my feelings or my family or my ________________ or my prince?
6. Play uses stereotypes of Italian lovers as _________________________.
7. Tragedy pattern in R&J, according to Aristotle mostly good character (noble) = Romeo and Juliet
   make an error = ______________________
   brought low = ______________________
8. Star-crossed lovers have to do with ________________, but they’re also kind of sexy.
9. Iambic pentameter both reflects human speech and ________________________ it.
10. First writer ever to describe a hot girl as an angel was _________________________.
11. Sometimes feel more like ______________________ than reading.
12. Yes, it’s lovely poetry, but it wasn’t considered ________________ entertainment.
13. Romeo starts the play in love with ________________________ but a single day later, he’s married to _________________________.
14. Romeo & Juliet plays with two images of love, and Juliet says them both in one speech.
   The ______________________ is over in a flash, but the ______________________ is infinite
15. Romeo’s and Juliet’s flirtation follows the rules of ______________________ love:
   a. Love at first _________________________.
b. Forswearing (getting rid of) everything for love.

c. But no _______________ or _______________ allowed in courtly love.

16. In the open letter, John Green points out that literary sex is often ____________________, especially for young ladies.

17. Romeo and Juliet’s first conversation with each other is ___________ lines long and
   forms a perfect Shakesperean ________________. It’s literally instant _______________.

18. Green points out that by dying, Romeo’s and Juliet’s families heal their conflict, so the play is a story of love and sacrifice is like another famous story of love and sacrifice, that
   of ________________________.

19. It’s possible that the play is about...

   d. ________________ and how little there is of it.

   e. We assign ________________ importance to things when we’re young because we don’t have the experience to behave moderately.

   f. ________________

   g. Having to make ________________ choices with ________________ information

20. Romeo and Juliet try to please all these masters:

   h. The Self

   i. The ________________

   j. The ________________

   k. The ________________

21. It’s the story of teenagers, who are often dismissed as idealistic or ________________, who have to balance the intensity of feeling with the expectations of the world around them.

22. To live the life they want, Romeo and Juliet must alter the ________________ and
   maybe even the ________________.

23. Characters are constantly invoking ________________ and ________________ imagery.

24. Questions at the heart of this play: Do you believe ________________ is inescapable or that people ________________ their own lives?
Building on Crash Course: Major Themes in Romeo & Juliet

- Understanding: Literature is cross-cultural: human life & literature is shaped by the culture and time period in which it is created.
- Understanding: Classic stories have echoes in a variety of contemporary texts, including graphic novels, films, plays and music.

1. It often takes something catastrophic or tragic to make people realize that they are behaving or living foolishly.

2. Old codes or old traditions can be especially foolish or dangerous. We should perhaps rethink how we live. Not to consider these things is to live the unexamined life, to live a life without meaning.

3. There is always conflict between youthful passion and old age with its narrow-mindedness.

4. Love expressed and consummated is worth any cost, even death.

5. It’s better to burn out than to fade away. A brilliantly lived, fully passionate life is a more valuable, spiritually triumphant life than a life of sedate balance and compromise. (contrast with #7)

6. Loyalty is the most important value in friends, it trumps everything, especially romance.

7. Possible cautionary tale: “Don’t let passion rule you!” or “The best life is the balanced life.” (contrast with #5)
   - So compromise is necessary
   - So pursue moderation, do nothing to extremes

8. Fate connects everything to everything else. OR Fate is a cruel boss.
   - What happens is preordained or destined to be.
   - There is no one bad guy in the play, manipulating everyone.
   - The stars or fates are mentioned as controlling the young lovers

9. Each person has enough to manage in his/her own life; managing the lives of other people leads to tragedy.

10. Everyone is connected in a web of experience—not just our enemies, but our loved ones are impacted by malicious choices.

Note: Shakespeare’s audience, and Shakespeare himself likely would have resonated more with theme #7 than with theme #5 above. Theme #5 has a lot more resonance for today’s readers.
1. Different views of romantic love exist in the play.

   **Juliet:** Before meeting Romeo, Juliet’s attitude toward love is one of modesty and lack of comprehension. After she meets Romeo, she allows the passion of love to consume her, though she remains practical and strong.

   **Romeo:** His love for Rosaline consists of his melancholy at being rejected by one who refuses to love at all; his passion for Juliet is fully developed when he is able to share his love and passion with one who is willing to accept love.

