

**The Tragedy of Romeo and Juliet, Act II**, by William Shakespeare**Build Vocabulary**

**Spelling Strategy** When adding a suffix beginning with a vowel to a word that ends in a single consonant preceded by a single vowel, do not double the final consonant. So waver + -er becomes *waverer* and *peril* + -ous is *perilous*. Exceptions include words of one syllable (*rob* + -er = *robber*) and words having their stress on the last syllable (*control* + -ing = *controlling*).

**Using the Prefix *inter-***

**A. DIRECTIONS:** The prefix *inter-* is a common one. It can lend the meaning of "among," "in the midst," "located or carried on between," "shared by two or more," or "within" to the word to which it is attached. Use what you know about the prefix *inter-* to define the following words.

1. interact \_\_\_\_\_
2. intercrop \_\_\_\_\_
3. interglacial \_\_\_\_\_
4. intermission \_\_\_\_\_
5. intersect \_\_\_\_\_

**Using the Word Bank**

cunning	procure	vile	sallow	unwieldy
waverer	predominant	intercession	lamentable	

**B. DIRECTIONS:** Match each word in the left column with its definition in the right column. Write the letter of the definition on the line next to the word it defines.

- |                     |   |
|---------------------|---|
| ___ 1. predominant  | a. distressing, sad                         |
| ___ 2. cunning      | b. of a sickly, pale-yellowish complexion   |
| ___ 3. intercession | c. having dominating influence over others  |
| ___ 4. procure      | d. one who changes or is unsteady           |
| ___ 5. vile         | e. worthless, cheap, low                    |
| ___ 6. fallow       | f. get, obtain                              |
| ___ 7. lamentable   | g. cleverness, slyness                      |
| ___ 8. waverer      | h. awkward, clumsy                          |
| ___ 9. unwieldy     | i. the act of pleading in behalf of another |

**The Tragedy of Romeo and Juliet, Act II**, by William Shakespeare**Build Grammar Skills: Using the Possessive Case of Personal Pronouns**

The **possessive case** of personal pronouns shows possession before nouns and gerunds, and it can also be used alone.

**Before a noun:** *Their* families distrust each other.

**Before a gerund:** *His* marrying them is risky.

**By itself:** The choice was *hers*.

Be careful not to spell possessive pronouns with apostrophes or to confuse them with contractions.

**Incorrect:** Happiness was *their's*.

**Correct:** Happiness was *theirs*.

**Possessive Pronoun:** *Its* ending is sad.

**Contraction:** *It's* a sad ending.

**A. Practice:** Circle the possessive pronouns in the following lines, and partial lines, from *Romeo and Juliet*, Act II.

1. I have a night's cloak to hide me from their eyes . . .
2. Blind is his love and best befits the dark.
3. Thou knowest the mask of night is on my face . . .
4. I must upfill this osier cage of ours . . .
5. As mine on hers, so hers is set on mine.
6. For this alliance may so happy prove to turn your households' rancor to pure love.
7. What says he of our marriage?

**B. Writing Application:** Rewrite the sentences. Supply a possessive pronoun from the list to complete each sentence.

my	his	our	their
mine	her	ours	theirs
your	hers	yours	its

1. Ann and Jody are working together on \_\_\_\_\_ script for the play.  
\_\_\_\_\_
2. I was surprised when I saw the size of \_\_\_\_\_ part.  
\_\_\_\_\_
3. I asked Jeff about \_\_\_\_\_ helping me with my lines.  
\_\_\_\_\_
4. Miriam was disappointed because she had thought that part was \_\_\_\_\_.  
\_\_\_\_\_
5. We decided to work together on \_\_\_\_\_ lines.  
\_\_\_\_\_

**The Tragedy of Romeo and Juliet, Act II**, by William Shakespeare**Reading Strategy: Reading Blank Verse**

As modern-day readers, we tend to view the **blank verse** of Shakespeare's plays as literature because books are more readily available to us than acting companies that can perform the plays. Gaining full meaning from reading the text, however, is more difficult than hearing it performed. The rhythm, the line endings, and the rhymes can all combine to make the *meaning* of the text a little difficult to comprehend, especially for someone who is new to Shakespeare.

**DIRECTIONS:** Study this passage from Act II, Scene ii, in which Juliet continues her conversation with Romeo from her bedroom window. Reread the passage a number of times. Answer the questions that follow the passage to help you unravel the meaning of some of the more difficult lines.

**JULIET.** What man art thou, thus bescreened in night,  
So stumblest on my counsel?

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

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

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

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

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

1. Look at Juliet's first question. What would be an easier way to say "What man art thou, . . . So stumblest on my counsel?" (The footnote indicates *counsel* means "secret thoughts.")  
\_\_\_\_\_
2. Examine the lines: "The orchard walls are high and hard to climb,/And the place death, considering who thou art,/If any of my kinsmen find thee here." The first line is easily understood. Rephrase the rest of the sentence here to make sure you know what Juliet says.  
\_\_\_\_\_
3. The line "And what love can do, that dares love attempt" is missing several words that we would add in modern-day speech. Rephrase this line.  
\_\_\_\_\_

**The Tragedy of Romeo and Juliet, Act II**, by William Shakespeare**Literary Analysis: Blank Verse**

Shakespeare wrote his plays largely in blank verse. **Blank verse** is a term used to label poetry written in unrhymed iambic pentameter. An **iamb** is a two-syllable unit called a foot, in which the first syllable is unstressed and the second syllable is stressed. The word *above* is an iamb, for example. "Pentameter" means that there are five such units in each line of poetry. We use ~ to mark unstressed syllables and ' to mark stressed syllables.

