

Romeo and Juliet

William Shakespeare

Curriculum Unit

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General Introduction

Many teachers, especially beginning teachers, approach a unit on Shakespeare with apprehension. And this concern is not without basis. Because of the age of the plays, many of the words are now archaic, obsolete, or have different meanings; because Shakespeare is a poet-dramatist, the speeches are often written in blank verse, replete with poetic figures of speech and classical literary references; because of Elizabethan dramatic conventions, a Shakespearean play often seems to lack the realism found in a modern play. Finally, the ideas and themes in a Shakespearean play are often more mature and complex than those of a modern play.

With these initial obstacles, it is easy to understand why teachers may question not only their own understanding of the play but also their students' ability to understand and willingness to become involved in the reading and study of a Shakespearean play. Students always approach any unit with a variety of levels of readiness and interest, but it often seems that an announcement of a coming Shakespeare unit provokes more than the usual number of groans and grimaces. Admittedly, some studies and dramatizations of Shakespeare do stimulate more yawns than new ideas.

Why, then, should English teachers risk such an unpromising study when contemporary educational materials offer so many courses and mini-courses in appealing subjects such as film, science fiction, and pop art? Should Shakespeare be deleted from the high school curriculum, or at most, kept only for honors and advanced placement divisions? Is Shakespeare too complex to be taught by the average high school English teacher; too difficult to be understood by the average high school student; too abstruse to be worth the effort of either?

The educational materials in this packet spring from the conviction that the high school teacher can teach Shakespeare effectively, and enjoy doing it. By basing the class study firmly on the text and using educationally effective and interesting learning materials, the teacher can provide a sound introduction to Shakespeare and an accurate basic understanding of a Shakespearean play. The number of Shakespearean criticisms and interpretations need not disturb nor discourage the teacher; rather it should free the teacher to acknowledge a variety of student responses as acceptable.

The materials are based on several assumptions about students. The first is that they have a right to meet Shakespeare, the greatest author in English literature, as part of their high school education. In fact, if they do not, it is doubtful that many of them will ever read or see a Shakespearean play. Along with their right to read Shakespeare, students have a right to be taught how to read his works. Few, if any, come into a high school classroom equipped to read Shakespeare on their own. They can, however, learn how to read his works, and that process, although it is certainly demanding, should also be an interesting and enjoyable experience. Students' expressions of hostility toward a Shakespeare unit are most often

indicative of fear that they will fail to understand the play or of certainty that they will be bored. Basically, students want to become educated people, and they can enjoy mastering even difficult material if the methods of instruction are interesting and varied.

The assumptions about Shakespeare, Shakespearean drama, and Shakespearean study are many:

1. Shakespeare wrote for a broad audience, a nonelitist approach that is most appropriate today, too.
2. Reading his plays, like reading any great works of literature, is both a demanding and a rewarding experience.
3. The focus in a study of a Shakespearean play should be on the actual text of the play itself.
4. Shakespeare's plays are characterized by universality of themes, characters, and situations, and thus are relevant to modern youth.
5. Each Shakespearean play is a tremendously rich literary and dramatic work of art; as such, an introductory study cannot achieve and should not attempt an exhaustive treatment of the work.

These, then, are the objectives of this unit:

1. to involve students in the process of reading and understanding Shakespearean drama as a literary and dramatic work of art,
2. to help students comprehend the complexities of Shakespeare's language,
3. to introduce students to those Elizabethan concepts and dramatic conventions relevant to a greater understanding of the plays,
4. to use the students' own experiences as reference points in their study of Shakespeare,
5. to enable students to see Shakespearean drama as relevant to twentieth-century America.

Preliminary Notes to the Teacher

Rationale for Course

The lessons and handouts for this Shakespearean play represent assimilations of time-tested approaches by teachers experienced in teaching Shakespeare to high school students. Considerable research has been conducted in the various critical interpretations that have been written about the play over the centuries. The most typical and commonly-held responses have been incorporated into the Notes to the Teacher. A basic goal throughout the unit is to make Shakespeare's ideas and themes relevant to the students' own lives: thus during the discussion of *Romeo and Juliet*, students consider how failure to communicate or impulsive actions can bring disastrous results in their own lives.

Using the Course Materials

This packet consists of a teacher's manual of lesson plans, a set of handouts to match the lessons, and four appendices, including a glossary of terms and enrichment activities. Within the unit the lessons are sequential. Even though each is geared for one class period of forty to forty-five minutes, the time will vary depending on the nature of the class. Work left unfinished during class time may be assigned as homework. Activities that are designed as assignments are designated as such. These assignments can also be used as class activities if time permits.

Because of the focus on the text, background on Shakespeare's life and theater is included in the lessons only when pertinent. There are many films and filmstrips on Shakespeare and his age that the teacher can use to supplement the unit. A student-teacher selected bibliography and a selected audiovisual bibliography have been included at the end of this packet (Appendix 4).

Teaching Approaches

One of the first decisions that the teacher must make is the method of presenting the play to the class. One recommended approach is that of the teacher reading the play orally to the class. Another approach is the playing of a professional tape or recording of the play. A final approach is having students read the play orally to the class. Depending upon the needs and abilities of the class, the teacher should feel free to use one or a combination of these three approaches.

Shakespeare's plays should be seen as well as read. Having gained an understanding of the play through their oral reading, appropriate writing, and perhaps occasional acting, the students would enjoy seeing a performance. Viewing a staged or filmed version enriches their experience with the play. Participating in a joint teacher-student production also enhances the students' view of the play as theater.

Evaluation

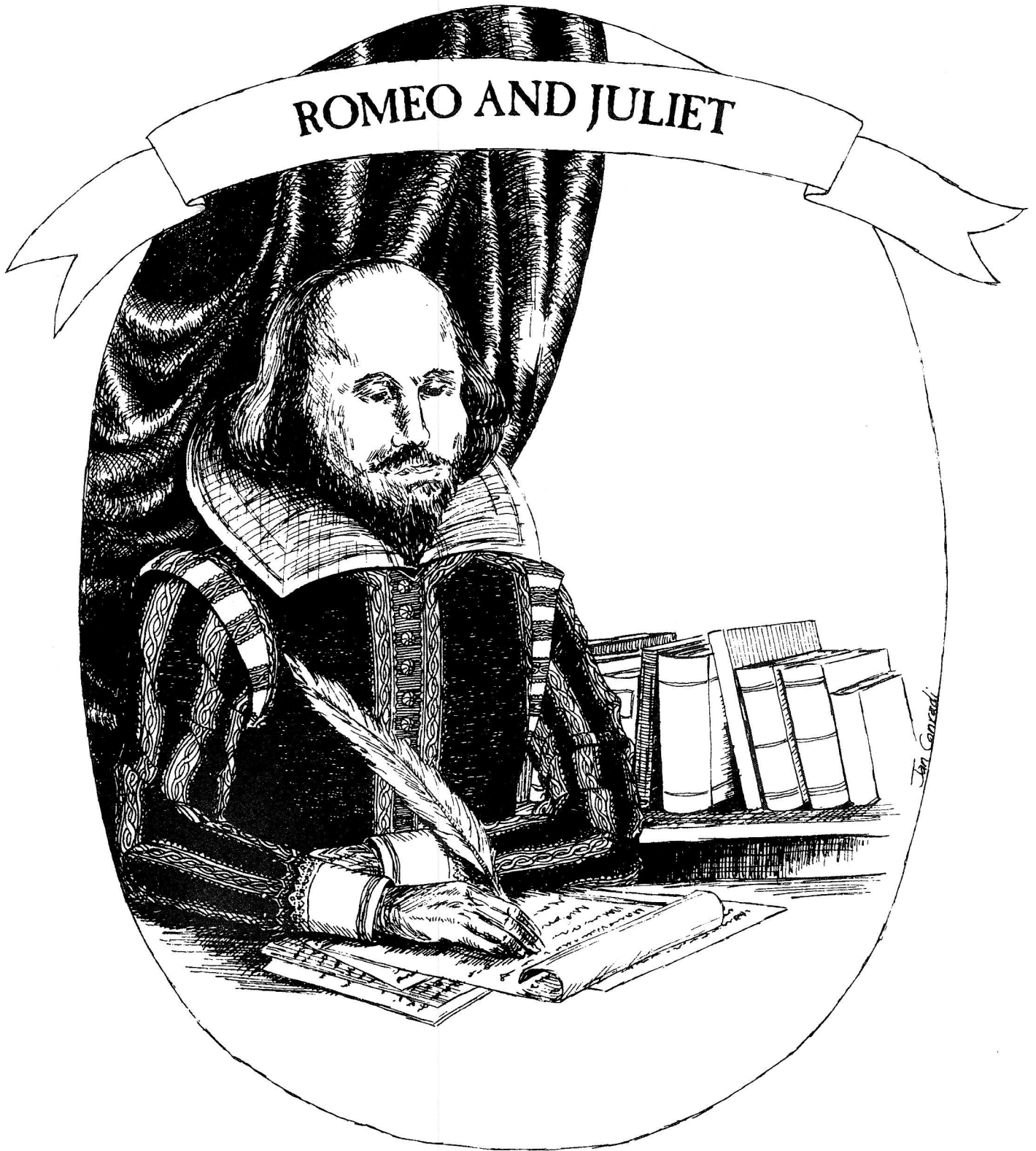
Using this unit provides the teacher with a variety of evaluation alternatives. One or a combination of the following may be used.