   **Mercutio:** His brilliant intelligence seems to make love and passion based on sex seem kind of ridiculous.

   **Friar Laurence:** He believes love is an accompaniment to life, and bad if it is violent or too consuming. He does not approve of sex outside of marriage.

   **Capulet (Juliet’s Dad):** He believes love is something to be decided by a wise father for his daughter.

   **Lady Capulet:** She believes love is worldly wisdom.

   **Nurse:** She believes love is something natural and sometimes lasting, connected with pleasure and pregnancy.

2. *Romeo and Juliet* is influenced by the notion of courtly love.

   Courtly love was a philosophy of love that came from medieval times and the ideals of chivalry. According to the system (reserved for the privileged), falling in love is accompanied by great emotional disturbances. The lover is bewildered, helpless, tortured by mental and physical pain, and exhibits a certain set of symptoms (palor, trembling, loss of appetite, sleeplessness, sighing, weeping, etc). He agonizes over his condition and indulges in endless self-questioning. His condition improves when he is accepted by his beloved, and he is inspired by his love to do great deeds. He and his lady pledge each other to secrecy, and they must remain faithful in spite of all obstacles.

   Some believe that Shakespeare is using Romeo and Juliet to poke fun at the notions of courtly love, an ideal that was more and more out of fashion in the Elizabethan Era, under the guidance of “The Virgin Queen.”
Clues for Astute Readers: Tragedy & Tragic Heroes

Tragedy (as a type of drama)
- Starts off happy or with a humorous scene
- Descends into chaos
- Deals with profound and universal problems: a person’s destiny, the nature of good and evil, a person’s relationship with forces greater than himself, consequences of individual actions.

The Tragic Hero
- Positive and active character, caught up in sharp conflict with opposing forces.
- Suffers greatly, moving from fortune to misfortune.
- Tragic actions arise from inner conflicts or test the hero’s integrity.
- Usually has a tragic flaw—a lapse in judgment that leads to catastrophe.
- Death may overtake the protagonist, but usually he is spiritually triumphant.

Clues for Astute Readers: Names

Tybalt – Tybalt’s name comes from a word that means “bold.” Tybalt is also named after a kind of cat; Tybalt, or a variation of it, is the name of the cat in medieval stories of Reynard the Fox.

Benvolio—Benvolio is from the Latin words bene, meaning “good” and volo, meaning “I am willing.”

Mercutio – Mercutio’s name suggests that he is a mercurial type, that is sprightly, quick-witted, and volatile. His name is also derived from the Roman god Mercury, who was known for eloquence, cleverness and thievery.

Romeo – in Italian, Romeo meant “a pilgrim to Rome.” It is also defined as “a roamer, a wanderer, a palmer,” in an Italian dictionary.

Nurse – is a byname for the nurse, whose first name is Angelica.
Comprehension Questions Act I

Understanding: It is possible to make sense of classic writing—sometimes it takes multiple close readings.
Understanding: Classics writers are just like contemporary writers in that they used a variety of literary tools for different purposes, including to entertain, to inform, to persuade, to explain, to characterize.

**Prologue:**
1. What is the setting of the play?

2. Are the families of equal status? What tells you this?

3. What is going on between the two families?

4. How are the lovers described? What does this mean?

5. How did the lovers’ deaths affect the parents? (“doth with their death bury their parents’ strife”)

6. What does “Which, but their children’s end, naught could remove” mean?

7. According to the prologue, approximately how long is the play?

**Act I.i**
8. At the very beginning, what does Sampson mean by “We’ll not carry coals.”

9. What happens with Sampson and Gregory when Abraham and Benvolio show up?

10. Why are they fighting?

11. Who actually breaks up the fight?

12. The prince speaks of “purple fountains issuing from your veins.” What does this tell us about the Capulets and the Montagues?
13. When the prince says “your lives shall pay the forfeit of our peace,” what is he foreshadowing?