Căn Í gŏ fŏrwařd wĥén mŷ héart iš héré?

Shakespeare occasionally alters the iambic rhythm. He also intersperses rhymed couplets amidst the blank verse. A **rhymed couplet** consists of two consecutive lines of poetry whose final syllables rhyme. These couplets are also in iambic pentameter. Here are two rhymed couplets from Act II, Scene ii.

Sleep dwell upon thine eyes, peace in thy breast!  
Would I were sleep and peace, so sweet to rest!  
Hence will I to my ghostly friar's close cell,  
His help to crave and my dear hap to tell.

The end rhyme emphasizes the words of the speaker and creates a feeling of completeness. For that reason, Shakespeare often used rhymed couplets to end scenes, important speeches, and especially important or emotional dialogue.

**DIRECTIONS:** Mark the stressed and unstressed syllables in these lines from Act II, Scene v. Put a check mark next to the line that has one extra syllable and the line *not* written in iambic pentameter. The first line has been marked for you.

**JULIET.** The clŏck strŭck níne wĥén Í dĭd sénd thĕ nŭrse;  
In half an hour she promised to return.  
Perchance she cannot meet him. That's not so.  
O, she is lame! Love's heralds should be thoughts,  
Which ten times faster glide than the sun's beams  
Driving back shadows over low'ring hills.  
Therefore do nimble-pinioned doves draw Love,  
And therefore hath the wind-swift Cupid wings.  
Now is the sun upon the highmost hill  
Of this day's journey, and from nine till twelve  
Is three long hours; yet she is not come.  
Had she affections and warm youthful blood,  
She would be as swift in motion as a ball;  
My words would bandy her to my sweet love,  
And his to me.  
But old folks, many feign as they were dead—  
Unwieldy, slow, heavy and pale as lead.



Name \_\_\_\_\_ Date \_\_\_\_\_

**The Tragedy of Romeo and Juliet, Act III, by William Shakespeare**

**Build Vocabulary**

**Spelling Strategy** Subjects and verbs must agree in person. That is why we say "I run" and "He runs." To make a verb in the present tense agree with a third-person subject, we add an -s. We generally add -es to verbs ending in *ss*, *sh*, and *ch* (*passes*, *washes*, *touches*).

**Using Words From Myths**

**A. DIRECTIONS:** Ancient Greek and Roman myths are the source of a number of important English words. For example, from the name of the Roman god of war, Mars, we get the adjective *martial*, which means "warlike." Look up the following words to discover their mythical origins. Connect the origin of each word to its modern English meaning.

1. arachnid \_\_\_\_\_  
\_\_\_\_\_
2. panic \_\_\_\_\_  
\_\_\_\_\_
3. museum \_\_\_\_\_  
\_\_\_\_\_
4. jovial \_\_\_\_\_  
\_\_\_\_\_
5. saturnine \_\_\_\_\_  
\_\_\_\_\_
6. calliope \_\_\_\_\_  
\_\_\_\_\_

**Using the Word Bank**

gallant	fray	martial
exile	eloquence	fickle

**B. DIRECTIONS:** Match each word in the left column with its definition in the right column. Write the letter of the definition on the line next to the word it defines.

- |                  |   |
|------------------|---|
| ___ 1. gallant   | a. noisy fight  |
| ___ 2. fray      | b. changeable   |
| ___ 3. martial   | c. brave and noble  |
| ___ 4. exile     | d. speech that is vivid, forceful, graceful, and persuasive |
| ___ 5. eloquence | e. military   |
| ___ 6. fickle    | f. banish   |

**The Tragedy of Romeo and Juliet, Act III**, by William Shakespeare**Build Grammar Skills: Who and Whom**

You would probably ask a friend, "Who did you call last night?" Even though "Whom did you call?" would be more correct, the use of *who* in informal speech is often acceptable. However, in formal speech and writing, it is important to use *who* and *whom* correctly.

The pronoun **who** functions as the subject of a verb.

**Subject:** *Who* will take charge?

The discussion is about *who* will take charge.

[In both examples, *who* is the subject of the verb *will take*.]

The pronoun **whom** serves as the object of a verb or as an object of a preposition.

**Object of preposition:** The discussion is about *whom*?

**Object of verb:** The discussion is about Gina, *whom* we told to take charge.

[In the first example, *whom* is the object of the preposition *about*. In the second example, *whom* is a direct object of the verb *told*: we told *whom*.]

To test whether you need *who* or *whom* in a sentence, turn the sentence around and try to replace the word in question with the word *him* or *her* or *he* or *she*. If *he* or *she* fits, use *who*. For example: In "Who will take charge?" *She* will take charge. On the other hand, "The discussion is about *whom*?" "about *him*" (not *he*), so *whom* is the choice for that sentence.

**A. Practice:** Circle the pronoun that correctly completes each sentence. Then label the pronoun S if it is a subject, OV if it is the object of a verb, or OP if it is the object of a preposition.

1. Tybalt thrusts at Mercutio's chest, (who/whom) then turns his sword on Tybalt.
2. Tybalt returns to the scene, where Romeo, (who/whom) has just begun to think of revenge, still stands.
3. Juliet again waits for Nurse, from (who/whom) she expects news of Romeo.
4. Instead, Nurse has news of Tybalt, (who/whom) is Juliet's cousin.
5. Romeo, for (who/whom) banishment is foul punishment, says he would have preferred an actual death sentence.
6. Lady Capulet scolds Juliet, (who/whom) she had told with eagerness of her marriage to Paris.