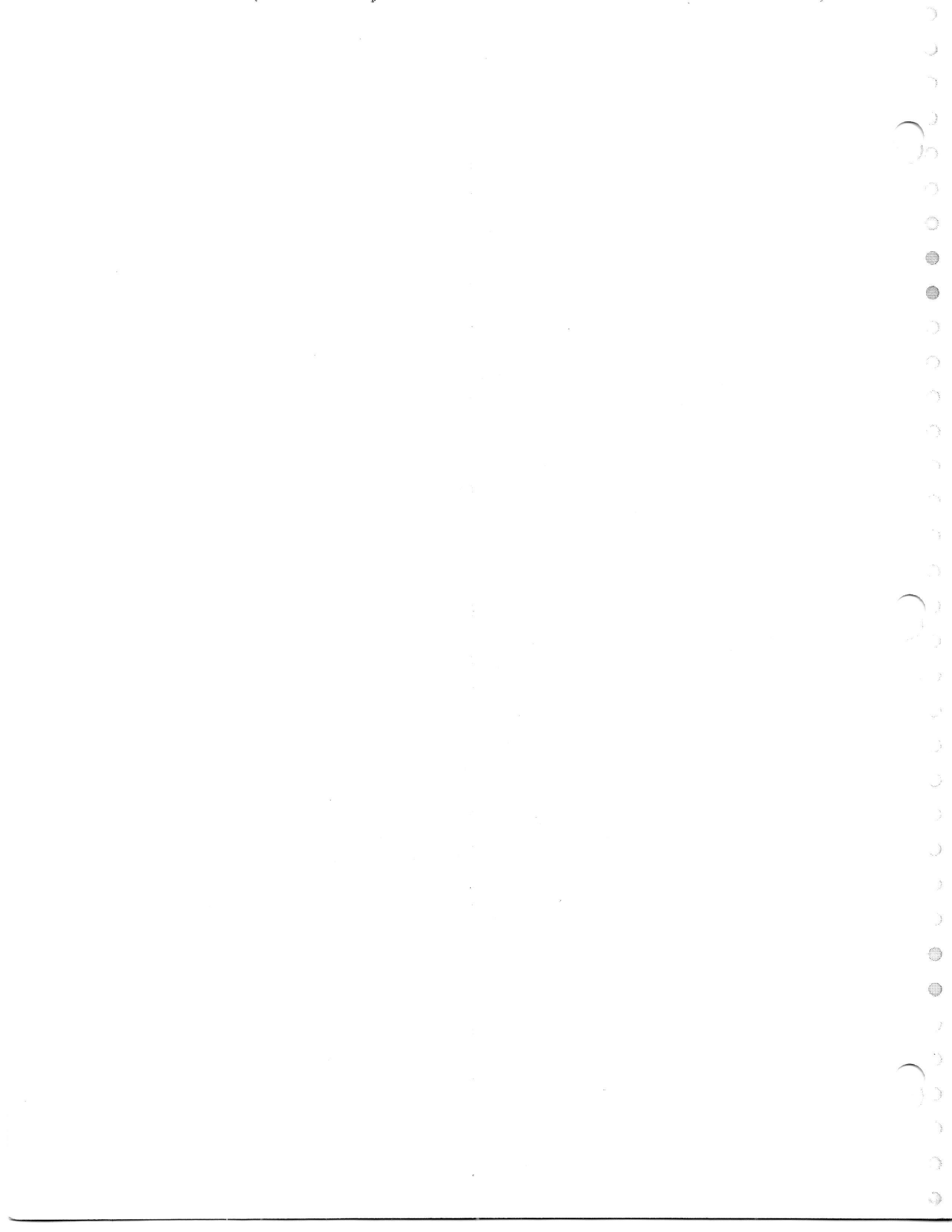
Since day-to-day response is crucial, class discussion and participation are valuable guidelines in determining the students' effort, interest, and achievement. Collecting and checking handouts is one effective method of evaluating student progress.

A list of suggested projects is included to be used either as a requirement or as enrichment. Some give students the chance to use talents that otherwise might not be used. Others develop students' composition skills. Setting aside time for presentation of these projects is an enjoyable way to end the study of the play.

For those teachers who desire an objective evaluation tool at the end of the unit, testing is provided. In keeping with the philosophy expressed in the introduction, testing is designed to be an affirmation of the students' understanding of the play.

ROMEO AND JULIET





An Introduction to *Romeo and Juliet*

Romeo and Juliet, written in the early part of Shakespeare's career, is the classic story of young love. Because of its subject matter, the play has remained a favorite, especially of young audiences, and seems an appropriate choice for beginners to study. Yet, despite its popularity, it is not one of the easiest of Shakespeare's plays to teach. Although basically a simple story, *Romeo and Juliet* has many subtle complexities.

It is helpful for the teacher to be aware of the vast amount of controversy that the play has aroused. Some critics tend to dismiss it as the "nice try" of an immature writer who merely borrowed the story from earlier versions. Others, after comparing *Romeo and Juliet* to its sources, hold that Shakespeare had a definite plan in mind for his unique version of the tale.

The chief critical problem centers on *Romeo and Juliet* as tragedy. Those on one side of the argument see the play as faulty because the tragedy results not from the Aristotelian concept of "tragic flaw," but from a set of unfortunate circumstances. On the other side of the argument are those who contend that tragedy can exist in a set of circumstances over which the protagonist has no control. This unit takes the approach that the tragedy lies in Romeo and Juliet's impetuosity as well as their helplessness in the face of a larger cosmic order.

Because of the focus on the plight of the two main characters, an initial reading might leave students inclined to overlook some of the minor characters. A closer study, however, reveals the importance of the Nurse, Mercutio, and Friar Laurence in the development of the play. Mercutio and the Nurse are constant reminders of the world of reality, in contrast to the poetic excesses of the two protagonists. It is Mercutio's death that begins the tragic spiral, and Friar Laurence's plans lead the young lovers into a web from which they cannot escape.

The complexity of Shakespeare's language in the play cannot be denied. The bawdy scenes are inundated with "suggestive" puns, nonsequiturs, and circumlocutions. Because close scrutiny of these is not necessary to understanding and full enjoyment, they are not emphasized in this unit. A careful examination will enable students to view language as an indicator of character, as they distinguish the prose of the Nurse from the poetry of Juliet. They will also notice the contrast between the extravagant, almost comic, love poetry in the beginning and the more subdued poetry in later parts of the play.

Four additional elements are stressed in this unit: character, imagery, compression of time, and the role of fate. Through a close look at characterization, students can determine how a character is motivated and fits into the scheme of the play; examining Shakespeare's use of imagery compels them to read the play closely to discover the interaction of imagery with theme, tone, and characterization; time is important because the characters' impetuosity and sense of urgency contribute to the tragic ending; and awareness of the Elizabethan concern with world order will help students understand why fate plays such an important role.

Accompanied by the teacher's background and enthusiasm, the energy of the youngsters, and available audio-visual materials, the activities suggested in this unit will maximize students' understanding of *Romeo and Juliet*. Having reached enjoyment through involvement, they will, hopefully, become engaged in further experiences of Shakespeare's dramatic genius.

Lesson 1

Beginning the Play

Objective

- To introduce students to the world of *Romeo and Juliet* through an analysis of the Prologue and a brief description of the Elizabethan theater

Notes to the Teacher

One of the biggest challenges in teaching high school students a Shakespearean play is making them "at home" with the work. A certain degree of comfortability is necessary in the beginning of the study.

This lesson introduces students to *Romeo and Juliet* in several steps. It presents some of the dominant motifs in the play: family feud, belief in astrology, and young love in the context of these. Then it leads students to Shakespeare's introduction to the play, his Prologue.

Astrology is the belief that a person's character is determined by the positions of the sun, moon, and stars at the time of birth. Based on the natural cycles and rhythms of the universe, astrology holds that there is a definite order in the way things are. It claims that future events in a person's life are not accidental: they can be predicted on the basis of the person's astrological sign and the signs of those with whom he or she comes into contact. Thus, interest in astrology is often linked with curiosity about the future of human relationships. Some people hold that astrology is mere superstition; others believe in it as part of the mystery of the universe. Whichever it is, it has fascinated people since ancient times.

In Shakespeare's day, mixed feelings about astral control of man prevailed as well as in ours. Church discipline managed to control grosser pagan superstitions but could not entirely eliminate the influence of primitive fear of dark forces. However, as it is today, astrological prediction was a popular expression of human desires to know the future or to place blame for

failure on superhuman forces. In the Prologue, the reference to "star-crossed" lovers follows hard on the heel of a description of the family feud. "Star-crossed" and "death marked love" are sandwiched between comments on the feud, so pointing to human responsibility more than controlling fate. Though the ordinary Elizabethan person may have half believed in the control of the physical world by planetary forces, the thinking man was skeptical and the poet, as often as not, found the zodiac symbol a convenient peg on which to hang poetic imagery.

On the other hand, the Elizabethans were hardly aware of Copernicus' theory of planetary order even though it was published in 1543. They still considered the earth as the immovable center of the universe, with sun and planets revolving in seven concentric circles around it. An eighth circle held the fixed stars and the ninth was the Primum Mobile, the unmoved mover, which ordered the rotation of the other heavenly bodies. The Primum Mobile symbolized the power of God the Creator who kept all things in balance and harmony. In the Christian tradition, still alive and well, any discord in the universal symphony of the spheres was imputed to human error or sinfulness. Shakespeare, as poet, finds the stars apt and convenient sources of imagery for the love which lights up the darkness of the feud and its ensuing tragedy. Throughout this tragedy, he constantly emphasizes the haste of Romeo and Juliet, of Friar Laurence's judgment and counterplan, of Lord and Lady Capulet's marital bargaining, of Paris' courtship, and certainly of the sword-happy Mercutio and Tybalt. Chance, too, is a subordinate element, contingent upon the hasty decisions of the chief characters. Shakespeare seems to be underscoring human responsibility for its choices and failure to consider the consequences, not endorsing a belief in astrology which limits an individual's sense of his or her capacity to shape his or her own future.

Procedure

1. Tell students that before they actually begin reading *Romeo and Juliet* they will consider a few of the major ideas in the play.
2. Ask students to list examples of feuds, situations in which there are written or unwritten rules against "mixing." You may want to prompt them with suggestions along racial, religious, and social group divisions. Select one of these, and have students discuss the following questions:
 - a. How long has the "feud" been going on?
 - b. What first started the problem?
 - c. How does it affect the people involved?
 - d. What happens if two people from feuding groups fall in love?
3. Initiate a brief discussion on astrology and fate. Ask students to consider the following:
 - a. How many people of your acquaintance read and believe the horoscopes printed in newspapers and magazines?
 - b. Why do people tend to believe or not believe in fate?
4. Distribute **Handout 1**. Read the Prologue to *Romeo and Juliet* orally as students read silently. Tell students that the Prologue is Shakespeare's introduction to the play. Prologues are rare in Shakespeare's plays, but they are common among other dramatists of the period. Find out what he is telling them before the play begins, using the questions on the handout as a guide.

Answers

1. The setting is Verona.
2. The families engage in continual feuding.
3. The lovers are doomed to die by fate or forces of the universe.

4. They kill themselves as a result of both fate ("death marked love") and the feud ("parents' rage").
5. The play, of two hours' duration, treats of the feud, the deaths of the lovers, and the result of those deaths on the two families.
6. The chorus asks the audience to listen patiently. Elizabethan audiences were known to be restless and rowdy.
7. Shakespeare uses the sonnet form which consists of fourteen lines of iambic pentameter, rhyme scheme a b a b c d c d e f e f g g. This sonnet is divided into three quatrains and a closing couplet.
8. Depending on the background of the students, answers might include:
rhyme—any examples from the end of lines,
alliteration—1. 5—"from forth the fatal loins of these two foes" (f sound),
imagery—1. 12—"play is seen as "traffic of our stage"

Note: Several of the terms used here and in subsequent lessons may be defined in Appendix 1, a glossary of terms.

