

Name _____
Romeo and Juliet

Date _____
Mrs. Stephens
Class _____

"Wisely and slow; they stumble
that run fast."

Act II, Scene iii

Romeo and Juliet

****You get 1 copy of this packet. If you lose it, you're still responsible for the work.****

Unit Skills and Standards

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Collect evidence from texts to support analysis
- Organize evidence to plan around writing
- Review and revise writing

Standards for This Unit

CCS Standards: Reading—Literature

RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

CCS Standards: Writing

W.9-10.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply grades 9–10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").

CCS Standards: Speaking & Listening

SL.9-10.1b Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

SL.9-10.1c Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

College and Career Readiness Anchor Standards for Reading

CCSS.ELA-Literacy. CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Unit Assessments Ongoing Assessment**Standards Assessed**

RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, W.9-10.2

Description of Assessment

Answer text-dependent questions. Write informally in response to text-based prompts.

Mid-Unit Assessment

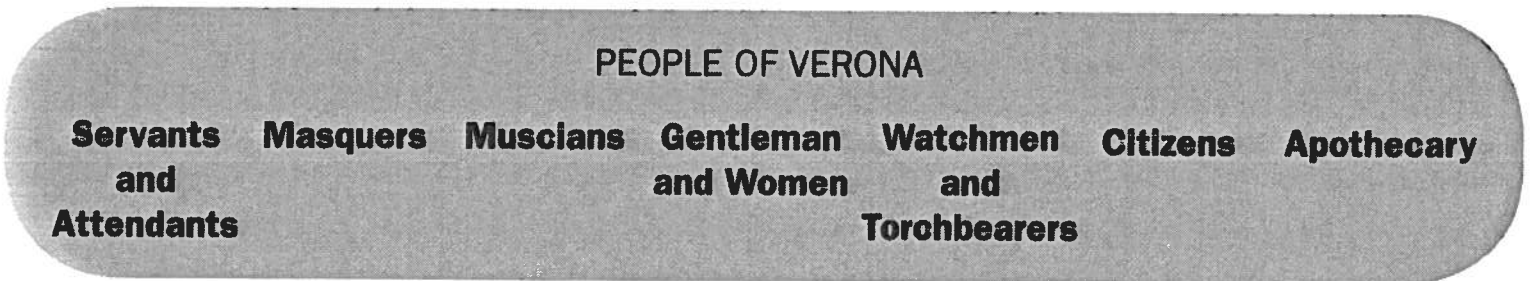
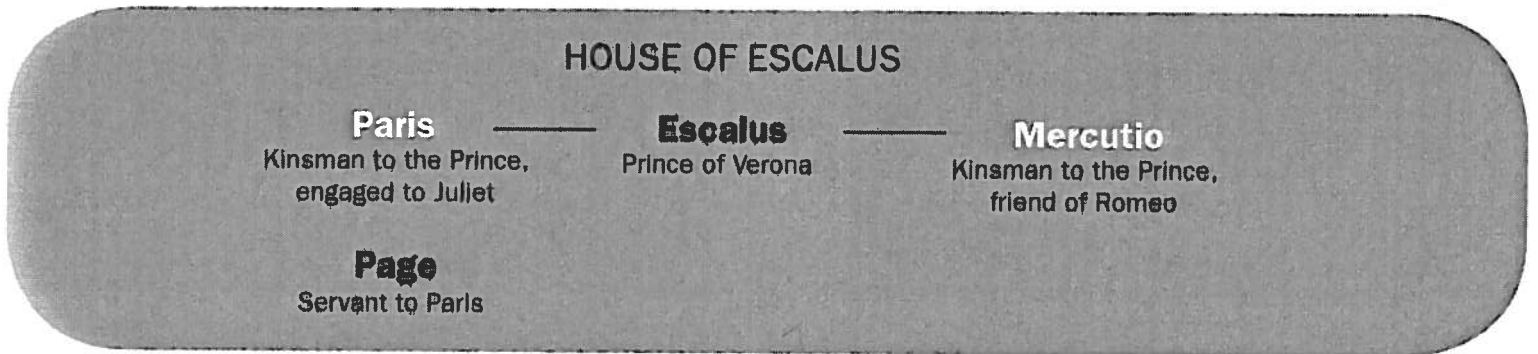
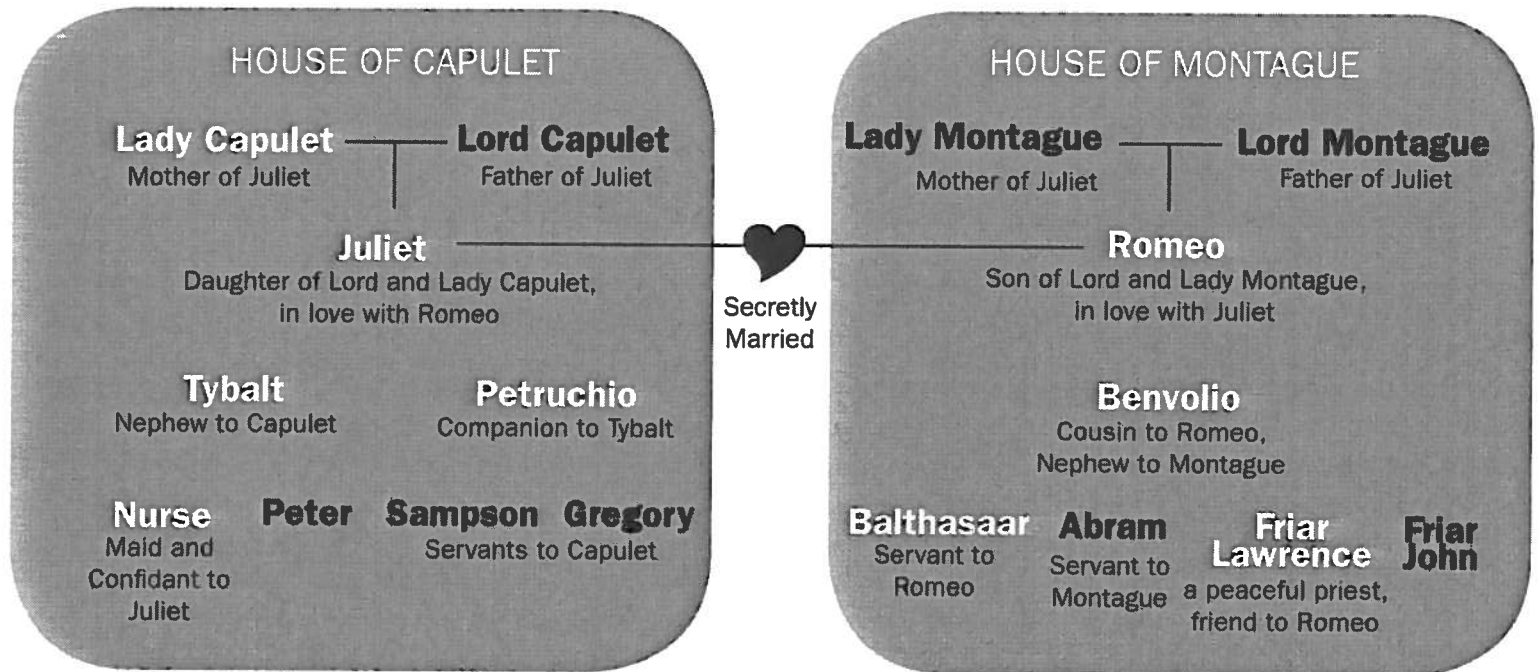
Standards Assessed: RL.9-10.3, W.9-10.2