**B. Writing Application:** Follow the instructions given to write sentences in which you use *who* and *whom* correctly.

1. Use the pronoun *who* as the subject of a sentence about Capulet.

\_\_\_\_\_

2. Use *whom* as the object of a verb in a sentence about Juliet.

\_\_\_\_\_

3. Use *whom* as the object of a preposition in a sentence about Nurse.

\_\_\_\_\_

**The Tragedy of Romeo and Juliet, Act III**, by William Shakespeare**Reading Strategy: Paraphrasing**

According to the ancient Greeks, from whom the word **paraphrase** comes, to paraphrase is “to point out alongside of.” In other words, a paraphrase is a restatement of a text or passage, giving the meaning (“pointing it out”) in another, more understandable form. An ancient Greek scholar would have done this in the margin of his manuscript, thus the “alongside of” part.

Paraphrasing can be a useful study tool. If you stop to paraphrase a paragraph from your social studies textbook, you might be more likely to remember the causes of the Boston Tea Party than if you don’t. Don’t confuse summarizing with paraphrasing, though. A summary is a highly condensed restatement of only the key ideas in a passage. A paraphrase is a restatement *in your own words* that allows for more detail than a summary.

Paraphrasing Shakespeare’s material can serve two purposes. It can help you sort through the sometimes long and involved sentences. And it can help you identify and remember important ideas. Here’s an example.

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

**Paraphrase:** You are as hot in your anger as any other man in Italy. And you are as quick to be stirred to anger as you are eager to be stirred to anger.

**DIRECTIONS:** Paraphrase the following passages from Act III. Remember that a paraphrase is a restatement in your own words for clarity, not a summary.

1. Romeo, the love I bear thee can afford  
No better term than this: thou art a villain.

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2. My blood for your rude brawls doth lie a-bleeding;  
But I’ll amerce you with so strong a fine  
That you shall all repent the loss of mine.

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3. . . . So tedious is this day  
As is the night before some festival  
To an impatient child that hath new robes  
And may not wear them.

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**The Tragedy of Romeo and Juliet, Act III**, by William Shakespeare**Literary Analysis: Soliloquy, Aside, and Monologue**

An actor, with his back to the other actors on stage, speaks to the audience in a conspiratorial whisper. This is a sure sign that the script calls for an **aside**, a short remark delivered only for the audience's benefit. Asides often are sarcastic, and usually reveal a character's true feelings, unbeknown to other characters.

In the next scene, an actress is alone on stage. She delivers a long **soliloquy** to the audience. What's the difference? First, the actress is alone. Second, the speech is long, not like a short aside. In soliloquies, just as in asides, characters are likely to reveal their true feelings or opinions.

Finally, an actor delivers a **monologue** at the end of the scene. This long speech is addressed to the other characters who are on stage with him. Shakespeare's plays contain many famous monologues. Perhaps you have heard one that goes "Friends, Romans, countrymen, lend me your ears;" [*Julius Caesar*, Act III, Scene ii, line 79].

Asides, soliloquies, and monologues have different effects on the audience because of both their content and their manner of delivery. Audience members are likely to connect and sympathize with a character who utters numerous asides, feeling that the character is letting them into his or her confidence. A character who delivers monologues, on the other hand, may be viewed as authoritative or important, but the audience will probably not feel as close to such a character. When Shakespeare's characters are delivering soliloquies, they may be pouring out their hearts or plotting schemes, so the audience's response to soliloquies is varied.

**DIRECTIONS:** Answer the questions that follow about an aside, a soliloquy, and a monologue.

1. In Scene v, Juliet's mother refers to Romeo as a villain. Juliet's aside is "Villain and he be many miles asunder." What is the effect of the aside? Why do you think Shakespeare wrote just the one remark as an aside?

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2. At the close of Scene v, Juliet delivers a soliloquy. What makes her last eight lines a soliloquy?

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3. Review Juliet's final eight lines. What important thoughts does Juliet reveal? Why was it important for her to be alone when she spoke these lines?

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4. Earlier in Scene v, Capulet delivers a monologue when he discovers that Juliet has rejected the match with Paris. What makes this a monologue?

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5. Why was it important for Juliet and the others to hear these lines?

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**The Tragedy of Romeo and Juliet, Act IV**, by William Shakespeare**Build Vocabulary**

**Spelling Strategy** When spelling a word that ends in an "ij" sound, you will usually spell it with -age. Examples include *foliage*, *luggage*, *tonnage*, *marriage*, *usage*, *damage*, *wreckage*, *voyage*, *advantage*, *postage*, and *storage*.

**Using the Suffix -ward**

The suffix *-ward* means "in the direction of," or "having a specified direction."

**A. DIRECTIONS:** Rewrite each of the following sentences, replacing the phrase in italics with a word having the suffix *-ward*.

1. Romeo travels *in the direction of east* to the rising sun.

\_\_\_\_\_

2. *Bound in the direction of home* after the party, Mercutio wonders where Romeo is.

\_\_\_\_\_

**Using the Word Bank**

pensive	vial	enjoined	wayward
dismal	loathsome	pilgrimage	

**B. DIRECTIONS:** Circle the letter of the word most nearly *similar* in meaning to each of the following Word Bank words.