5. Distribute **Handout 2**, the information on Shakespeare and his theater. Have a student read the material aloud. Point out the various aspects of the theater as seen in the drawing (signal flag, stage structure, pit).

Note

Teacher's choice: Throughout this manual whenever the text is to be read, use any of these methods:

1. Have students listen to a professional recording, following it in their texts. Use a record player with a pause button so you can stop at any point for explanation.
2. Read orally the section under consideration.
3. Have student readers prepare the reading before the class period.

Prologue

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

Questions

1. What is the place setting of the play?
2. What is the relationship between the two households?
3. What does Shakespeare mean by "star-crossed lovers"?
4. What happens to the lovers?
5. What is the subject matter for this play?
6. What does the chorus ask of the audience in the last two lines? Why?
7. What is the name of the poetic form which Shakespeare uses for the Prologue? How many lines are there? Mark the rhyming pattern.
8. Underline examples of poetic language.

Shakespeare and His Theater

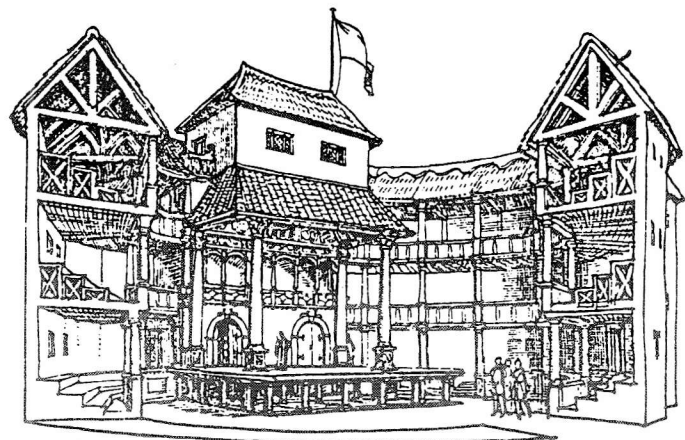
William Shakespeare, playwright, director, actor, and poet, lived from 1564 to 1616. The greatest writer in the history of literature in the English language, he is known and his works are read in the original and in translation all over the world. Shakespeare is especially well-known for his plays—comedies, histories, and tragedies—which he produced in London during the last part of Queen Elizabeth I's reign and the first part of the reign of King James I. Because of Queen Elizabeth, Shakespeare's time is often called the "Elizabethan Age."

Attending Shakespeare's theater was quite different from attending theater today. Whereas the modern theater is usually thought of as a very quiet, austere place, in Elizabethan England it was a noisy, popular gathering place for people of all ages and from all walks of life. Because the theaters were open to the sky, favorable weather was a necessity. A flag flown atop the theater served as a signal that a performance would be given on a specific day. Artisans, apprentices, laborers, gentlemen, and ladies would then assemble to see a play.

Elizabethan theaters were constructed in such a way that the lower classes would stand in the pit, the area surrounding the stage. Drinking and eating were permitted in this area, which sometimes became very noisy. If one of these spectators did not like a particular character or situation in the play, he or she would feel free to hiss or boo or throw anything he or she might have at hand.

It was possibly with this in mind that Shakespeare included the phrase "with patient ears attend" in the Prologue to *Romeo and Juliet*. He seemed to anticipate noise in the audience. The rowdy atmosphere of the pit also accounted for the exaggerated acting that was common at the time. To compensate for lines that the audience could not hear, the actors used exaggerated gestures and facial expressions, unlike the natural method of acting that is used today. The last line of the Prologue seems to indicate that the actors with "toil" (exaggerated acting) would try to compensate for "what here (a play on the words "hear" and "ear") shall miss." The nature of the crowd also contributed to the haste with which the lines were spoken. While a performance of a Shakespearean play today often takes three hours or more, the restless crowd caused the actors to rush through lines, thereby completing a play in two hours or less—"the two hours' traffic of our stage."

The diagram of the theater is a depiction of a particular Elizabethan theater called the Globe. This theater has become famous because it is the one where the majority of Shakespeare's plays were performed. He not only wrote, but also directed and acted in his plays at the Globe.



From *Introducing Shakespeare* by G. B. Harrison; Penguin Books, New York.

Writing Stage Directions

Write the stage directions that are suggested by the underlined parts of the dialogue.

Romeo: If I profane with my unworhiest hand,

This holy shrine, the gentle sin is this,
My lips two blushing pilgrims ready stand
To smooth that rough touch with a tender kiss.

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: Aye, 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 thine, my sin is purged.

Juliet: Then have my lips the sin that they have took.

Romeo: Sin from my lips? O trespass sweetly urged.
Give me my sin again.

Juliet: You kiss by the book.

Sonnet Form in Dialogue

Reread the lines below which form a type of contest of wit between Romeo and Juliet in their first meeting. Then read the information on the background of the sonnet and follow the directions for analysis.

- Romeo: If I profane with my unworthiest hand,
This holy shrine, the gentle sin is this,
My lips two blushing pilgrims ready stand
To smooth that rough touch with a tender kiss.
- 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: Aye, 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.

The sonnet as a form developed in Italy in the thirteenth century. A century later, Petrarch raised it to its greatest perfection and gave it his own name (the Petrarchan sonnet). Wyatt and Surrey introduced the form to England, but because the rhyme pattern was too confining for English (the Italians allowed no more than five rhymes), it was modified. Because Shakespeare achieved greatest fame with the English sonnet, his name became attached (the Shakespearean sonnet). The Petrarchan form consists of two divisions: eight lines with a rhyme scheme of *abba abba* (called an octave) and six lines with varying patterns of *cdc cdc* or *cde cde* (called a sestet).

The Shakespearean form consists of four divisions: three sets of four lines each (called quatrains) and a pair of rhyming lines (called a couplet) with a usual rhyme scheme of *abab cdcd efef gg*.

Meter for both sonnet forms is usually iambic pentameter which consists of five metrical feet with each foot having an unstressed, stressed pattern.

Analysis

1. Mark the rhyme scheme with letters at the end of each line.
2. Grammatically divide the poem by marking off each sentence.
3. Scan several lines of poetry to determine the meter.
4. Underline all the words which relate to the metaphor of the pilgrim approaching the shrine.

Lesson 6

The Balcony Scene

Objective

- To have the students analyze the development of Romeo's relationship with Juliet from their initial meeting through the balcony scene

Notes to the Teacher

The events in Act I conclude with Romeo and Juliet's falling in love at first sight at the Capulets' party. In the first two scenes of Act II Shakespeare moves this forward to a plan for marriage. Thus in the short time between Sunday morning and late Sunday night, Romeo has been infatuated with Rosaline, has fallen out of love with Rosaline, has fallen in love with Juliet, and has become engaged to Juliet.

In this lesson students examine the speedy development of Romeo and Juliet's relationship between their first meeting and the end of the balcony scene. They also review Romeo's attitudes toward love.

Procedure

1. Ask students to briefly summarize the events in Act I. **Handout 3** on Structure and **Handout 5** on Time should be brought up to date.
2. Read the Act II Prologue aloud to the students. Ask the students to determine the meaning of each of its four sentences. (*Juliet has supplanted Rosaline in Romeo's affections; they love each other but are from feuding families; they may not be able to get together; they do meet and the difficulties seem like nothing because of the sweetness of being together.*) Point out that Shakespeare again uses a Prologue to give the audience an idea of what to expect in the play.
3. Remind the students that in Act I Shakespeare followed the Prologue with a violent and humorous street scene. Then

read Act II, Scene 1, and have the students answer the following questions:

- a. What are the physical positions of the three people on stage? (*Romeo hiding by the wall; Mercutio and Benvolio searching*)
 - b. What are Mercutio's and Benvolio's attitudes toward Romeo? (*teasing*)
 - c. Whom do they think Romeo loves? (*Rosaline*)
 - d. What effect do you think this scene would have on an audience? (*humorous*)
4. Have students read all of Act II, Scene 2, silently, as they listen to a recording of the scene.
 5. Remind the students that Romeo and Juliet met for the first time early in the evening. Ask them what they plan at the end of Act II, Scene 2 (*marriage*). Point out that they have proceeded from first acquaintance to engagement unusually quickly, and tell them that they will now examine the balcony scene in four sections.
 - a. The opening scene up to the point where Romeo makes his presence known to Juliet when he says, "I take thee at thy word."
What is Romeo doing in his first long soliloquy? (*watching Juliet and reflecting on her beauty*)
What does Juliet reveal about herself in her soliloquy? (*her love for Romeo and her concern about the Montague-Capulet conflict*)
Has Romeo taken unfair advantage of Juliet by not announcing his presence sooner? (*Students may debate various responses.*)
 - b. The scene from Romeo's revelation of his presence to the Nurse's first call. Why is Juliet embarrassed? (*because of what Romeo has overheard*)
Romeo tends to get carried away by his own poetic instincts with his "Lady, by yonder blessed moon I vow/That tips with silver all these fruit-tree tops—."

How does Juliet react? (*She stops him because she says the moon is inconstant.*)

- c. The scene from the Nurse's first call through Juliet's, "A thousand times good night."

Who proposes to whom? (*Juliet to Romeo*)

Why doesn't the conversation go very far in this section? (*interruptions and sense of Nurse waiting*)

- d. The scene from Romeo's, "A thousand times the worse" to the end of the scene.

What concrete plans do Romeo and Juliet make? (*She will send a messenger to him at 9:00 Monday morning.*) Have students note this on **Handout 5**, The Time Chart.

6. Distribute **Handout 11**. Have students read silently the description of "Courtly Love" and the "Petrarchan Conceit."

Ask for examples of these two conventions which students have noted in the play.

Suggested responses (different editions will have slightly different lines)

I,i. 1. 155 Romeo: *Ay me! sad hours seem long.*

I,i. 1. 172+ Romeo: *O heavy lightness! serious vanity! . . .*

Feather of lead, bright smoke, cold fire, sick health!

I,i. 1. 187+ Romeo: *What is it else? A madness most discreet,*

A choking gall, and a preserving sweet.

I,i. 1. 217+ Romeo: *She hath forsworn to love and in that vow Do I live dead that live to tell it now.*

I,iv. 1. 23 Romeo: *Under love's heavy burden do I sink.*

7. Now distribute **Handout 12**; ask students to read it and complete it for homework.

Courtly Love Tradition

Read the following excerpts from *A Handbook to Literature* by Thrall and Hibbard.

Courtly Love: A philosophy of love and a code of love-making which flourished in chivalric times, first in France and later in other countries, especially in England.