Description of Assessment

The three-lesson arc will culminate in a brief writing assignment, which comprises the Mid-Unit Assessment. Students will consider Romeo and Juliet's character development throughout the entire balcony scene. Their claim will be supported by evidence from Act 2.2 as a whole. Students will respond to the following prompt: How do Romeo and Juliet's desires, concerns, and fears change throughout their interactions with one another in this scene?

ROMEO AND JULIET

CHARACTER CONNECTIONS

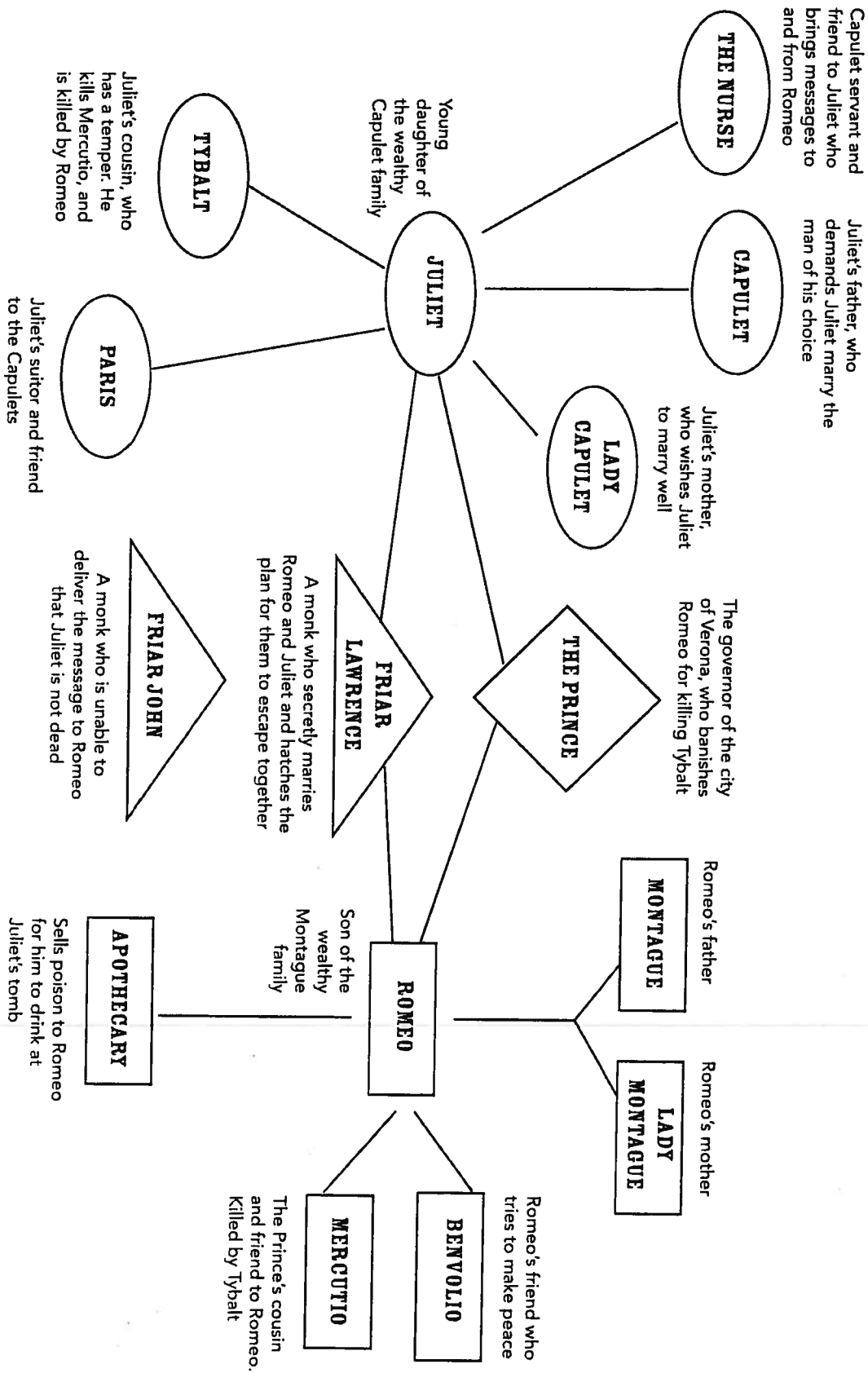


CHARACTER KEY

Main Characters in **white**

Secondary Characters in **black**

CHARACTER MAP



Discussion Questions: Answer in complete sentences. No sentence = no credit.

Prologue

1. What relationship is Shakespeare establishing in the prologue between love and hate? Pull out one quote to use when explaining your answer.

Sunday (Act I, Scenes i - Act II Scenes ii)

2. Read Romeo's speech where he explains to Benvolio that he is in love (Act 1.1, lines 206-236). What inferences can you make about the character of Romeo based on his relationship to Benvolio and Rosaline?
3. Read the scene where Lady Capulet tells Juliet about Paris (Act 1.3, lines 64-100). What inferences can you make about Juliet based on her interaction with Lady Capulet?
4. What is imagery? Why do authors use imagery?
5. Read the scene of Romeo and Juliet's first meeting (Act 1.5, lines 92-109). Focus on Romeo's initial overture to Juliet in lines 92-95; what imagery does Shakespeare use? Why does he do this?
6. Using the same scene as the question above: What can you learn about Juliet's character from the way that she responds to Romeo?

7. The Balcony Scene is one of the most famous scenes in all of literature. Why do you think this is? Do you like this scene? Why or why not?