- |                |               |               |
|----------------|---------------|---------------|
| 1. pensive     | 4. wayward    | 7. pilgrimage |
| a. hopeful     | a. unruly     | a. icon       |
| b. thoughtful  | b. certain    | b. journey    |
| c. literary    | c. departed   | c. duty       |
| d. vast        | d. homebound  | d. apparel    |
| 2. vial        | 5. dismal     |               |
| a. bottle      | a. dismissed  |               |
| b. evil        | b. fateful    |               |
| c. instrument  | c. depressing |               |
| d. competitive | d. slight     |               |
| 3. enjoined    | 6. loathsome  |               |
| a. tied        | a. solitary   |               |
| b. married     | b. fearful    |               |
| c. allied      | c. disgusting |               |
| d. ordered     | d. ironic     |               |

**The Tragedy of Romeo and Juliet, Act IV**, by William Shakespeare**Build Grammar Skills: Degrees of Comparison**

Most adjectives and adverbs have different forms to show degrees of comparison. The three **degrees of comparison** are *positive*, *comparative*, and *superlative*. The more common method of forming the comparative and superlative degree of most one- and two- syllable modifiers is to add *-er* or *-est* to the end. However, if adding *-er* or *-est* makes a word sound awkward (eagerer, for example), then *more* and *most* are used (more eager). *More* and *most* are used for all modifiers with three or more syllables, and for adverbs that end in *-ly*. Note that the comparative compares two things, while the superlative compares three or more things.

**Positive:** This building is *tall*.

My book is *interesting*.

**Comparative:** This building is *taller* than that one.

My book is *more interesting* than yours.

**Superlative:** This building is the *tallest* one of all.

This book is the *most interesting* one I've ever read.

**Adverbs ending in *-ly*:** slowly, more slowly, most slowly

Remember, however, that some modifiers have irregular comparative and superlative forms.

**Irregular modifiers:** bad, worse, worst      good, better, best      much, more, most

**A. Practice:** Underline the comparative terms in the quotations below, and identify each as positive, comparative, or superlative.

1. "Thou wrong'st it more than tears with that report."

\_\_\_\_\_

2. "... Environèd with all these hideous fears, And madly play..."

\_\_\_\_\_

3. "Most lamentable day, most woeful day..."

\_\_\_\_\_

4. "And all the better is it for the maid."

\_\_\_\_\_

**B. Writing Application:** Rewrite these sentences using the form of the modifier specified in the correct degree of comparison.

1. Juliet knows she will be \_\_\_\_\_ with Romeo than with Paris. (happy)

\_\_\_\_\_

2. Of everyone around Juliet, the nurse is the \_\_\_\_\_. (understanding)

\_\_\_\_\_

3. Paris is \_\_\_\_\_ than Juliet for their wedding day to arrive. (eager)

\_\_\_\_\_

4. Juliet contemplates that \_\_\_\_\_ things await her in the tomb. (horrible)

\_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

***The Tragedy of Romeo and Juliet, Act IV*, by William Shakespeare**

**Reading Strategy: Predicting**

As the tension builds in Act IV, the future of the lovers seems threatened. We begin to speculate more and more. Is there no way out? Each event in the play now crackles with expectation as the plot winds tighter. What will happen next?

Part of the pleasure of literature is **predicting** what will come to pass as a result of each event. Use the graphic organizer as you read to predict what will occur. Check your predictions later.

**DIRECTIONS:** In the left column are some of the major events of Act IV. As you read, consider what you think may be the outcome or consequence of each event. Write your prediction in the center column. In the right column, record the actual outcome.

Event	Prediction	Outcome
1. On her way to Friar Lawrence, Juliet meets Paris, who says the wedding "must be, love, on Thursday next."		
2. Juliet threatens suicide if the wedding goes on, and Lawrence, seeing her desperation, offers her a risky plan.		
3. Juliet returns home and calms her parents. Capulet, thrilled, makes haste with wedding preparations.		
4. Juliet worries. What if the potion fails? What if Lawrence is poisoning her to hide his role in her marriage to Romeo?		
5. She takes the potion. The Capulets and Paris find Juliet, apparently dead on her wedding day.		

***The Tragedy of Romeo and Juliet, Act IV*, by William Shakespeare**

**Literary Analysis: Dramatic Irony**

In Act IV, the strain from the urgency of events begins to show. Juliet is under real pressure now as the marriage to Paris looms. Romeo is out of reach, and events seem beyond control.

As members of the audience, we know things characters don't. The difference between what we know and what they don't know often leads to **dramatic irony**, a contradiction between a character's understanding and the actual situation. When Paris says Juliet weeps "immoderately" over Tybalt's death, we know that she is not weeping for Tybalt, but for her banished Romeo. Part of the genius of Shakespeare is that he keeps these double meanings in play, line after line, often wittily. Look for them.

Sometimes dramatic irony occurs in small exchanges, as in the previous example. Sometimes it foreshadows the entire turn of events. At the end of Scene ii, Capulet is joyful that Juliet has apparently agreed to the marriage. He concludes the scene, saying that "all things shall be well, I warrant thee," even as plans and events to the contrary are developing.

**DIRECTIONS:** Respond to each of the following quotations by explaining the dramatic irony it creates.

1. Scene i (Lawrence asks Paris to leave.):

**FRIAR.** My lord, we must entreat the time alone.

**PARIS.** God shield I should disturb devotion!

Juliet, on Thursday early will I rouse ye.