According to the system, falling in love is accompanied by great emotional disturbances; the lover is bewildered, helpless, tortured by mental and physical pain, and exhibits certain "symptoms," such as pallor, trembling, loss of appetite, sleeplessness, sighing, weeping, etc. He agonizes over his condition and indulges in endless self-questioning and reflections on the nature of love and his own wretched state. His condition improves when he is accepted, and he is inspired to great deeds.

Petrarchan Conceit: The kind of conceit used by the Italian poet Petrarch in his love sonnets and widely imitated by Renaissance English sonneteers. It rests upon elaborate and exaggerated comparisons expressing in extravagant terms the beauty, cruelty, and charm of the beloved and the suffering, sorrow, and despair of the forlorn lover. Oxymoron is common.



Romeo and Love

In Act I, Scene 1, when Romeo is infatuated with Rosaline, he says:

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

Is Romeo in love with Rosaline or is he in love with the idea of being in love?

In Act I, Scene 4, he says:

Is love a tender thing? It is too rough,
Too rude and boisterous, and it pricks like thorn.

Is he more aware of the person he loves or of himself?

In Act I, Scene 5, when he first sees Juliet, he 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;
Beauty too rich for use, for earth too dear . . .
For I ne'er saw true beauty till this night.

Has Romeo's focus shifted?

Now find the lines in Act II, Scene 2, that reflect Romeo's attitudes toward love, his beloved, and himself as lover.

Lesson 7

Friar Laurence

Objective

- To introduce students to Friar Laurence as a catalyst to the tragedy

Notes to the Teacher

Act II, Scene 3, introduces Friar Laurence, a well-meaning man whose advice, nevertheless, becomes partly responsible for the tragedy in the second half of the play. Friar Laurence is a herbalist/chemist who expresses the medieval view that everything on earth fulfills some special purpose. His gathering of herbs, which can both cure and kill, foreshadows his later knowledge of the potion which he will give to Juliet. The Friar is confused by Romeo's sudden switch in affections but he sees that the marriage might bring an end to the feuding in Verona. Thus, by agreeing to marry the two lovers, he acts as a catalyst to tragedy.

Paraphrasing lines from the scene helps to improve students' skill in reading Shakespeare. An optional exercise before the paraphrasing briefly examines two of the problems students might encounter in understanding unfamiliar aspects of Shakespeare's language: sentence patterns and vocabulary.

Procedure

1. Have students share responses to **Handout 12**. Point out that Romeo's focus shifts from emphasis on being in love to emphasis on the person he loves.
2. Read Friar Laurence's soliloquy at the beginning of Act II, Scene 3, to the class. Remind students that a soliloquy is one tool that a playwright can use to let the audience know what a particular character is thinking.
3. Ask students to give their first impressions of the Friar. (*Some responses might be: his awareness of nature, his appreciation of nature's gifts, and his awareness*

that both good and evil are a part of nature as well as of man.)

4. Ask students to list the contrasts that the Friar sees in nature. Examples include: "grey-eyed morn" and "frowning night"; "eastern clouds" and "streaks of light"; "the day to cheer" and "night's dank dew to dry." Ask students why contrasts are important to the meaning of this speech. (*The Friar sees the possibility for good as well as evil in man and nature.*)
5. Read orally from Romeo's entrance to the end of the scene, with the teacher continuing to read Friar Laurence's lines and a student reading Romeo's. Ask students the following questions:
 - a. Initially, to whom does the Friar think Romeo is referring? (*Rosaline*)
 - b. Why does he suspect that Romeo has been up all night? (*Romeo comes to the cell so early.*) Have students note this on **Handout 5**, The Time Chart.
 - c. What does Romeo ask the Friar to do? (*Romeo asks that he and Juliet be married by the Friar today.*)
 - d. What does the Friar hope to accomplish by allowing Romeo and Juliet to marry? (*He hopes to stop the feuding between the two families.*)
 - e. How will this action place the Friar in a position of catalyst? (*He makes possible the tragic ending.*)
6. Ask the students to comment on the differences they have noticed thus far between modern English and that used in the play. They will probably comment on the difficulty caused by the unfamiliar syntax. The typical modern sentence pattern—noun followed by verb and object—is often reversed or changed in some way. Vocabulary differences will probably also be mentioned as a problem. Point out that Shakespeare's language seems strange to modern readers because language is constantly evolving.

Optional

Distribute **Handout 13** and explain to students that this handout will help them to better understand the language of Shakespeare which is the language of the Early Modern English period (1500–1700). An alternate presentation would be to summarize the basic ideas and present them in a brief explanation.

7. Distribute **Handout 14**. Explain that paraphrasing is “translating” an original into one’s own words. Have students examine the first selection and its paraphrase; then have them work in small groups on a paraphrase of the second. When they have finished, have volunteers share responses.

What Does It All Mean?

Early Modern English sentences do not follow the same pattern of today's English. Shakespeare's sentences often use a word order which is slightly different from contemporary American English.

For example, Benvolio explains to Montague the beginnings of the brawl in Act I:

"In the instant came/ The fiery Tybalt, with his sword prepared. . . ."

The current word order of subject-verb-object ("The fiery Tybalt came. . . .") is reversed.

Again, in questions, the words *do*, *does*, or *did*, are often missing and the word order is reversed.

In Act I, when Capulet calls for a sword to join the brawl, his wife suggests:

"A crutch, a crutch! Why call you for a sword?"

The word order in today's English would be:

"Why *do* you call for a sword?"

In Act I, Scene 1, Lady Montague asks:

"O, where is Romeo? Saw you him today?"

Current English would say: _____

Benvolio responds:

"Where, underneath the grove of sycamore/ That westward rooteth from this city side,/ So early walking did I see your son."

Modern word order would say: _____

Likewise, vocabulary differences between Shakespeare's day and today might be noted.

The archaic form of pronouns (*thou*, *thee*, or *thy*) is often used for *you* or *your*. Archaic verb forms also survive, such as *hath* for *has*, *doth* for *does*, or *shalt* for *shall*. In addition, Shakespeare's use of past tense does not always agree with modern usage, as in *help* for *helped* and *have spoke* for *have spoken*.

Finally, some words have either become totally obsolete or have changed in meaning since Shakespeare's day. Thus, *methinks* for *I think* and *nice* for *trivial* or *unimportant*, may present problems for the modern reader.

In Act I, when Tybalt protests at Romeo's presence at the feast, Capulet says:

"It is my will; the which if thou respect,/ Show a fair presence and put off these frowns,/ An ill-beseeming semblance for a feast." "Thou" becomes "you," "presence" means "appearance" and "ill-beseeming semblance" suggests "unbecoming or unseemly appearance."

Translate the following from Act II, Scene 2:

"O Romeo, Romeo! wherefore art thou Romeo?/ Deny thy father and refuse thy name!"

Paraphrasing

Paraphrasing is “translating” an original into one’s own words. Examine the first selection and its paraphrase. Then try paraphrasing the second.

Friar Laurence’s Lines

Benedicite!
What early tongue so sweet saluteth me?
Young son, it argues a distempered head
So soon to bid good morrow to thy bed.
Care keeps his watch in every old man’s
eye,
And where care lodges, sleep will never
lie;
But where unbruised youth with un-
stuffed brain
Doth couch his limbs, there golden sleep
doth reign.
Therefore thy earliness doth me assure
Thou art up-roused by some distempera-
ture;
Or if not so, then here I hit it right,
Our Romeo hath not been in bed to-night.

Friar Laurence’s Lines

Holy Saint Francis, what a change is here!
Is Rosaline that thou didst love so dear
So soon foresaken? Young men’s love then
lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath washed thy sallow cheeks for Rosa-
line!
How much salt water thrown away in
waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven
clears,
Thy old groans yet ring in mine ancient
ears.
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not wash’d off yet.
If e’er thou was thyself, and these woes
thine,
Thou and these woes were all for Rosa-
line.

Paraphrasing

Good morning!
Who is talking to me so early this morning?
Young man, something must be wrong
with you for getting up so early.
Sometimes old men don’t sleep because
they are worried about something.
Young men usually sleep well because
they don’t have many worries.
Therefore, because you’re up so early
Something must be wrong.
Either that, or you haven’t been to bed at
all.

Paraphrasing

The Language of Grief

Study these two speeches of Capulet from Act IV, Scene 5.

In Capulet's grief over Juliet's death, he says:

Despised, distressed, hated, martyred, killed!
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O child! O child! My soul and not my child!
Dead art thou! Alack! My child is dead;
And with my child my joys are buried!

After the Friar's attempt to mollify the family's grief, Capulet says:

All things that we ordained festival,
Turn from their office to black funeral;
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast;
Our solemn hymns to sullen dirges change;
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.

Questions

1. How does the language of the two speeches differ?
2. Which speech reflects the more usual reaction to death?
3. Which reflects more poetic control?
4. In what ways does the second speech summarize the action of the play?

Lesson 15

Concluding Actions

Objective

- To have students examine the concluding actions

Notes to the Teacher

In Act V, *Romeo and Juliet* concludes with a rush of events and characters. In this lesson, students will examine the events surrounding the deaths of the main characters.

Procedure

1. Read orally Act V, Scene 1, to Balthasar's exit. Ask students to describe the relationship between Romeo's dream and his actual situation (*contrast*). Ask them how the Friar's plan is being thwarted. (*Balthasar thinks Juliet is really dead.*) Point out the contrast between Romeo's brief response and the Capulets' overdone grief.
2. Complete the reading of Scene 1. Ask:
 - a. What does Romeo intend to do? (*go to Juliet's tomb to kill himself*)
 - b. What role does the Apothecary play? (*source of poison; commits crime for money*)
3. Read Act V, Scene 2. Ask students what accident has prevented Romeo from knowing that Juliet is not dead. (*Friar John's detention*) What does the Friar not know about Romeo? (*on his way to Verona*)
4. Read Act V, Scene 3, to Romeo's death. Ask students:
 - a. Why did Paris come to the tomb? (*to mourn Juliet*)
 - b. Why did Romeo come to the tomb? (*suicide, to be near Juliet*)
 - c. Why did Paris refuse to leave Romeo alone? (*fear that Romeo would desecrate the tomb*)
 - d. Why did Romeo kill Paris? (*anger*)
 - e. What are the main ideas in Romeo's last soliloquy? (*death has not dimin-*

ished Juliet's beauty; Romeo's suicide is Tybalt's revenge; he kills himself in order to be near Juliet)

5. Read from Romeo's death to Juliet's death. Ask students the following questions:
 - a. What is accidental about the Friar's arrival? (*a moment too late*)
 - b. What does the Friar blame for the present state of affairs? (*ill-fortune*)
 - c. Why does the Friar leave Juliet alone in the tomb? (*frightened by a noise*)
 - d. Why does Juliet kill herself? (*because Romeo is dead*)
6. Complete the reading of the play. Point out that in this section the people who are still alive converge upon those who have died. Then ask the following questions:
 - a. Is Friar Laurence's tale accurate? (*yes*)
 - b. How is the feud between the Capulets and the Montagues ended? (*by the young lovers' deaths*)
 - c. What is the Prince saying in the closing lines of the play? (*the price for peace has been death*)
7. As a preparation for the next lesson, a culminating activity, have students complete **Handouts 20 and 21**. Also, remind them to complete **Handout 3** by adding the scenes of falling action and the catastrophe.