Monday (Act II, scenes iii - Act III, scenes iv)

8. What does Romeo ask the Friar to do? Why?
9. Who is to blame for Mercutio's death? Use textual evidence AND video evidence to support your answer.
10. What does Romeo mean by the phrase, "fortune's fool"?
11. What is Romeo's punishment for killing Tybalt? Is this fair? Why or why not?
-
12. What does Lord Capulet decide on late Monday evening? Why is this a problem?

Tuesday (Act III, scene v - Act IV, scene iv)

13. Why does Juliet threaten to kill herself? Re-read Act 4.1, lines 44-88 and focus on diction (word choice) and imagery. What do these lines reveal about her character?

14. What plan does Friar Laurence suggest?

15. What are the problems or issues with Friar Laurence's plan?

16. Juliet is taking the drug to put her to sleep a day early, which means the information in the letter the Friar sent Romeo is wrong. What does this mean for Romeo? For Juliet?

Wednesday (Act IV scene iv - v)

17. Describe what happens on this day.

Thursday (into early Friday morning) (Act IV, scene iv - Act V, scene iii)

For the following questions, note the character's physical appearance, speech, actions, thoughts and feelings. Use these things, plus other character's thoughts on the characters to answer the questions.

18. Explain how Romeo develops over the course of the play.

19. Explain how Juliet develops over the course of the play.

Day Planner

Romeo and Juliet

On the following pages, write down as much information as you can about what happens on each day of the tragedy of *Romeo and Juliet*. Include as many details, text references, and claims as possible.

Sunday

Morning	Afternoon	Evening

Monday

Morning	Afternoon	Evening

Tuesday

Morning	Afternoon	Evening

Wednesday

Morning	Afternoon	Evening

Thursday through Friday Morning

Morning	Afternoon	Evening

193-95. **Griefs** . . . **thine**: i.e., you increase the weight of grief in my breast by adding your own **griefs** to it (The words **propagate**, **breast**, and **pressed** lend Romeo's words a sexual implication, as if the new **griefs** are bred upon his existing **griefs**.)

198. **Being purged**: i.e., love, being purged, is (The image is of the smoke of love being cleansed of impurities.)

200. **discreet**: judicious

203. **Soft**: i.e., wait

204. **An if**: if

207. **in sadness**: seriously (Romeo responds [line 208] as if **in sadness** meant "sadly" or "mournfully." The wordplay continues in lines 209-12.)

211. **ill urged to**: unkindly pressed upon

215. **fair mark**: target plainly in sight

217. **Cupid's arrow**: See picture, below. **Dian's wit**: the wisdom of Diana, goddess of chastity, who was opposed to love and marriage

218. **proof**: i.e., well-tested armor



Cupid shooting an arrow. (1.1.217)
From Francesco Petrarca, *Opera* . . . [1508].

BENVOLIO

At thy good heart's oppression.
ROMEO Why, such is love's transgression.

Griefs of mine own lie heavy in my breast,

Which thou wilt propagate to have it pressed

With more of thine. This love that thou hast shown

Doth add more grief to too much of mine own.

Love is a smoke made with the fume of sighs;

Being purged, a fire sparkling in lovers' eyes;

Being vexed, a sea nourished with loving tears.

What is it else? A madness most discreet,

A choking gall, and a preserving sweet.

Farewell, my coz.

BENVOLIO Soft, I will go along.

An if you leave me so, you do me wrong.

ROMEO

Tut, I have lost myself. I am not here.

This is not Romeo. He's some other where.

BENVOLIO

Tell me in sadness, who is that you love?

ROMEO What, shall I groan and tell thee?

BENVOLIO

Groan? Why, no. But sadly tell me who.

ROMEO

A sick man in sadness makes his will—

A word ill urged to one that is so ill.

In sadness, cousin, I do love a woman.

BENVOLIO

I aimed so near when I supposed you loved.

ROMEO

A right good markman! And she's fair I love.

BENVOLIO

A right fair mark, fair coz, is soonest hit.