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2. Scene ii (Juliet has told her father she will go through with the wedding; he begins to provision for the celebration.):

**CAPULET.** My heart is wondrous light,

Since this same wayward girl is so reclaimed.

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3. Scene iii (Juliet prepares for bed.):

**LADY CAPULET.** What are you busy, ho? Need you my help?

**JULIET.** No, madam; we have culled such necessities

As are behoveful for our state tomorrow.

.....

**LADY CAPULET.** Good night.

Get thee to bed, and rest: for thou hast need.

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**The Tragedy of Romeo and Juliet, Act V**, by William Shakespeare**Build Vocabulary**

**Spelling Strategy** To form the plural of a noun ending in a y preceded by a consonant, change the y to i and add es. For example, the plural form of *ambiguity* is *ambiguities*.

**Using the Prefix *ambi-***

**A. DIRECTIONS:** The prefix *ambi-* means "both" or "around." Using each of the following words, write a sentence in which the sense of *ambi-* is clear from the context.

1. ambidextrous (able to use both hands with equal ease) \_\_\_\_\_
2. ambivalent (having conflicting feelings) \_\_\_\_\_

**Using the Word Bank**

remnants	penury	haughty
sepulcher	ambiguities	scourge

**B. DIRECTIONS:** Match each word in the left column with its definition in the right column. Write the letter of the definition on the line next to the word it defines.

- |                    |   |
|--------------------|---|
| ___ 1. remnants    | a. extreme poverty                                    |
| ___ 2. penury      | b. statements or events whose meanings are unclear    |
| ___ 3. haughty     | c. whip or other instrument for inflicting punishment |
| ___ 4. scourge     | d. remaining persons or things                        |
| ___ 5. sepulcher   | e. tomb   |
| ___ 6. ambiguities | f. arrogant   |

**Making Verbal Analogies**

**C. DIRECTIONS:** The following consists of a related pair of words in CAPITAL LETTERS followed by four lettered pairs of words. Choose the pair that best expresses a relationship *similar* to that expressed in the pair in capital letters. Circle the letter of your choice.

- |   |   |
|---|---|
| <p>1. WEALTH : PENURY ::</p> <p>a. displeasure : delight</p> <p>b. house : door</p> <p>c. work : fatigue</p> <p>d. pain : sensation</p> <p>2. REMNANTS : LEFTOVERS ::</p> <p>a. overflow : shortage</p> <p>b. net : tennis</p> <p>c. necessities : essentials</p> <p>d. needle : sewing</p> | <p>3. HAUGHTY : FRIENDLY ::</p> <p>a. demonstrative : modest</p> <p>b. stroll : hike</p> <p>c. scribble : color</p> <p>d. puddle : rain</p> |
|---|---|

**The Tragedy of Romeo and Juliet, Act V**, by William Shakespeare**Build Grammar Skills: Agreement With Indefinite Pronouns**

Indefinite pronouns are pronouns such as *everyone, anybody, each, either, neither, no one, both, many, several, any, most, and some*. Some indefinite pronouns are always singular, and some are always plural. Some may be either singular or plural. Look at the use of indefinite pronouns in the following examples.

**Singular:** *Each* of the families *hates* the other.

**Plural:** *Both* families *are* vengeful.

**Singular:** *All* of his hope *was* gone.

**Plural:** *All* of his friends *were* sorry.

When you write a sentence that has an indefinite pronoun as its subject, you must make sure that the *verb* agrees. Use a *singular verb* to refer to a *singular indefinite pronoun* and a *plural verb* to refer to a *plural indefinite pronoun*.

**Singular:** Each of the men wants Juliet to be his wife.

**Plural:** Both of the families were grief stricken about their children's deaths.

**A. Practice:** Circle the verb that agrees with the indefinite pronoun in each sentence.

1. Everyone in the Capulet and Montague families (was, were) upset.
2. Neither Romeo nor Juliet (was, were) alive at the end of the play.
3. All of the onlookers (was, were) listening to Friar Lawrence's story.
4. Most of Friar Lawrence's story (is, are) confirmed in Romeo's letters.
5. Each of the families (offer, offers) to build a statue honoring the young lovers.

**B. Writing Application:** Read each sentence. If it is correct, write *correct*. If there is an agreement problem, rewrite the sentence correctly.

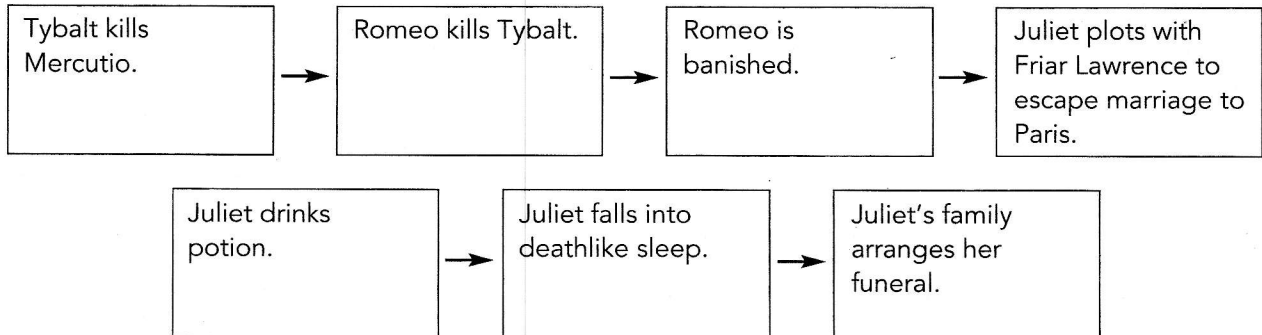
1. Each of the actors have learned the lines perfectly.  
\_\_\_\_\_
2. Both of them are expecting to get standing ovations.  
\_\_\_\_\_
3. Either the stage manager or the director help us with the lighting.  
\_\_\_\_\_
4. No one in the play has seen it performed before.  
\_\_\_\_\_
5. Most of the girls have started reading her lines for tomorrow's rehearsal.  
\_\_\_\_\_