Assignment

Complete work on handouts.

Some **suggested responses** for **Handout 20**:

Sunday: *Street fight in Verona; Capulets throw a party; Romeo and Juliet meet; Juliet talks to Romeo from the balcony.*

Monday: *Romeo and Juliet marry; Mercutio is killed by Tybalt; Tybalt is killed by Romeo; Romeo is banished; Capulet accepts Paris' proposal; Romeo and Juliet spend their only night together.*

Tuesday: Romeo goes to Mantua; Juliet hears the bad news of her marriage to Paris; Capulets prepare for Wednesday's wedding; Juliet drinks Friar's potion.

Wednesday: Capulets find Juliet "dead."

Thursday: Romeo kills Paris near Capulet tomb; Romeo poisons himself; Juliet stabs herself.

Friday: Feud ends early Friday. (Note: The final events occur either late Thursday night or early Friday morning.)

Some suggested responses for Handout 21:

Character	Descriptive Adjective	Action
Prince Escalus	authoritative, forceful, reasonable, just	sentences Romeo to exile
Paris	handsome, agreeable, proper, "man of wax"	pursues Juliet's love
Montague	quiet, concerned, yet quick to fight	continues the feud with Capulet
Capulet	fiery, quick-tempered, impulsive, irascible, pragmatic	commands Juliet's marriage to Paris
Mercutio	fun-loving, volatile, loyal, witty, cynical	his death incites Romeo to kill Tybalt
Benvolio	peaceable, merry, reasonable	tries to prevent feuding
Tybalt	hot-headed, vengeful, conceited, volatile	his death causes Romeo's banishment
Friar Laurence	reasonable, holy, sympathetic, sensible, yet too naive	his plan backfires and the lovers die
Apothecary	fearful, poverty-stricken	sells poison to Romeo
Lady Montague	loving, caring, mournful	fails to take any action to end the feud
Lady Capulet	social, pragmatic, stand-offish	forces Juliet to take the potion because she won't listen
Nurse	garrulous, coarse, loud, kind, simple-minded	serves as Juliet's confidante but fails to inform parents of the real situation

Note

Each character hinders the lovers in one way or another. Even though the Friar and the Nurse appear to help, the wrong choice or advice brings disastrous consequences. Thus, the lovers stand alone against the world.

Lesson 16

A Culminating Discussion

Objective

- To enable students to synthesize the ideas discussed in this unit

Notes to the Teacher

In this lesson students are asked to share ideas about *Romeo and Juliet*. The questions in the handout are meant as a guide to a greater understanding of the play. As students report on their discussions, it should be stressed that there are no definitive answers.

Procedure

1. Remind students that this is the last lesson in which the play itself will be discussed. Ask them to use the time charts and character charts as guides in their discussion.
2. Divide the class into groups of four or five. Distribute **Handout 22**. Read the directions at the top of the page. Give the students adequate time to discuss the questions. Ask each group to select a recorder who will report on the group's findings at the end of the discussion period.
3. Have each recorder share the findings of the group.

Appendix 1: Glossary of Terms

- Act**—A main division of a drama. Shakespeare's plays consist of five acts with each act subdivided into scenes.
- Alliteration**—The repetition of the same initial sound in two or more consecutive or closely associated words. Example: "Now old desire doth in his deathbed lie."
- Allusion**—A reference to a literary or historical person or event to explain a present situation. Allusion from mythology: "She'll not be hit/ With Cupid's arrow. She hath Dian's wit . . ."
- Aside**—A brief remark made by a character and intended to be heard by the audience but not by other characters.
- Comic relief**—A humorous scene or speech in a serious drama which is meant to provide relief from emotional intensity and, by contrast, to heighten the seriousness of the story.
- Foreshadowing**—A hint of what is to come in the story. This is often used to keep the audience in a state of expectancy.
- Imagery**—The term used to describe words or phrases that appeal to the five senses. Figurative language may create images, but not all images are figures of speech.
- Irony**—A contrast between what is and what appears to be. One type of irony is verbal in which a character says one thing and means another. Another is dramatic irony in which the audience knows what the characters do not.
- Metaphor**—A figure of speech that implies or states a comparison between two unlike things which are similar in some way. Unlike similes, metaphors do not use like or as. Example: "It is the East, and Juliet is the sun!"
- Oxymoron**—A contrast of two contradictory terms for the sake of emphasis. Example: "A damned saint, an honourable villain."
- Personification**—A figure of speech in which human qualities are attributed to inanimate objects, animals, or ideas. Example: "Jocund day/ Stands tiptoe on the misty mountain tops."
- Scene**—A small unit of a play in which there is no shift of locale or time.
- Simile**—A figure of speech that states a comparison between two essentially unlike things which are similar in one aspect. Similes are introduced by like or as. Example: "She hangs upon the cheek of night/ Like a rich jewel in an Ethiop's ear."
- Soliloquy**—A speech given by a character alone on the stage. The purpose of a soliloquy is to let the audience know what the character is thinking and feeling.
- Tragedy**—A type of drama of human conflict which ends in defeat and suffering. Often the main character (dignified, noble) has a tragic flaw (weakness of character, wrong judgment) which leads to his or her destruction. Sometimes the conflict is with forces beyond the control of the character—fate, evil in the world.

Appendix 2: Enrichment Activities

Oral Presentations

Dramatization

The following are excerpts from the play that adapt well to dramatic presentation and reader's theater.

Act, Scene	Parts	Action
I, 1	(2) Romeo Benvolio	Benvolio has agreed with the Montagues to find out why Romeo has been acting strangely. (from Romeo's entrance to end of scene)
II, 5	(2) Juliet Nurse	Juliet awaits the Nurse's news of her Romeo. After stalling, the Nurse tells Juliet that Romeo is waiting for her at the Friar's. (entire scene)
III, 1	(4) Benvolio Mercutio Romeo Tybalt	Fight scenes between Mercutio and Tybalt and Romeo and Tybalt that result in Mercutio's and Tybalt's deaths. (beginning of scene to Romeo's exit)
III, 5	(4) Lady Capulet Juliet Capulet Nurse	Juliet's mother and father are upset with her because she is not happy about her upcoming marriage to Paris. (from "Ho, daughter, are you up?" to end of scene)
IV, 2	(5) Capulet Nurse Juliet Lady Capulet Second Servant	Juliet deceives her father. He has the impression that Juliet has had a change of heart. Capulet moves the wedding up a day. (entire scene)
V, 2	(2) Friar John Friar Laurence	Friar Laurence hears of Friar John's inability to get the important message through to Romeo. (entire scene)
V, 3	(10) Chief Watchman 2nd Watchman 3rd Watchman Prince Capulet Lady Capulet Montague Friar Laurence Page Balthasar	The ending in the Capulet Monument. (from immediately after Juliet's suicide to the end of the play)

Oral Presentations

Dramatic Monologue

Act, Scene	Character	Action
II, 2	Juliet	Juliet is professing her love for Romeo, not knowing he is listening.
II, 3	Friar Laurence	The first meeting with Friar Laurence—he talks of his apothecary abilities.
III, 2	Juliet	Juliet is waiting for further word about Romeo. She is not yet aware of Romeo's banishment.
V, 3	Romeo	Romeo has just killed Paris.

Memorization

Act, Scene	Action
I, 5	Romeo's speech beginning, "O, she doth teach the torches to burn bright!"
II, 2	Romeo's speech beginning, "But soft! What light through yonder window breaks?" to where he says, "It is my lady, O, it is my love."
II, 2	Juliet's speech beginning, "O Romeo, Romeo, wherefore art thou Romeo?" (excluding Romeo's interruptions) to "By any other name would smell as sweet."

"60 Minutes" Program

Have students create a simulation of "60 Minutes" exploring the characters and events in *Romeo and Juliet*.

Composition Topics

1. Who or what do you see as *most* responsible for the tragedy of *Romeo and Juliet*? Support your answer by giving specific references to the play.
2. In Act IV, Scene 5, Capulet says:

All things that we ordained festival,
Turn from their office to black funeral;
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast;
Our solemn hymns to sullen dirges change;
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.

Show how these lines are appropriate not only to the specific moment at which they are spoken, but also as a commentary on the play as a whole.

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3. In Act II, Scene 3, Friar Laurence tells Romeo, “. . . they stumble that run fast.” Show how this is true in the world of *Romeo and Juliet*, and how it is true in your own life.
4. *Romeo and Juliet* is divided into five acts. Keeping in mind that every play has a beginning, a middle, and an end, indicate where you would place act divisions if the play were to have only three acts. Explain your choices.
5. Read or see *West Side Story*. Then write an essay comparing and contrasting it with *Romeo and Juliet*.
6. Pick one character who could, at some point, have changed the whole chain of events. Rewrite the scene at that point, and project the events that would follow.
7. Romeo and Juliet fall in love at first sight. Do you believe “love at first sight” is possible? What are some of its advantages and pitfalls?
8. In Act IV, Scene 5, Death is personified in the lamentations of Capulet, his wife, and Paris. Give lines from this scene and from elsewhere in the play to illustrate this image.
9. Show how Romeo's changes in language reflect his character development in the play.
10. Compare and contrast one of the following pairs of scenes:
 - a. The street scene at the beginning of Act I and the street scene at the beginning of Act III;
 - b. Juliet's soliloquy before taking the Friar's potion with Romeo's soliloquy before taking the poison;
 - c. Romeo's meeting with the Friar in Act III, Scene 3, with Juliet's meeting with the Friar in Act IV, Scene 1.
11. Show a definite cause-effect chain between Tybalt's killing of Mercutio and Juliet's suicide.
12. Examine Friar Laurence's or the Nurse's part in the tragedy. Some critics hold them responsible for the deaths of Romeo and Juliet. Write an essay either defending or accusing one of them of this charge.
13. It has been said that Benvolio was one character who might have brought the two families together. Describe Benvolio's character, and determine why this might or might not be so.
14. The actual reasons for the feuding between the two families are never reported. What do you think some of the causes might have been? What are some causes of feuding between groups today? Can you project any ways to end the feuds?
15. At the end of the play the Prince tells everyone to go home and talk about the things that have happened. He says, “Some shall be pardoned, and some punished.” Name at least one character whom you think should be punished and one whom you think should be pardoned, and defend your choices.