14. Who knows where Romeo is, and where is he?

15. Why do the Montagues say they’re worried about Romeo? Be SPECIFIC.

16. Explain why Romeo is so unhappy (Note “Rosaline” is the girl’s name).

17. In Mr. Montague’s speech, how is the sun is personified?

18. What advice or suggestion does Benvolio offer his friend?

**Act I.ii**

19. What is Paris asking Capulet?

20. How old is Juliet? According to Paris, is this an unusual age to marry?

21. What’s Capulet’s initial reaction? What about a little later?

22. What does Capulet tell Paris he is going to do?

23. How will people be invited to the party?

24. What does “God-den” mean?

25. What is the servant’s problem with what Capulet has asked him to do?

26. Who helps the servant and what important information does this person find out? What will he do now and why?

27. How does the servant end their interaction?
28. In the last few paragraphs of this scene—What does Benvolio think Romeo should do?

**Act I.iii**
29. What happens to Juliet on Lammas-tide? (a holiday in Shakespeare’s time celebrating harvest)

30. Who is Susan and what’s become of her?

31. What strange thing is Nurse doing in her monologue?

32. What does Juliet think of marriage?

33. What are the two possible meanings when the Nurse says Paris is a “man of wax?”

34. What does Lady Capulet want Juliet to do at the party? Be SPECIFIC.

35. What’s Juliet’s response?

**Act I.iv**
36. Explain Romeo’s first two lines.

37. Explain the puns “being but heavy, I will bear the light,” and “you have dancing shoes with nimble soles. I have a soul of lead.”

38. Romeo says love is too __________________, too __________________ and it ________________________________.

39. How does Mercutio reply? What does this mean?
40. Mercutio says “dreamers often lie” and Romeo counters by saying “in bed asleep while they do
dream things true.” This is another pun. What does Mercutio mean and what does Romeo mean?

41. Queen Mab is the ________________’s ________________, and she is no bigger than an
_______________ on the finger of a _________________.

42. Describe Queen Mab’s coach—be specific. What are the wheel spokes made of? What about the
cover? The collars? The whip? Who drives the coach? Who made the chariot, and what is it
made of?

43. According Mercutio, Queen Mab does what to lovers?

44. Lawyers?

45. Ladies?

46. Parsons?

47. Soldiers?

48. Mercutio says “dreams are the children of ____________________.” And then goes on to
describe what dreams are like. Translate for us. What is Mercutio saying about dreams?
49. Romeo says
   ... my mind misgives
   some consequence yet hanging in the stars
   shall bitterly begin his fearful date
   with this night’s revels, and expire the term
   of a despised life closed in my breast
   by some vile forfeit of untimely death.

   What is he afraid of? What is he foreshadowing?

**Act I.v**

50. When Romeo says “O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night as a rich jewel in an Ethiop’s ear,” who is he talking about? What does it mean?

51. Who recognizes Romeo’s voice and what does he want to do?

52. How does Capulet react to finding out about Romeo?

53. When Tybalt says “I will withdraw, but this intrusion shall, now seeming sweet, convert to bitt’rest gall,” what does he mean?

54. What happens the first time Romeo and Juliet speak?

55. Romeo suggests that they “let lips do what hands do.” What does he mean by this?

56. How do Romeo and Juliet find out about each other’s identities?

57. Explain the possible meanings of “You kiss by the book.”

58. When Juliet says, “if he be married, my grave is like to be my wedding bed.” What is she foreshadowing?
Comprehension Questions Act II

Understanding: It is possible to make sense of classic writing—sometimes it takes multiple close readings.
Understanding: Classics writers are just like contemporary writers in that they used a variety of literary tools for different purposes, including to entertain, to inform, to persuade, to explain, to characterize.

Prologue:
59. What has happened to Romeo concerning Rosaline?

Act II.i
60. When Romeo says “turn back, dull earth, and find thy center out,” he is making a metaphor. What things are being compared?

61. Where is Romeo?

62. Mercutio decides to “conjure” Romeo by the power of ________________’s eyes, forehead, lips, feet, legs, thighs and the ________________ right next to her thighs. Why is this so scandalous?

63. What do Mercutio and Benvolio think about their friend?

Act II.ii

64. Where is Romeo and where is Juliet in this scene?

65. Romeo doesn’t want Juliet to be loyal to the moon. Why not?

66. What would happen, according to Romeo, if the stars were busy and needed a substitute? What would happen if the stars were to substitute for Juliet’s eyes?
67. Juliet’s most famous lines! What does she mean when she says this:
   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.

68. When Juliet says, “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 called, retain that dear perfection which he owes without that title.” What does she mean?