**The Tragedy of Romeo and Juliet, Act V, by William Shakespeare**

**Reading Strategy: Identifying Causes and Effects**

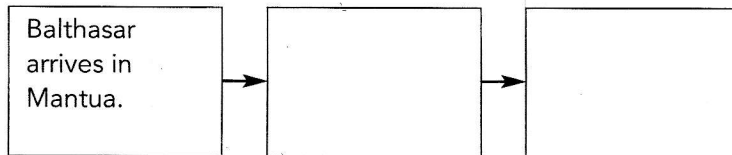
Looking at a story or play in terms of its causes and effects helps us understand why events occur, why characters behave as they do, and why things turn out the way they do. Since everything has a cause and an effect, events in a story are linked. This connection is referred to as a chain of events. Consider this chain of events from Acts III and IV of *Romeo and Juliet*.

There are, of course, more events weaving their way in and out of those listed here, many of which have more than one cause and more than one effect.

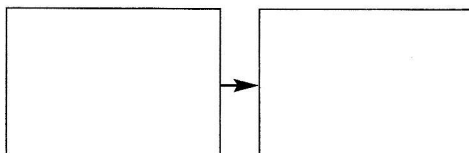
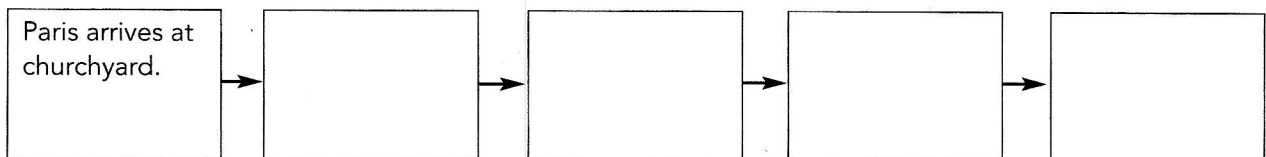
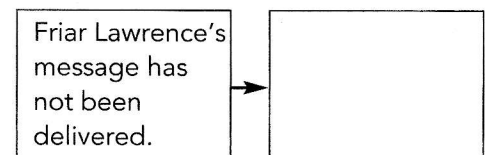


**DIRECTIONS:** As you read Act V, fill in the boxes in this chain-of-events graphic organizer. The first event of each scene is filled in for you. Note that Scene iii has two chains of events. When your chain of events is complete, notice how the events in one scene have produced effects in later scenes.

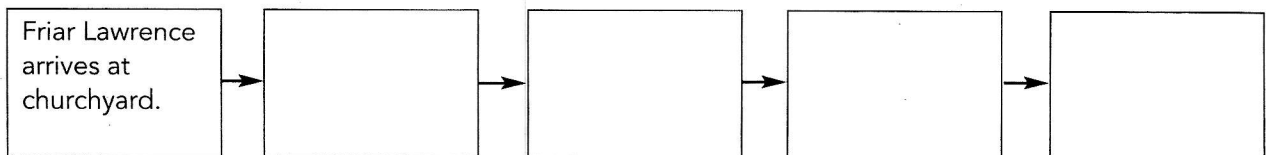
**Scene i**



**Scene ii**



**Scene iii (first half)**



**The Tragedy of Romeo and Juliet, Act V**, by William Shakespeare**Literary Analysis: Tragedy**

The genre of **tragedy** has existed for more than 2,000 years. It is discussed and analyzed in historical documents that date to the fourth century B.C. The tragedies that we read today take their form and structure from those of ancient Greek tragedies. Aristotle (384–322 B.C.) took a particular interest in tragedy and perhaps influenced it the most profoundly.

Aristotle held that a perfect tragedy should imitate real-life actions that excite “pity and fear.” He went on to characterize the “perfect” tragic hero. He must be neither villain nor completely virtuous, but somewhere in between. His misfortune is brought about not by baseness but by some error or frailty. This human weakness or frailty is referred to as a tragic flaw, and it is supposed to be the thing that causes the hero’s downfall. Examples of tragic flaws include excessive pride, ambition, greed, and so on. Ancient and modern tragedians also use fate, chance, or luck as the cause, or at least partial cause, of a hero’s downfall. Blaming too much misfortune on fate was viewed by some as “less tragic,” since it did not allow for a lesson to be learned. If a hero dies as a result of his ambition, we can learn that too much ambition is not a good thing. If a hero dies simply because he was under the wrong tree during a thunderstorm, then we learn nothing about life.

Aristotle identified another element that is common to most tragedies: the hero’s recognition of the whole tragic situation.

Two thousand years later, William Shakespeare sits down to write a play. He has a copy of a story about two “star-crossed” lovers and has decided to adapt the story for his acting company. He doesn’t follow Aristotle’s “rules” exactly, but his play does contain the elements of tragedy.

**DIRECTIONS:** Consider the element of tragedy as they relate to *The Tragedy of Romeo and Juliet*. Answer the following questions.