Critical Comment by Alvin Kernan

Romeo and Juliet may be regarded as an extended love debate, a running argument between a number of theories about the nature of love, in which each theory is given full and sympathetic expression. There is, first of all, the kind of fashionable love which we see in Romeo when he first appears, sleepless and disheveled, suffering the agonies of unrequited love for Rosaline. He groans, he sighs, he tosses in his bed, he moons about unaware of his surroundings, he seeks out isolated places; but his pain is not so great that in the midst of describing his miseries to Benvolio he cannot stop to inquire, "Where shall we dine?" And the sight of Juliet is enough to make him forget Rosaline forever. This kind of love is a game in which the lover who "kisses by the book" is most in love with love and appearing a lover.

For the witty Mercutio love is a game too, but a very realistic game in which the prize, no matter what fancy words disguise it, is sexual pleasure. . . .

Then there is the Nurse who also takes a practical view of love. For her it is simply a physical act natural to life. . . .

Friar Laurence cannot understand this strange, violent passion which so drives the young, but he can see that it can be harnessed and made to serve the good of the families, the church, and the state. . . .

The elder Capulets' understanding of love is equally practical and equally attractive. Juliet is their last living child, and their concern, they believe, is only for her. . . . Paris is obviously the catch of the season—young, handsome, wealthy, a kinsman of the Prince, the kind of husband any careful father would dream of for his daughter. . . .

For Capulet, love and a prosperous marriage are synonymous, and since young girls are inexperienced in the ways of the world they must allow a careful parent to select their husbands. . . .

All of these views, different as they are, share a common quality: love is not an end in itself but a means to an end, fashion, pleasure, civic peace, being well provided for. Only in the love of Romeo and Juliet do we see a love which attempts to be pure, which loves for the sake of loving, and which finds its complete fulfillment within love. . . .

From the very beginning of the play, the lovers are unrealistic to say the least. Shakespeare has emphasized this fact by providing them with a symbolic setting of a walled garden where the world is shut out, and by having them meet ordinarily in the night when the harsh outlines of reality have disappeared to be replaced by the forms which imagination creates. The language which they speak in this setting is the language of extreme idealism, the language of the Petrarchan lover who makes a world in the image of his own desires. . . .

Even time is remade into lovers' time, and a few hours separation become twenty years while a few moments of being together becomes forever. . . .

But for all the sympathy with which he treats these figures [Mercutio, Nurse, Friar, Capulets] and their practical, realistic viewpoints, Shakespeare does not allow us to forget one crucial fact: for all their practicality, the world of these realists is a world of feud, civil violence, and bloodshed. . . .

Against this world imposed on man by nature and custom, the lovers in the garden scene hurl a series of challenges. We all know the quality of these challenges even without looking at the text, for they are special versions of those defiant gestures against all that seems so solid and practical made by lovers in all ages and at all times. What lover worth his salt will not for his beloved climb the highest mountain, swim the deepest ocean, or fight the fiercest tiger? Romeo makes essentially these same idealistic brags, but in more elegant language than the writers of popular songs usually employ. . . .

Your Response: Agree or disagree with the critic's comments. Give reasons for your response. Use specific examples from the play to prove your point.

Gordon, Edward J., *Writing & Literature In Secondary Schools*. (New York: Holt, Rinehart and Winston, 1965), pp. 230-244.

Additional Projects

Artistic Projects

1. Sketch one of the scenes from the play using Shakespeare's stage as a background. Before beginning, do some research on the staging of Elizabethan plays, including scenery, props, and costuming.
2. Sketch or construct a model of the Globe Theater. Representations of the Globe can be seen in almost any Shakespeare anthology.
3. Before a performance, theatergoers are given a playbill describing the play and giving the cast of characters. On the cover of this program is a drawing or sketch depicting a particular aspect of the play. Draw or sketch a possible playbill cover for *Romeo and Juliet*.
4. Do research on Elizabethan costuming and then draw or make costumes for at least three of the characters in the play.
5. Draw two shields depicting the coat-of-arms of both the Montagues and Capulets. Keep in mind the details from the play.
6. An epitaph is an inscription on a tombstone revealing something about the person's life. Write a poetic epitaph for Romeo and Juliet.

Short Research Projects

The following reports can be presented either orally or in writing. It is important that the information obtained be put in the students' own words and that sources be cited. Remind students that topics should be handled in depth, not merely in one-sentence definitions.

- | | |
|---------------------------|-------------------------|
| 1. Shakespeare's Life | 8. Anne Hathaway |
| 2. The Globe Theater | 9. New Place |
| 3. Blackfriars | 10. Stratford-on-Avon |
| 4. Lord Chamberlain's Men | 11. General topics |
| 5. King's Men | a. Shakespeare's Actors |
| 6. Richard Burbage | b. Shakespeare's Plays |
| 7. Groundlings | c. Shakespeare's Poetry |

Appendix 3: Testing

Evaluation is an integral part of teaching. This appendix provides teachers with a sample quiz and a sample test which might be used to evaluate and affirm student progress in the understanding of the play.

The quiz covers the first five lessons in the unit, corresponding to Act I of the play. The test includes questions on the entire play or unit.

Answer Key—Quiz

- | | | |
|------|-------|-------|
| 1. a | 6. f | 11. T |
| 2. d | 7. c | 12. T |
| 3. c | 8. d | 13. T |
| 4. e | 9. b | 14. T |
| 5. b | 10. a | 15. F |

Answer Key—Test

- | | | | |
|-------|-------|-------|-------|
| 1. b | 11. e | 21. c | 31. a |
| 2. d | 12. a | 22. d | 32. d |
| 3. c | 13. b | 23. b | 33. c |
| 4. a | 14. h | 24. a | 34. d |
| 5. e | 15. l | 25. c | 35. b |
| 6. i | 16. g | 26. a | 36. d |
| 7. g | 17. f | 27. b | 37. b |
| 8. h | 18. d | 28. d | 38. c |
| 9. j | 19. c | 29. c | 39. b |
| 10. f | 20. j | 30. b | 40. b |

- 41. Verona
- 42. T
- 43. T
- 44. Romeo's
- 45. The Prince
- 46. too young
- 47. I; II
- 48. crutch

- 49. inconstant (accept "changing" or other synonym)
- 50. eyes

51. **Suggested response** should include: *Juliet seems more at ease with her Nurse than she does with her parents; she responds to her parents' request that she allow Paris to woo her in an obedient, formal manner; she marries without their consent and prefers the Friar's dangerous plan to telling them the truth; she confides in the Nurse until the Nurse betrays her with evil advice.*

52. **Suggested response** should include: *the feud ends with the deaths of the lovers; the Prince, as the authority figure, has the last word; the Montagues and the Capulets erect memorials to each other's children; it is assumed that Verona will be a city of peace.*

53. **Suggested response** should include: *Lord Capulet continues the feud, rushes the marriage with Paris, refuses to listen to Juliet's pleas; the Nurse advises Juliet to commit bigamy, withdrawing her support at the crucial moment; Friar Laurence agrees to the secret marriage, gives Juliet a dangerous potion, leaves the tomb in fear; Mercutio forces the fight with Tybalt.*
54. **Suggested response** should include: *The action covers Sunday morning to late Thursday night or very early Friday morning (five days); the compression of time suggests suddenness of actions, impulsiveness of characters (love at first sight, Capulet's hasty decision about marriage); the action gives a feeling of a headlong rush towards tragedy.*

Name _____

Date _____

Quiz

All questions should be answered on the separate answer sheet provided.

Indicate the order in which the following events occurred in the play. Write the letters of the events in order next to the numbers on the answer sheet.

- | | |
|----|---|
| 1. | a. The servants of Montague and Capulet engage in a street brawl. |
| 2. | |
| 3. | b. Romeo and Juliet learn that their families are sworn enemies. |
| 4. | |
| 5. | c. Romeo and Benvolio decide to attend the Capulet feast when they discover that Rosaline will be present. |
| | d. Capulet considers his daughter too young to marry, but he gives his consent to County Paris to woo Juliet. |
| | e. Romeo sees Juliet for the first time and immediately falls in love. |

Match the character with his or her description. Not all answers will be used.

- | | |
|-------------------|--|
| 6. Benvolio | a. I was not seen on the stage, but Romeo spoke of his great love for me. |
| 7. Paris | b. I restored order in the streets with my appearance and stern reproof. |
| 8. Tybalt | c. I asked Lord Capulet to let me pay suit to his daughter. |
| 9. Prince Escalus | d. I recognized Romeo at the feast and wanted to challenge him to a fight. |
| 10. Rosaline | e. I stopped a young hothead from disrupting my feast with a duel. |
| | f. I spoke with Romeo's parents regarding his recent melancholy. |

Read each item carefully. If you believe the statement to be true, write T. If you believe the statement to be false, write F.

11. The feud between the Capulets and Montagues is years old when the play opens.
12. Prince Escalus is determined to maintain peace in Verona.
13. Romeo tells Benvolio that he is unhappy because the woman he loves does not love him in return.
14. Romeo and Benvolio learn about the Capulet feast when Romeo reads the guest list for an illiterate servant.
15. Romeo is afraid to speak to Juliet when he first sees her at the party because he knows she is a Capulet.

Name _____

Date _____

Romeo and Juliet—Test

All questions should be answered on the separate answer sheet provided.

Indicate the order in which the following events occurred in the play. Write the letters of the events in order next to the numbers on the answer sheet.

- | | |
|-----|---|
| 1. | a. Romeo and Juliet meet at the feast, talk briefly and kiss. |
| 2. | b. The servants of Montague and Capulet brawl in the streets. |
| 3. | c. Romeo, Benvolio and Mercutio prepare to visit the Capulet |
| 4. | feast. |
| 5. | d. The servant of Capulet cannot read and asks the aid of Ro- |
| 6. | meo. |
| 7. | e. Romeo and Juliet are married. |
| 8. | f. The feuding families erect monuments to the dead lovers. |
| 9. | g. Friar Laurence gives Juliet a potion. |
| 10. | h. Friar Laurence discovers that Romeo did not receive Friar |
| | John's message. |
| | i. Juliet is told of Tybalt's death. |
| | j. Paris is slain by Romeo. |

Match the character with his or her description. Not all answers will be used.