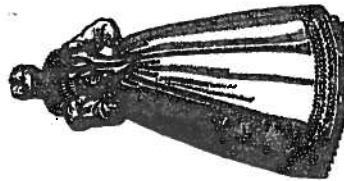
ROMEO

Well in that hit you miss. She'll not be hit

With Cupid's arrow. She hath Dian's wit,

And, in strong proof of chastity well armed,

219. **uncharmed:** i.e., not subject to (love's) spell
 224. **with ... store:** **Beauty dies when she does,**
 and so does beauty's store, the reserve of beauty
 that has been deposited with her so that she may
 bestow it upon her offspring.
 225. **still:** always
 226. **sparing:** refusal to marry
 229. **fair ... fair:** beautiful ... just
 231. **forsworn to:** sworn not to
 238. **To ... more:** i.e., to force me to dwell even
 more upon her **exquisite** beauty
 243. **a mistress:** any woman; **passing:** surpass-
 ingly
 244. **but as a note:** except as a marginal note
 245. **who:** i.e., the one **who;** **passed:** surpassed
 247. **I'll ... debt:** i.e., I will **teach** you to **forget**
 or **die** in the attempt



Italian lady in a mask. (1.1.239)
 From Cesare Vecellio, *Degli habitii antichi et moderni* ... (1590).

25 *Romeo and Juliet* ACT 1. SC. 1

From love's weak childish bow she lives uncharmed.
 She will not stay the siege of loving terms,
 Nor bide th' encounter of assailing eyes,
 Nor ope her lap to saint-seducing gold.
 O, she is rich in beauty, only poor
 That, when she dies, with beauty dies her store.

BENVOLIO

Then she hath sworn that she will still live chaste?
 ROMEO

She hath, and in that sparing 'makes' huge waste;
 For beauty, starved with her severity,
 Cuts beauty off from all posterity.
 She is too fair, too wise, wisely too fair,
 To merit bliss by making me despair.
 She hath forsworn to love, and in that vow
 Do I live dead, that live to tell it now.

BENVOLIO

Be ruled by me. Forget to think of her.

ROMEO

O, teach me how I should forget to think!

BENVOLIO

By giving liberty unto thine eyes.
 Examine other beauties.

ROMEO

'Tis the way
 To call hers, exquisite, in question more:
 These happy masks that kiss fair ladies' brows,
 Being black, puts us in mind they hide the fair.
 He that is stricken blind cannot forget
 The precious treasure of his eyesight lost.
 Show me a mistress that is passing fair;
 What doth her beauty serve but as a note
 Where I may read who passed that passing fair?
 Farewell. Thou canst not teach me to forget.

BENVOLIO

I'll pay that doctrine or else die in debt.

They exit.

39. **high-lone:** i.e., by herself
 39-40. **by th' rood:** a mild oath **rood:** cross
 42. **even;** just; **broke her brow:** cut her forehead
 47. **by my holidam:** a mild oath **holidam:** presumably "holy dame" (Mary)
 50. **an:** if
 53. **stinted:** quit (crying)
 58. **stone:** testicle
 66. **once:** one day

To bid me trudge.
 And since that time it is eleven years.
 For then she could stand high-lone. Nay, by th'
 rood,
 She could have run and waddled all about,
 For even the day before, she broke her brow,
 And then my husband (God be with his soul,
 He was a merry man) took up the child.
 "Yea," quoth he, "Dost thou fall upon thy face?
 Thou wilt fall backward when thou hast more wit,
 Wilt thou not, Jule?" And, by my holidam,
 The pretty wretch left crying and said "Ay."
 To see now how a jest shall come about!
 I warrant, an I should live a thousand years,
 I never should forget it. "Wilt thou not, Jule?"
 quoth he.

And, pretty fool, it stinted and said "Ay."
 LADY CAPULET
 Enough of this. I pray thee, hold thy peace.
 NURSE

Yes, madam, yet I cannot choose but laugh
 To think it should leave crying and say "Ay."
 And yet, I warrant, it had upon its brow
 A bump as big as a young cock'rel's stone,
 A perilous knock, and it cried bitterly.
 "Yea," quoth my husband. "Fall'st upon thy face?
 Thou wilt fall backward when thou comest to age,
 Wilt thou not, Jule?" It stinted and said "Ay."

JULIET
 And stint thou, too, I pray thee, nurse, say I.
 NURSE

Peace. I have done. God mark thee to his grace,
 Thou wast the prettiest babe that e'er I nursed.
 An I might live to see thee married once,
 I have my wish.

LADY CAPULET

Marry, that "marry" is the very theme
I came to talk of.—Tell me, daughter Juliet,
How stands your 'disposition' to be married?

JULIET

It is an 'honor' that I dream not of.

NURSE

An 'honor'? Were not I thine only nurse,
I would say thou hadst sucked wisdom from thy
teat.