1. In what ways does Romeo fit the description of the tragic hero? How does he *not* fit the description? Include a consideration of the tragic flaw. Explain your answer.

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2. Shakespeare also deviates from Aristotle’s idea about the hero’s recognition of the whole tragic situation. In *Romeo and Juliet*, it is not the hero Romeo who experiences recognition, but other characters in the play. Who are they and when does the recognition occur?

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dislikes violence of the street brawl, eager for daughter to "make a good match" and thinks Paris is the man; Paris, flat; Nurse, round: fond of Juliet, loyal, somewhat crude or uneducated; Juliet, round: happy to stay a child and not have to think about marriage

### Montague

Abram, flat; Balthasar, flat; Benvolio, round: strong enough to try to keep the peace, fun-loving, loyal to Romeo; Montague, round: would have joined brawl if his honor had been questioned, loving father; Lady Montague, round: dislikes violence at brawl, concerned about her son; Romeo, round: concerned about love, moody, Capulet says he is a "virtuous and well-governed youth"; Mercutio, round: gently mocking of Romeo's mood, relatively easygoing

## The Tragedy of Romeo and Juliet, Act II, by William Shakespeare

### Build Vocabulary (p. 185)

- A.** 1. interact—to carry on between two or more people, chemicals, etc.  
2. intercrop—to plant one crop between the rows of another crop  
3. interglacial—occurring between glacial epochs  
4. intermission—an interval of time between acts  
5. intersect—to cut or divide by passing through or across
- B.** 1. c 2. g 3. i 4. f 5. e 6. b 7. a 8. d 9. h

### Build Grammar Skills: Using the Possessive Case of Personal Pronouns (p. 186)

#### A. Practice

1. their
2. his
3. my
4. ours
5. mine, hers, hers, mine
6. your
7. our

#### B. Writing Application

Possible answers:

1. their
2. my

3. his
4. hers
5. our

### Reading Strategy: Reading Blank Verse (p. 187)

#### A. Suggested responses:

1. Who are you, who has heard me speaking my secret thoughts?
2. The orchard walls are high and hard to climb, and given who you are, this place means death for you if any of my family find you here.
3. And what love can do, that is what love dares to attempt.

### Literary Analysis: Blank Verse (p. 188)

**JULIET.** Thě cloĉk strŭĉk nĭnē wĕn Ĩ dĭd sēnd thē nŭrse;

Īn hālf ān hoŭr šĕ prŏmĭsēd tŏ rēturn.

Pērchānce šĕ cānnŏt mēēt hĭm. Thāt's nŏt sŏ. Ō, šĕ ĩš lāine! Lŏv'e's hērāld's shōŭld bē thoughts,

Whĭĉ tēn tĭmēs fāstēr glĭde thān thē sŭn's beāms

Drĭvĭng bāĉk shādŏws ōvēr lŏw'rĭng hĭll's.

Thērēfŏre dŏ nĭmblē-pĭnĭŏned dŏvēs dŕāw Lŏv'e,

Ānd thērēfŏre hāth thē wĭnd-swĭft Cŭpĭd wĭng's.

Nŏw ĩš thē sŭn ūpŏn thē hĭghmŏst hĭll

Ōf thĭs dāy's jŏurnēy, ānd frŏm nĭne tĭll twēlvē ĩš thrē lŏng hoŭr's; yēt šĕ ĩš nŏt cŏmē.

Hād šĕ affēĉĭŏns ānd wārm yŏuthfŭl blŏŏd,

Šĕ wŏŭld bē ās swĭft ĩn mŏtĭŏn ās ā bāll;

Mŭ wŏrds wŏŭld bāndŭ hēr tŏ mŭ swēet lŏv'e, Ānd hĭs tŏ mē.

Bŭt ōld fŏlks, māny feĭgn ās thēy wēre dēād— Ũñwĭēldŭ, slŏw, hēāvŭ ānd pālē ās lēād.

1. The word *hours* needs to be treated as a two-syllable word.
2. Line 13: She would be as swift in motion as a ball; The extra syllable adds a little bounce at the end of the line, as is appropriate given the words.
3. Line 15; The four syllables of this line call attention to Juliet's fervent, anxious wish to hear any news of Romeo.

## ***The Tragedy of Romeo and Juliet,*** **Act III,** by William Shakespeare

### **Build Vocabulary** (p. 189)

- A.**
1. **arachnid:** In Greek mythology, the weaver Arachne was turned into a spider by Athene so that the proud girl would weave and spin forever. Arachnid is the name of a class of animals into which spiders fall.
  2. **panic:** Pan was the Greek god of shepherds and hunters and the inventor of the panpipe. A panic is the emotional state induced by the god Pan, i.e., fear, confusion.
  3. **museum:** A museum is a "place of the muses." The muses were nine sisters in Greek mythology who fostered or inspired song, poetry, and arts and sciences.
  4. **jovial:** Jove, or Jupiter, was the chief god of the Romans. He was regarded as a fair god who sometimes showed a sense of humor. *Jovial* has come to mean good-humored.
  5. **saturnine:** Saturn was a Roman god, the father of Jupiter, Juno, Neptune, and Pluto. To be saturnine is to be like Saturn, i.e., cold, gloomy, or surly in mood or disposition.
  6. **calliope:** Kalliope was the Greek muse of heroic poetry. Poetry, when recited in Ancient Greece, was always accompanied by music. We know a calliope as an organlike musical instrument.