- | | |
|--------------------|---|
| 11. Balthasar | a. I blamed both families for the deaths of the two lovers. |
| 12. Prince Escalus | b. I died of grief over my son's exile. |
| 13. Lady Montague | c. I died of poisoning. |
| 14. Lord Capulet | d. I counseled Romeo to flee after the death of Tybalt. |
| 15. The Nurse | e. I told Romeo of Juliet's death. |
| 16. Friar Laurence | f. I died saying, "A plague on both your houses." |
| 17. Mercutio | g. I believed marriage between Romeo and Juliet would solve |
| 18. Benvolio | the feud. |
| 19. Romeo | h. I erected a gold statue to Romeo. |
| 20. Juliet | i. I was never on stage during the play. |
| | j. I killed myself with a dagger. |
| | k. I was Romeo's rival for Juliet's hand. |
| | l. I told Juliet to forget Romeo. |

Match the words with the character who speaks them. Keep in mind that words often reflect the personality or feelings of a character.

- | | |
|--------------------------------------|--|
| 21. said by Romeo to Mercutio | a. "Wisely, and slow. They stumble that run fast." |
| 22. said by Romeo to Juliet | b. "Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night. . . ." |
| 23. said by Juliet in soliloquy | c. "Is love a tender thing? It is too rough,
Too rude, too boist'rous, and it pricks like thorn." |
| 24. said by Friar Laurence to Romeo | d. "Lady, by the yonder blessed moon I vow,
That tips with silver. . . ." |
| 25. said by Romeo about Juliet | a. "She is the fairies' midwife, and she comes
In shape no bigger than an agate stone." |
| 26. said by Mercutio about Queen Mab | b. "A man, young lady! lady, such a man
As all the world—why, he's a man of wax." |
| 27. said by the Nurse about Paris | c. "Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty.
Thou art not conquered." |
| 28. said by Juliet about the Nurse | d. ". . . Go, counsellor!
Thou and my bosom henceforth shall be twain." |

Select the letter of the choice which BEST answers the question.

29. "Brawling love," "loving hate," and "heavy lightness" are all examples of
 - a. simile.
 - b. metaphor.
 - c. oxymoron.
 - d. allusion.
30. Much of the imagery of the play
 - a. deals with flowers and children.
 - b. is paradoxical in nature.
 - c. comes from the servants' dialogue.
 - d. changes with each successive scene.
31. The deaths of Mercutio and Tybalt and the banishment of Romeo would most likely be seen as the _____ of the play.
 - a. climax
 - b. exciting force
 - c. catastrophe
 - d. exposition
32. Romeo's decision to attend the Capulet ball would most likely be seen as the _____ of the play.
 - a. catastrophe
 - b. climax
 - c. falling action
 - d. exciting force

33. Juliet's taking of the potion would most likely be considered as part of the _____ of the play.
- exposition
 - rising action
 - falling action
 - catastrophe
34. The dialogue between Romeo and Juliet at their first meeting ("Good pilgrim . . .") is an example of
- comic relief.
 - soliloquy.
 - foreshadowing.
 - extended metaphor.
35. Bewilderment, helplessness, mental and physical pain, sleeplessness, loss of appetite, pallor—all these are "symptoms" of the rejected lover in the _____ tradition.
- sonnet
 - courtly love
 - tragic
 - realistic
36. All of the following are examples of irony in the play EXCEPT
- Romeo's suicide when Juliet is still alive
 - Capulet's plans to marry Juliet to Paris when Juliet is already married
 - Juliet's speech in the garden when Romeo is listening
 - the Nurse's delivery of messages when she need not get involved
37. An example of Shakespeare's use of language as stage directions would be
- "O Romeo, Romeo! Wherefore art thou Romeo?"
 - "See how she leans her cheek upon her hand!"
 - "Love give me strength! and strength shall help afford."
 - "Nay, that's not so."
38. All of the following are examples of foreshadowing in the play EXCEPT
- Friar Laurence: "Wisely, and slow. They stumble that run fast."
 - Juliet: "I have no joy of this contract to-night.
It is too rash, too unadvis'd, too sudden;
Too like the lightning. . . ."
 - Nurse: "I think it best you married with the County."
 - Benvolio: "I pray thee, good Mercutio, let's retire.
The day is hot, the Capulet's abroad,
And if we meet, we shall not scape a brawl. . . ."

For each of the quotations from the play, choose the best paraphrase (rephrasing) of the statement.

39. "O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name!"
- Romeo, where are you? I wish you were here to answer me!
 - Why does your name have to be Romeo? Why must you be a Montague?
 - Romeo, hear me! Ask your father to end the feud and if he will not, then leave his house.

40. "And I, for winking at your discords too,
Have lost a brace of kinsmen. All are punish'd."
a. The Montagues and Capulets are punished through the deaths of their children.
b. Because he neglected to act sooner, the Prince has been punished with the deaths of two of his family.
c. Friar Laurence will be punished for his role in the tragedy.

Read each item carefully. If the CAPITALIZED portion of the statement makes the statement true, write T. If the CAPITALIZED portion of the statement makes the statement false, write the correction on the answer sheet.

41. The play opens in the city of MANTUA.
42. TYBALT kills Mercutio.
43. When the Nurse tells Juliet the news of the duel, Juliet first thinks ROMEO is dead.
44. JULIET'S dying words are: "With a kiss I die."
45. The last words of the play are spoken by THE CHORUS.

Complete each statement by writing the correct word or words to fill in the blanks.

46. Capulet initially rejects Paris' proposal to marry Juliet because he thinks Juliet is _____.
47. There are two prologues in the play. One before Act _____ and the other before Act _____.
48. When old Capulet calls for a sword in the street brawl, his wife thinks it would be more appropriate to call for a _____.
49. Juliet asks Romeo NOT to swear by the moon because the moon is _____.

Complete the following lines from the play with a single word. Note the cues given by the rhyme and by context.

50. Friar Laurence: "So soon forsaken? Young men's love then lies
Not truly in their hearts, but in their _____."

Answer each question in two or three brief sentences.

51. How would you describe Juliet's relationship with her parents? with her Nurse?
52. How does order triumph at the end of the play?

Answer essay questions in one or two well-developed paragraphs. Be sure to use correct grammar, spelling, and punctuation.

53. Character determines destiny, not chance. Prove this statement true by choosing three characters in the play (other than Romeo or Juliet), whose actions lead to the tragedy of the young lovers.
54. Shakespeare took his source for this play from a long moralistic poem by Arthur Brooke. One of his major changes was the element of time. Brooke's story takes place over a period of several months. How long is the action in Shakespeare's version? Give reasons why Shakespeare chose to use time in this manner.

Appendix 4: Selected Bibliography

Student Bibliography

Chute, Marchette. *Introduction to Shakespeare*. E. P. Dutton, 1951.

Discusses Shakespeare in relation to his time and the theater of his day. Entertaining narrative.

_____. *Shakespeare of London*. E. P. Dutton, 1949.

Concentrates on Shakespeare's life as a member of the acting company.

_____. *The Wonderful Winter*. E. P. Dutton, 1954.

Sees the world of Shakespeare through the eyes of a young boy who is a bit actor in the London theater.

Teacher Bibliography

Asimov, Isaac. *Asimov's Guide to Shakespeare*. Doubleday and Company, 1970.

Volume 1: Greek, Roman and Italian Plays (*Romeo and Juliet*) Engenders interest in the historical, legendary, and mythological background of events in various plays.

Berry, Ralph. *The Shakespearean Metaphor: Studies in Language and Form*. Rowman and Littlefield, 1978.

Studies Shakespeare's use of metaphor as a controlling structure. Sees the sonnet as the channel through which *Romeo and Juliet* flows.

Brown, Ivor. *Shakespeare and His World*. Henry Z. Walck, 1964.

Offers an easy-reading introduction to the man, his work, and his world.

_____. *Shakespeare*. Collins, Doubleday, 1949.

Considers the life and works of Shakespeare and the age in which he worked.

Champion, Larry S. *Shakespeare's Tragic Perspective*. University of Georgia Press, 1976.

Deals with the early development of Shakespeare's tragedy, including *Romeo and Juliet*. Considers structural devices, such as soliloquies and asides.

Charney, Maurice. *How to Read Shakespeare*. McGraw-Hill, 1971.

Includes chapters on the text and subtext, dramatic conventions, structure, and poetry of the theater.

Clemen, W. H. *The Development of Shakespeare's Imagery*. Methuen and Company, 1951.

Studies images in context to see their relationship with characters, speech, dramatic situations, etc.

Cohen, Robert. *Theatre*. Mayfield Publishing Company, 1981.

Studies the elements of theatre, gives a history of theatre from the Greeks to modern times, and considers the roles of the actor, playwright, designer and director. Presents eight "model plays" (one is *Romeo and Juliet*) for the study of production.

Craig, Hardin. *An Interpretation of Shakespeare*. Lucas Brothers Publishers, 1948.

Sees Shakespeare as an Elizabethan and as a citizen of the world. Interprets *Romeo and Juliet* as a tragedy of youth and age, as well as a tragedy of love and courtship.

Dash, Irene G. *Wooing, Wedding, and Power: Women in Shakespeare's Plays*. Columbia University Press, 1981.

Discusses the relevance and vitality of Shakespeare's women characters, among them Juliet in the chapter "Growing Up."

Dean, Leonard F. (ed.) *Shakespeare: Modern Essays in Criticism*. Oxford University Press, 1957, 1967.

Brings together some good modern essays on Shakespeare, including a chapter on "The Imagery of *Romeo and Juliet*" by Caroline Spurgeon.

Dickey, Franklin M. *Not Wisely But Too Well: Shakespeare's Love Tragedies*. The Huntington Library, Princeton University Press, 1957.

Devotes three chapters to *Romeo and Juliet* as comical tragedy, tragedy of fate, and tragedy of passion.

Evans, Bertrand. *Teaching Shakespeare in the High School*. Macmillan Company, 1966.

Includes chapters on methods of presentation/approach and notes on teaching particular plays, including *Romeo and Juliet*.

Fergusson, Francis. *Shakespeare: The Pattern in His Carpet*. Dell Publishing Company, 1958. Delacorte Press, 1970.

Consists of essays written over the years to introduce the plays in the *Laurel Shakespeare* series. Also includes several essays on recurrent themes.

Goddard, Harold C. *The Meaning of Shakespeare*. University of Chicago Press, 1951.

Considers Shakespeare's works as poetry, "as works of the Imagination." Contains three chapters of general comments and 33 chapters on individual plays. (*Romeo and Juliet*—Chapter 13.)

Granville-Barker, Harley. *Prefaces to Shakespeare*. Volume 2, *Romeo and Juliet*. Princeton University Press, 1947.