69. What warning does Juliet give Romeo?

70. Romeo doesn’t care. He is more afraid of WHAT?

71. When Juliet says “Dost thou love me?” What does she want Romeo to do?

72. What is she afraid he might think about her, given what he overheard?

73. Why doesn’t Juliet want Romeo to swear his love by the moon?

74. Juliet says she has “no joy in this contract tonight.” Why not?

75. If Romeo’s vow of love is honorable, what does Juliet want him to do? What then will she do?

76. At what time will Juliet send someone to him?
77. Juliet doesn’t want Romeo to be able to go any further away from her than a pet __________________ on a ___________________. And Romeo agrees!

He says he wishes he was her ________________! (GROSS!)

78. Famous line! “Parting is such sweet sorrow.”—what does it mean? How can something be both “sweet” and “sorrow?”

**Act II.iii**

79. What kind of things does Friar Laurence speak about?

80. Friar Laurence holds a particular flower and says “Within the infant rind of this weak flower...” and then he goes on to describe its powers. What exactly does it do?

81. Where does Friar Laurence believe Romeo has been all night?

82. What remedy or “holy physic” does Friar Laurence have to help Romeo? When does Romeo want Friar Laurence to do this?

83. Why is Friar Laurence so surprised by Romeo? Be specific! He says that he can still hear Romeo’s __________ in his ears and there are still _____________ on Romeo’s cheeks. In the end, he summarizes saying There is no _________________ in men.

84. Why does Friar Laurence consent to marry them anyhow?

**Act II.iv**

85. Who sent the letter to the Montague house?

86. What changes in Romeo is Mercutio happy to see?
87. How does Mercutio make fun of the nurse? Be specific.

88. Nurse is somewhat upset by Mercutio’s rudeness. What does Romeo tell the Nurse about Mercutio?

89. Who is trying to help Romeo and Juliet get together?

90. Identify 1-2 errors the nurse makes in her dialogue with Romeo & his friends—these should be errors that make her sound kind of ignorant.

**NOTE: “shrift” is confession as in the Catholic Church**

91. What is Romeo’s plan for the wedding? Write down ALL the specifics details!

92. The nurse says she’s given Juliet advice about ________________ being the more proper man. According to the nurse, why didn’t she push that advice too much?

**Act II.v**

93. Why is Juliet upset at the very beginning?

94. When Nurse arrives, why does Juliet get upset with her? (Nurse does what?)

95. Finally, what does Nurse tell Juliet to do?
Act II. vi

96. Romeo says any sorrow or misfortune may come after what? Why?

Comprehension Questions Act III

***Romeo and Juliet have been married by Friar Laurence.***

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Understanding: Classics writers are just like contemporary writers in that they used a variety of literary tools for different purposes, including to entertain, to inform, to persuade, to explain, to characterize.

Act III. i

97. Explain what Mercutio is saying about Benvolio’s personality in the opening dialogue.

98. Tybalt confronts Mercutio in the streets of Verona. What does Benvolio suggest to the two?

99. What does Tybalt call Romeo?

100. Romeo does not feel the same way Tybalt does. Why? Explain what he says to Tybalt.

101. Who does want to fight Tybalt?

102. What does Romeo’s say to the fighting men?

103. What happens in the fight?

104. What is Mercutio’s curse on both of the families?
105. When Mercutio says “. . . ask for me tomorrow and you shall find me a grave man.” He is making a pun on the word “grave.” Explain the two meanings implied here. (You may have to use a dictionary.)

106. After Mercutio’s death, explain Romeo’s emotions and why he feels that way.

107. What “catastrophe” has taken place? (This is the first one.)

108. What happens between Romeo and Tybalt? (This is the second catastrophe)

109. “O I am _____________’s ______________!” is a famous line. What does it mean? What theme is this line connected to and why?

110. What does Benvolio tell Romeo to do?

111. When Benvolio explains what happened, on whom does he put all the blame?

112. Why does Lady Capulet say Benvolio is lying?

113. What is the Prince’s decision about Romeo?

**Act III.ii**

114. What is Juliet anxiously awaiting?

115. When she says “Gallop apace, you fiery-footed steeds toward Phoebus’s lodging,” who is she talking to and what does she want them to do?

116. What gives lovers the “light” they need to do their “amorous rites?”
117. When Juliet asks the night to teach her “how to lose a winning match played for a pair of stainless maidenhoods,” she is using a paradox and making an assumption about Romeo. What is the paradox? What is the assumption?