LADY CAPULET

Well, think of marriage now. Younger than you
Here in Verona, ladies of esteem,
Are made already mothers. By my count
I was your mother much upon these years
That you are now a maid. Thus, then, in brief:
The valiant Paris seeks you for his love.

NURSE

A man, young lady—lady, such a man
As all the world—why, he's a man of wax.

LADY CAPULET

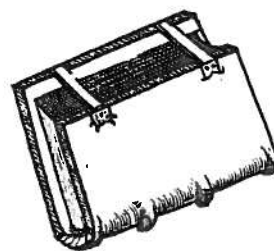
Verona's summer hath not such a flower.

NURSE

Nay, he's a flower, in faith, a very flower.

LADY CAPULET

What say you? Can you love the gentleman?
This night you shall behold him at our feast.
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen.
Examine every married lineament
And see how one another lends content,
And what obscured in this fair volume lies
Find written in the margin of his eyes.
This precious book of love, this unbound lover,
To beautify him only lacks a cover.
The fish lives in the sea, and 'tis much pride

70. **disposition:** liking73-74. **thy teat:** the nipple at which you nursed78. **much . . . years:** i.e., at about the same age79. **maid:** maiden, virgin82. **man of wax:** the ideal form of a man such as an artist might fashion in wax87. **Read o'er the volume:** Here begins a very affected description of Paris as if he were a beautiful but unbound book in need of a cover (line 94). See picture, below.89. **married lineament:** perfectly matched feature90. **content:** (1) pleasure (for the viewer); (2) substance (as in the contents of a book)92. **margin:** margin, where obscure passages are explained93. **unbound:** (1) not within a binding; (2) unmarried95. **pride:** glory, magnificence

A bound book with clasps. (1.3.87; 3.2.89-90)
From *Notitia vtraque cum Orientis tum Occidentis* . . . (1552).

91. **You . . . cock-a-hoop:** i.e., you will be reckless; you'll . . . **man:** i.e., you will take charge
 92. **shame:** disgrace, loss of esteem
 94. **saucy:** insolent

97. Capulet begins to intersperse his rebuke of Tybalt with comments to his guests (**my hearts**) and servants. **princ Cox:** insolent boy

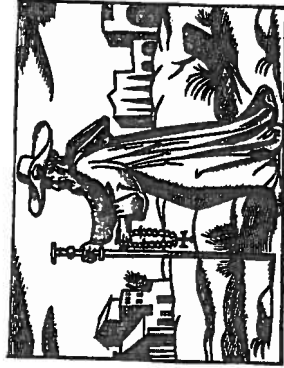
100. **Patience perforce:** i.e., enforced calmness; **willful choler:** obstinate anger

104. **If . . . hand:** The fourteen lines of dialogue that begin with this line have the structure and rhyme scheme of a sonnet. In its central metaphor, Romeo is a **pilgrim** (line 108) visiting a **holy shrine** (line 105). See picture, below.

109. **Which . . . this:** i.e., your hand shows seemly (**mannerly**) devotion in touching mine

111. **palmer's:** Palmer was pilgrims returning with palm branches from the Holy Land.

116. **move:** initiate (blessings or favors)



A pilgrim. (1.5.104-18)

From Henry Peacham, *Minerua Britanna* . . . [1612].

TYBALT
 You'll make a mutiny among my guests,
 You will set cock-a-hoop, you'll be the man!

Why, uncle, 'tis a shame.
 CAPULET
 You are a saucy boy. Is 't so indeed?
 This trick may chance to scathe you. I know what.

TYBALT
 You must contrary me. Marry, 'tis time—
 Well said, my hearts.—You are a princ Cox, go.
 Be quiet, or—More light, more light!—for shame,
 I'll make you quiet.—What, cheerly, my hearts!

TYBALT
 Patience perforce with willful choler meeting
 Makes my flesh tremble in their different greeting.
 I will withdraw, but this intrusion shall,
 Now seeming sweet, convert to bitt' rest gall.

ROMEO, [*taking Juliet's hand*]
 If I profane with my unwortheist hand
 This holy shrine, the gentle sin is this:

105
 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 palmer's kiss.

ROMEO
 Have not saints lips, and holy palmer 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.