Gives a twentieth-century critic's view of Shakespeare's major plays in several volumes of essays.

Granville-Barker, Harley and Harrison, G. B. (eds.) *Companion to Shakespeare Studies*. Macmillan, 1934. Anchor (Doubleday), 1960.

Provides essays ranging from the national, social, and musical background of the Elizabethan Age to Shakespearean criticism through the ages.

Harbage, Alfred (ed.) *Shakespeare: The Tragedies—A Collection of Critical Essays*. Prentice-Hall, 1964.

Offers an excellent introduction by Harbage and an essay on *Romeo and Juliet* by Donald Stauffer.

Harbage, Alfred. *William Shakespeare: A Reader's Guide*. Farrar, Strauss and Giroux, 1963.

Helps the modern reader to understand diction, imagery, metrical terms, and dramatic structure. Analyzes individual plays and comments on language, stage business, or details of technique. (Good for the student who is having difficulty, as well as for the beginning teacher.)

Harrison, G. B. *Shakespeare's Tragedies*. Routledge and Kegan Paul, 1951.

Examines, in one chapter, the construction of *Romeo and Juliet* and considers the staging of the play.

Jorgens, Jack J. *Shakespeare on Film*. Indiana University Press, 1977.

Offers a chapter on Franco Zeffereilli's *Romeo and Juliet*.

- Kermode, Frank (ed.) *Four Centuries of Shakespearean Criticism*. Avon Books, 1965.
Compiles essays by critics such as Dryden, Johnson, Hazlitt, and Harbage.
- Kroll, Jack with Suzanne Miller. "London's Brave New Globe." *Newsweek* (June 23, 1997): 77.
Brief article on the 1997 opening of a reproduction of Shakespeare's Globe theater.
- MacEwan, Elias J. *Freytag's Technique of the Drama*. Benjamin Blom, Inc., 1968.
Discusses dramatic structure of both classical Greek and Shakespearean tragedy.
- Marsh, Derick R. *Passion Lends Them Power: A Study of Shakespeare's Love Tragedies*. Manchester University Press, 1976.
Views *Romeo and Juliet* as lovers immune to time's decay because their love is doomed from the start.
- Olivier, Laurence. *Laurence Olivier on Acting*. New York: Simon & Shuster, Inc., 1986.
- Onions, C. T. *A Shakespeare Glossary*. Oxford University Press, 1919.
Serves as a useful reference book for the teacher.
- Papp, Joseph and Kirkland, Elizabeth. *Shakespeare Alive!* Bantam Books, New York, 1988.
- Raleigh, Walter; Lee, Sidney; and Onions, C. T. (eds.) *Shakespeare's England*. 2 Vol. Oxford University Press, 1919.
Gives a picture of the life and manners of the age; contains chapters on almost every aspect of life, with particular reference to the plays.
- Ribner, Irving. *Patterns in Shakespearean Tragedy*. Methuen and Company, 1960.
Traces Shakespeare's development as a writer of tragedy. Views *Romeo and Juliet* as a play about growth and victory.
- Smith, Marion Bodwell. *Dualities in Shakespeare*. University of Toronto Press, 1966.
Re-examines the quality of duality in several plays, including a study of dual imagery in *Romeo and Juliet*.
- Snyder, Susan. *The Comic Matrix of Shakespeare's Tragedies: Romeo and Juliet, Hamlet, Othello, and King Lear*. Princeton University Press, 1979.
Explains how comic structure influences the shape and direction of tragedy. Uses Mercutio's death as the point of contact.
- Spurgeon, Caroline. *Shakespeare's Imagery and What It Tells Us*. Cambridge University Press, Macmillan, 1935.
Gathers and classifies Shakespeare's images.
- Stirling, Brents. *Unity in Shakespearean Tragedy: The Interplay of Theme and Characters*. Columbia University Press, 1956.
Deals with seven tragedies. Shows theme of haste in *Romeo and Juliet*.
- Tillyard, E. M. W. *The Elizabethan World Picture*. Macmillan, 1948.
Gives an excellent view of the "classical-Christian world picture"—the theory of the universe as understood by Shakespeare and his contemporaries.
- Van Doren, Mark. *Shakespeare*. Holt, 1939; Doubleday (Anchor), 1953.
Offers short essays on various plays.
- Webster, Margaret. *Shakespeare Without Tears*. McGraw, 1942.
Provides general principles of Shakespeare production, notes on the Elizabethan stage and actors, and comments on individual plays.

Selected Bibliography of Audio-Visual Materials

Films / Filmstrips

The Elizabethan Age (Guidance Associates) Features on-location photography. Examines all aspects—political, artistic, literary—of period. 2fs, 2LPs or cassette, discussion guide.

Great Scenes from Shakespeare (BFA Educational Media) *Romeo & Juliet* II. ii. 9¼ min., color.

Introduction to William Shakespeare (McGraw-Hill) General Introduction to Shakespeare and his works. 50 frame color fs.

Romeo & Juliet (Contemporary Films) 1954 British film starring Laurence Harvey. 138 min., color, 16 mm.

Romeo & Juliet (McGraw-Hill) Discussion of theme, character, and plot. 50 frame color fs.

Shakespeare: A Day at the Globe (Guidance Associates) Provides introduction to the theater. Features excerpts from *Julius Caesar*. 2 fs, 2 LPs or cassette, discussion guide.

Shakespeare: Mirror of Man (Eye Gate) 10-part series on Shakespeare's life, theater, comedies, tragedies, histories, and poetry. 10 fs, 5 LPs or cassette.

Shakespeare's Theater (Encyclopedia Britannica) Prologue to the Globe Theater, The Playhouse Comes to London, The Globe Theater: Its Design and Construction, A Day at the Globe Theater. 4 color fs., 45 frames each.

Recordings

Romeo & Juliet (Caedmon) Performed by Claire Bloom, Albert Finney, and Edith Evans. LPs/2 track tapes/ cassettes.

Romeo & Juliet (Spoken Arts) Swan Theatre Players Production.

Also suggested: Soundtracks from the movies *Romeo & Juliet* and *West Side Story*.

Sources:

- * BFA Educational Media, 2211 Michigan Ave., Santa Monica, Calif. 90404
- * Caedmon Records, 505 8th Ave. New York 10018.
- * Encyclopedia Britannica Educational Corp., 425 N. Michigan Ave., Chicago Ill. 60611
- * Eye-Gate Media, 146-01 Archer Ave., Jamaica, New York 11435
- * Guidance Associates, 757 Third Ave., N.Y. 10017
- * McGraw-Hill Text Films, 1221 Avenue of the Americas, N.Y. 10020
- * Spoken Arts, Inc., New Rochelle, N.Y. 10801.

Videocassettes

No Holds Bard: A Video Introduction to Shakespeare (J. Weston Walch) 38 min., color
Presents potpourri of characters and situations from several plays.

Shakespeare: A Mirror to Man (Learning) 27 min., color
Actors play roles and then step out of character to explain the situations.

Shakespeare: Soul of an Age (McGraw-Hill) 54 min., color
Visit to places where Shakespeare lived and worked.

Shakespeare and His Theater (Media Guild) 52 min., color
Examines life and times of Shakespeare and the theater he created.

Understanding Shakespeare: His Sources (Coronet) 20 min., color
How Shakespeare reworked his sources.

Understanding Shakespeare: His Stagecraft (Coronet) 25 min., color
Scenes from *Romeo and Juliet* and *Hamlet*.

Sources:

- Coronet Films, 65E. South Water St., Chicago, IL 60601
- Learning Corporation of America, 1350 Avenue of the Americas, NY 10019
- McGraw Hill, 1221 Avenue of the Americas, NY 10020
- Media Guild, 11526 Sorrento Valley Rd., Suite J. San Diego, CA 92121
- J. Weston Walch, P.O. Box 658, Portland, ME 04104
- The Writing Company/Zenger Video, 10200 Jefferson Blvd., Room 7, P.O. Box 802, Culver City, CA 90232-0802, (e-mail address: access@SocialStudies.com)

Special to the Teacher

	Contrasting Worlds	Appearance vs. Reality (Disguise)	Superstition/ Supernatural	Rise of One Person at Expense of Another	Disorder in State or Family	Order Triumphs
Romeo and Juliet	Day (reality) vs. night (love)	Romeo masks himself at the ball; Juliet hides her true feelings for Romeo and for Paris	"Star-cross'd lovers"; fortune or fate	Romeo over Paris in quest for Juliet's love	Montague and Capulet's feud disrupts peace, destroys children	End of feud; Montagues and Capulets erect golden memorials to each other's children
Hamlet	Old Denmark under King Hamlet vs. New Denmark under Claudius	Hamlet feigns madness; Claudius pretends innocence	Appearance of the Ghost; Hamlet's premonition of evil before the duel	Claudius over his brother; Fortinbras, at the end, regains his land and wins Denmark	Murder of King Hamlet; hasty marriage to Gertrude—split in family	Fortinbras, the surviving authority figure, buries Hamlet with honors befitting a hero
Julius Caesar	Private vs. public behaviour	Antony disguises his true feelings	Soothsayer, dreams, Caesar's ghost	Brutus and Cassius over Caesar; Antony and Octavius over Brutus	Caesar assassinated; War between factions	Honorable burial for Brutus; Antony and Octavius rule
Macbeth	order and nobility vs. savage ambition for power	Macbeth and Lady Macbeth disguise their feelings toward Duncan	Three witches and their prophecies; Banquo's ghost	Macbeth over Duncan; Malcolm over Macbeth	Murder of a king; Macduff's family wiped out	Malcolm restores order
King Lear	Treachery vs. loyalty; Cruelty vs. compassion	Kent and Edgar in physical disguises; Goneril, Regan, and Edmund pretend love for their fathers	Gloucester's belief in portents in nature; Wheel of Fortune	Goneril and Regan over Cordelia; Edmund over Edgar and Gloucester	Division of the Kingdom; True children disinherited by their fathers	Albany, Kent and Edgar restore order

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Freytag's Technique of the Drama by Elias J. McEwan. Copyright 1968 by Scholarly Press, Inc., St. Clair Shores, Michigan.

Lesson 6, Handout 11

A Handbook to Literature by William Flint Thrall and Addison Hibbard, revised and enlarged by C.

Hugh Holman. Copyright (c) 1936, 1960, The Odyssey Press, New York, New York.

Lesson 10

The Development of Shakespeare's Imagery by W. H. Clemen. Copyright 1951 by Methuen and Company Limited, London, England.

Appendix 2

"Romeo and Juliet" by Alvin Kernan from *Writing and Literature in the Secondary School*, edited by Edward J. Gordon. Copyright 1965 by Holt, Rinehart and Winston, New York.