118. If Romeo & Juliet die, what does Juliet wish for Romeo?

119. Juliet says she feels like a little kid on the night before a party because she cannot wear her new clothes yet. What are her “new clothes” in this case?

120. What item does Nurse bring with her? Why?

121. What does Nurse accidentally lead Juliet to believe has happened?

122. Juliet realizes the truth of the whole situation. What is the truth?

123. According to Juliet, what is the worst part of all this?

124. Juliet gives a very confused speech starting with “O Serpent heart...” Identify two or three of the oxymorons she uses to indicate her confusion.

125. Where is Romeo hiding out?

126. What token does Juliet want Romeo to have?

**Act III.iii**

127. What does Romeo think of his punishment?

128. What is heaven to Romeo?

129. When they hear knocking, Friar Laurence tells Romeo what?
130. What is Romeo afraid that Juliet is thinking?

131. An angry Friar Laurence scolds Romeo. What does he tell him?

132. In fact, the friar says that Romeo has a ______________ of _______________ light on his back, and he should be grateful!

133. What specific instructions does Friar Laurence give Romeo? What does he hope they can do?

134. To what town will Romeo go?

**Act III.iv**

135. Why does Capulet believe Juliet is grieving so?

136. What does he do to “help” her? And who is most happy about that?

**Act III.v**

***Romeo and Juliet have now spent their wedding night together***

137. Why does Juliet want to insist that she hears the nightingale and not the lark?

138. Romeo says he must be ______________ and ________________
    or ______________ and ________________

139. Romeo says that the lighter it gets the ______________ their __________ are.

140. What assurance does Romeo give Juliet?
141. What does Lady Capulet want to do with Romeo?

142. Juliet responds to her mother with double meanings. What are the two ways that we can read Juliet’s lines responding to her mother’s plans for Romeo?

143. What supposedly good news does Lady Capulet have for Juliet?

144. What does Juliet reply?

145. What does Capulet have to say to his daughter about it? Be specific.

146. When Capulet says, “My fingers itch . . .” what does he mean?

147. What does the Nurse say to Capulet?

148. In Capulet’s speech, starting with “God’s bread, it makes me mad...” he says some important things about the kind of person Paris is. What are they?

149. What ultimatum does Capulet give Juliet?

150. What does Juliet ask her mother once her father is gone?

151. And her mother’s reply is what?

152. What SPECIFIC advice does the Nurse give Juliet?

153. How does Juliet get away from the house?

154. When Juliet says, “I’ll to the Friar to know his remedy. If all else fail, myself
have power to die.” What does she mean?

**Comprehension Questions Act IV**

*Understanding: It is possible to make sense of classic writing—sometimes it takes multiple close reading.*

*Understanding: Classics writers are just like contemporary writers in that they used a variety of literary tools for different purposes, including to entertain, to inform, to persuade, to explain, to characterize.*

**Act IV.i**

155. Why does Paris say he is in a hurry to marry Juliet?

156. Why is Juliet at Friar Laurence’s chapel?

157. If Friar Laurence has no remedy, what does Juliet wish?

158. What does Friar Laurence tell Juliet to do? Be specific.

159. Explain *exactly* what the potion will do; be specific!

160. What will be done when Paris finds Juliet in the morning?

161. How will Romeo know where to go to get Juliet?

162. Then what will Romeo and Juliet do?

163. How will the letter get to Romeo?

**Act IV.ii**

164. When Juliet returns home, what does Juliet say to her father?

165. How does Capulet react to Juliet’s change of heart (although she’s lying)?
**Act IV.iii**

166. Juliet asks Nurse to do what that night?

167. What is Juliet’s back-up plan if this potion doesn’t work?

168. What other things are Juliet afraid of? Be specific:

**Act IV.iv -SKIP!** In this scene, Capulet and the servants get things ready. It’s comic relief, and shows us how lighthearted everyone in the household is while Juliet is “dying” upstairs. There. Now you know everything you need to know about this scene.

**Act IV.v**

169. Who finds Juliet “dead?”

170. How does Lady Capulet speak of Juliet?

171. What does Friar Laurence say about Juliet’s “death?” Is this good or bad advice in the situation? Why?

172. What does Capulet instruct the servants to do with the things for the wedding festival?

**Comprehension Questions Act V**

Understanding: It is possible to make sense of classic writing—sometimes it takes multiple close readings.