181 *Romeo and Juliet* ACT 4, SC. 1

Are you at leisure, holy father, now,
Or shall I come to you at evening Mass?
FRIAR LAWRENCE
My leisure serves me, pensive daughter, now.—
My lord, we must entreat the time alone.
PARIS
God shield I should disturb devotion!—
Juliet, on Thursday early will I rouse you.
Till then, adieu, and keep this holy kiss. *He exits.*
JULIET
O, shut the door, and when thou hast done so,
Come weep with me, past hope, past care, past help.
FRIAR LAWRENCE
O Juliet, I already know thy grief.
It strains me past the compass of my wits.
I hear thou must, and nothing may proroque it,
On Thursday next be married to this County.
JULIET
Tell me not, friar, that thou hearest of this,
Unless thou tell me how I may prevent it.
If in thy wisdom thou canst give no help,
Do thou but call my resolution wise,
And with this knife I'll help it presently.
[*She shows him her knife.*]
God joined my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo's sealed,
Shall be the label to another deed,
Or my true heart with treacherous revolt
Turn to another, this shall slay them both.
Therefore out of thy long-experienced time
Give me some present counsel, or, behold,
Twixt my extremes and me this bloody knife
Shall play the umpire, arbitrating that
Which the commission of thy years and art
Could to no issue of true honor bring.
Be not so long to speak. I long to die
If what thou speak'st not of remedy.

40. **pensive:** sorrowful, sad
41. **entreat:** ask for
42. **shield:** prevent that
43. **rouse you:** awaken you (with music, as was customary on the wedding day)
46. **past care:** past being taken care of; past any concern for taking care of myself (Many texts follow the First Quarto and print "past cure.")
48. **strains . . . wits:** forces me beyond the limits of my ingenuity
49. **proroque:** postpone
54. **Do thou but call:** only call
57-58. **sealed . . . label . . . deed:** A label was a strip of parchment that attached a seal to a deed.
deed: a legal document or contract
60. **this:** i.e., the knife; **both:** hand (line 57) and heart (line 59)
62. **present counsel:** immediate advice
63. **extremes:** extreme difficulties
65. **commission:** authority; art: learning
66. **issue . . . honor:** i.e., honorable conclusion

FRIAR LAWRENCE

69. **Hold:** stop, wait
 70. **craves . . . execution:** demands as reckless action
 71. **As . . . desperate:** as that action is unbearable
 74. **is it: i.e., it is**
 76. **That . . . it: i.e., you who would meet death** itself in order to escape **this shame**
 80. **thievish ways:** roads infested with thieves
 82. **charnel house:** house for storing the bones of the dead (See picture, below.)
 83. **O'ercovered quite:** entirely covered up
 84. **reeky:** reeking; **chapless:** jawless
 86. **hide me: i.e., hide; shroud:** See picture, page 184.
 95. **being then:** once you are
 96. **distilling:** (1) distilled; (2) infusing (the body); **liquor:** liquid
 99. **his native:** its natural; **surcease:** cease



A charnel house. (4.1.82)
 From Richard Day, *A booke of Christian prayers* . . . (1590).

FRIAR LAWRENCE

Hold, daughter, I do spy a kind of hope,
 Which craves as desperate an execution
 As that is desperate which we would prevent.
 If, rather than to marry County Paris,
 Thou hast the strength of will to 'slay' thyself,
 Then is it likely thou wilt undertake
 A thing like death to chide away this shame,
 That cop'st with death himself to 'scape from it;
 And if thou darest, I'll give thee remedy.

JULIET

O, bid me leap, rather than marry Paris,
 From off the battlements of any tower;
 Or walk in thievish ways, or bid me lurk
 Where serpents are. Chain me with roaring bears,
 Or hide me nightly in a charnel house,
 O'ercovered quite with dead men's rattling bones,
 With reeky shanks and yellow 'chapless' skulls.
 Or bid me go into a new-made grave
 And hide me with a dead man in his 'shroud'
 (Things that to hear them told have made me
 tremble),
 And I will do it without fear or doubt,
 To live an unstained wife to my sweet love.

FRIAR LAWRENCE

Hold, then. Go home; be merry; give consent
 To marry Paris. Wednesday is tomorrow.
 Tomorrow night look that thou lie alone;
 Let not the Nurse lie with thee in thy chamber.
 Take thou this vial, being then in bed,
 And this distilling liquor drink thou off;
 When presently through all thy veins shall run
 A cold and drowsy humor; for no pulse
 Shall keep his native progress, but surcease.
 No warmth, no 'breath' shall testify thou livest.