Understanding: Classics writers are just like contemporary writers in that they used a variety of literary tools for different purposes, including to entertain, to inform, to persuade, to explain, to characterize.

**Act V.i**

173. Where does this scene take place?
174. What did Romeo’s dream? And what does he think it means?

175. Romeo’s servant, Balthasar, brings what news to Romeo?

176. Romeo shouts, “Then I defy you, stars.” What does Romeo mean?

177. What does Romeo want to be able to do? Who suddenly comes to mind, and why might he be able to help?

178. What does the apothecary tell Romeo about a person who sells poison in Mantua?

179. How does Romeo convince the apothecary to give him what he wants?

180. Where is Romeo going to kill himself?

**Act V.ii**

181. Who was supposed to give Romeo the message from Friar Laurence?

182. Why couldn’t he get to Mantua?

183. Why is Friar Laurence so upset that the letter didn’t get to Romeo?

184. What is Friar Laurence’s new plan?

**Act V.iii**

185. What does Paris want his page to do?

186. Romeo asks Balthasar to do what?
187. What does Romeo say he needs?

188. Romeo tells Balthasar to leave. If he returns to pry, what will Romeo do?

189. But what does Balthasar tell the audience (in his “aside”)? Why?

190. Why does Paris believe Romeo has come to the tomb?

191. Romeo asks Paris to leave, but he won’t. Explain what happens.

192. What is Romeo unsure about with Paris, after he looks at his face?

193. How does Juliet look to Romeo?

194. When Romeo says, “O true apothecary, thy drugs are quick,” is Romeo literally talking to the apothecary?

195. What does Romeo do before dying?

196. How does Friar Laurence feel entering the tomb?

197. What did Balthasar believe he dreamed, which was actually true?

198. When Friar Laurence sees what has happened, what does he want to do with Juliet?

199. Why does Juliet kiss Romeo?

200. Exactly how and with what does Juliet end her life?
201. Who first finds all three dead bodies?

202. Who are the two people under suspicion of killing them?

203. What other tragedy has taken place meanwhile?

204. Who tells the true story of Romeo and Juliet?
   **This person give a synopsis of the whole story***

205. How is the Prince convinced that he has heard the true story?

206. What does the Prince say to Capulet and Montague?

207. Who are the kinsmen of Prince Escalus has lost because of the feud?

208. How do Capulet and Montague end the feud?

209. When Capulet says “Poor sacrifices of our enmity.” What does he mean?

210. The last couplet of the play reads, “For never was a story of more woe, than this of Juliet and her Romeo.” What makes this such a tragic (or woeful) story?
Overview Questions

211. Does Romeo and Juliet have a tragic hero? If so, who? Why? If you think there isn’t, why not?

212. Why are we still reading this play after roughly four hundred years?

213. Who is responsible for the tragedy of Romeo and Juliet? Why?
Motif Mapping
Romeo & Juliet

To prepare us for watching the movie, we’re going to work on some motif mapping.
Remember that a motif is

A word, image or object
repeated
throughout a text
that often points to a symbol or a theme

In a movie, a motif is usually visual—for example, every time it starts to get dark and stormy in a movie, we anticipate it will be scary or sad. But in a play, a motif is made up of words only…and so they get repeated a lot more often.

Motifs were especially useful in Shakespeare’s time because they gave the audience lots of clues about the mood and themes of the play. And the uneducated groundlings really needed those clues!

I’d like you to explore some of the motifs from Romeo and Juliet by creating a concept map with your small group.

Step-by-Step Instructions

1. First, read, and sort your quotes into piles based on which motif is the strongest in each quote. For example,

   N: Do you not see that I am out of breath?
   J: How art thou out of breath, when thou hast breath to say to me that thou art out of breath?

   *This quote mentions “breath” four times. It’s a no brainer that it would go in the “sighs/breath/air” pile.

   BUT BEWARE: Many quotes contain multiple motifs!

2. Then create visual “clusters” for your motifs around the perimeter of your concept map, gluing your quotes into the correct cluster.

3. Draw arrows if quotes connect to multiple clusters.

4. Try to identify the MOOD or TOPIC for each cluster (sad, serious, sexy, angry, tense, controversial, etc.). Underneath the cluster, write the mood or topic you’ve identified.

5. Then in the middle of the map, write the major THEMES we’ve discussed. Draw arrows connecting your clusters to the appropriate themes.
## Sample Concept Map

<table>
<thead>
<tr>
<th>Swearing/Promising</th>
<th>Sight/Vision/Eyes</th>
<th>Cupid</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quote</td>
<td>Quote</td>
<td>Quote</td>
</tr>
<tr>
<td>Quote</td>
<td>Quote</td>
<td>Quote</td>
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<tr>
<td>Quote</td>
<td>Quote</td>
<td>Quote</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dreams/Sleep</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Quote</td>
<td>1. Theme</td>
<td>Water</td>
</tr>
<tr>
<td>Quote</td>
<td>2. Theme</td>
<td></td>
</tr>
<tr>
<td>Quote</td>
<td>3. Theme</td>
<td>Quote</td>
</tr>
<tr>
<td>Quote</td>
<td>4. Theme</td>
<td>Quote</td>
</tr>
<tr>
<td>Quote</td>
<td>5. Theme</td>
<td>Quote</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Heavy/Light</th>
<th>Blood/bleeding/murder</th>
<th>Religious Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quote</td>
<td>Quote</td>
<td>Quote</td>
</tr>
<tr>
<td>Quote</td>
<td>Quote</td>
<td>Quote</td>
</tr>
</tbody>
</table>

## Motif Possibilities

- Cupid/sharp/arrows/a person named “Love”
- Dreams/sleep
- Heavy/light
- Light/Dark, Sun/Moon
- Religious language (saint, heaven, sin, trespass, paradise, etc.)*
- Tombs, graves, death
- Water (clouds, sighs, mist, tears, sea, etc.)
- Flowers
- Virginity/chastity
- Fortune/stars/fate/heaven*
- Dancing/music
- Blood/bleeding/murder
- Birds
- Poison
- Eyes/Looking
- Swearing/vowing/promising/being forsworn
- Illnesses
- Books
- Fire/smoke
- Air/breath/sighs/smoke

* Be careful to distinguish the “heaven” that means heaven vs. hell and the “heaven” that means the fates or destiny
**Understanding:** It is possible to make sense of classic writing—sometimes it takes multiple close readings.

Understanding: Classics writers are just like contemporary writers in that they used a variety of literary tools for different purposes, including to entertain, to inform, to persuade, to explain, to characterize.

Name ________________________________ Act You’ve Been Assigned ________

**Major Events: For each scene in the ACT, identify what happens**

<table>
<thead>
<tr>
<th>Scene i</th>
<th>Scene ii</th>
<th>Scene iii (if there is one)</th>
<th>Scene iv (if there is one)</th>
<th>Scene v &amp; beyond (if there is one)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

**Key Motifs: Give examples of these motifs and one that you choose**

<table>
<thead>
<tr>
<th>Light and Dark</th>
<th>Fate (stars, heavens)</th>
<th>Religious Imagery</th>
<th>You pick one (from list on the last page of your Study Guide):</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

**Pick 2 Characters: Identify their traits & how they change over time**

<table>
<thead>
<tr>
<th>Character 1:</th>
<th>Character 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Literary Devices (a helpful list of possible devices on pp 5-6)

<table>
<thead>
<tr>
<th>Example of Literary Devices*</th>
<th>Why the Device is Important</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Metaphor</strong></td>
<td>Romeo compares his lips to pilgrims, which makes kissing sound pure and holy, so it persuades Juliet to say yes.</td>
</tr>
<tr>
<td>My lips, two blushing pilgrims, ready stand to smooth that rough touch with a tender kiss (I.v)</td>
<td></td>
</tr>
</tbody>
</table>

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*The literary devices should all be different, and may not include blank verse or iambic pentameter.

### USE SIGNPOSTS To Pick the 5 Most Important Lines from the Act

<table>
<thead>
<tr>
<th>Line</th>
<th>Why it matters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tybalt: ...Peace? I hate the word as I hate hell, all Montagues, and thee.</td>
<td>The line reveals one of the main CONFLICTS in the play: the feud between Montagues &amp; Capulets; it also shows what Tybalt’s CHARACTER is like</td>
</tr>
</tbody>
</table>

1. 

2. 

3. 

4. 

5. 