- B.** 1. c 2. a 3. e 4. f 5. d 6. b

### **Build Grammar Skills: Who and Whom** (p. 190)

- A.**
1. who—S
  2. who—S
  3. whom—OP
  4. who—S
  5. whom—OP
  6. whom—OV

**B.** Suggested responses:

1. Capulet, who is fond of Paris, believes Juliet will be pleased.

2. Juliet deceives her mother by speaking about Romeo as if he were the man whom she hates.
3. Nurse, for whom Juliet has great affection, abandons Juliet at the end of the act.

### **Reading Strategy: Paraphrasing** (p. 191)

Suggested responses:

1. Romeo, I have so little affection for you that I can only say this: You are a villain.
2. Because of your fighting, my kinsman lies here wounded. But I will punish you with so strong a fine that you shall all regret my kinsman's death.
3. This day is so long and tiresome, just like the night before a festival when an eager child has new clothes to wear but must wait to put them on until the time for the festival.

### **Literary Analysis: Soliloquy, Aside, and Monologue** (p. 192)

Suggested responses:

1. Juliet's aside takes the audience into her confidence about her little secret and serves as a signal that the rest of the conversation will be full of double meanings. The audience needs only the one aside to figure out what is happening.
2. The close of Scene v is a soliloquy because Juliet is alone on stage and addresses her remarks to the audience.
3. Juliet reveals that she feels betrayed by Nurse and will never again trust her. She says she will go to the friar, not to be absolved for displeasing her father but to get help. If there is no help, she can take her own life.
4. Capulet's words are a monologue because they make up a lengthy speech that is directed to other characters, and most specifically Juliet.
5. Juliet, Lady Capulet, and Nurse need to see the extent of Capulet's resolve on the match with Paris. The threat to disown Juliet is not a light one.

***The Tragedy of Romeo and Juliet,*  
Act IV, by William Shakespeare**

**Build Vocabulary** (p. 193)

- A.** 1. Romeo travels eastward to the rising sun.  
2. Homeward bound after the party, Ben-  
volio wonders where Romeo is.
- B.** 1. b 2. a 3. d 4. a 5. c 6. c 7. b

**Build Grammar Skills: Degrees of  
Comparison**, (p. 194)

**A. Practice**

1. more—comparative
2. hideous, madly—positive
3. most lamentable, most woeful—superlative
4. better—comparative

**B. Writing Application**

1. Juliet knows she will be **happier** with Romeo than with Paris.
2. Of everyone around Juliet, the nurse is the **most understanding**.
3. Paris is **more eager** than Juliet for their wedding day to arrive.
4. Juliet contemplates that **horrible** things await her in the tomb.

**Reading Strategy: Predicting** (p. 195)

Suggested responses in Outcome column:

1. Juliet avoids the wedding by feigning death.
2. Juliet, though anxious, takes the risk.
3. Wedding plans go forward, but fail when Juliet is discovered apparently dead.
4. Lawrence's intentions are true. The potion works as planned, but in Act V, the weakness of the strategy appears.
5. The plan works as far as fooling the Capulets and Paris. In Act V, though, chance foils the plan.

**Literary Analysis: Dramatic Irony** (p. 196)

Suggested responses:

1. Paris does indeed "disturb devotion," that of Juliet to Romeo, and as we learn later in the act, no one will "rouse" Juliet on Thursday.
2. The irony is that Juliet is of course not "reclaimed" to Capulet's wishes, even though she appears that way to him. His lightness is doomed.

3. The "state tomorrow" that Juliet will be in and the necessities culled are not those that Lady Capulet might have in mind.

***The Tragedy of Romeo and Juliet,*  
Act V, by William Shakespeare**

**Build Vocabulary** (p. 197)

Suggested responses:

- A.** 1. My ambidextrous sister writes as beautifully with her left hand as with her right.  
2. She was ambivalent about the movie and couldn't decide whether to go or stay home.
- B.** 1. d 2. a 3. f 4. c 5. e 6. b
- C.** 1. a 2. c 3. a

**Build Grammar Skills: Agreement With  
Indefinite Pronouns** (p. 198)

**A. Practice**

1. was
2. was
3. were
4. is
5. offers

**B. Writing Application**

1. Each of the actors **has** learned the lines perfectly.
2. correct
3. Either the stage manager or the director **helps** us with the lighting.
4. correct
5. Most of the girls have started reading **their** lines for tomorrow's rehearsal.

**Reading Strategy: Identifying Causes and  
Effects** (p. 199)

Suggested responses:

**Scene i**

Balthasar arrives in Mantua. → Romeo learns of Juliet's "death." → Romeo buys poison.

**Scene ii**

Friar Lawrence's message has not been delivered. → Friar Lawrence heads to churchyard.

**Scene iii (first half)**

Paris arrives at churchyard. → Romeo arrives at churchyard. → Paris and Romeo fight. → Paris is killed. → Romeo enters tomb. → Romeo drinks poison. → Romeo dies.



**The Tragedy of Romeo and Juliet, Act V,**  
by William Shakespeare (continued)

**Scene iii (second half)**

Friar Lawrence arrives at churchyard. → Friar sees Romeo and Paris. → Tries to lead Juliet away → Juliet will not leave; kills herself. → Montague and Capulet make peace.

**Literary Analysis: Tragedy** (p. 200)

Suggested responses:

1. Romeo fits the description because he is basically good, though not utterly virtuous, and he is not a villain. He does not fit the description in the sense that he does not

possess a great character flaw that causes his downfall. His behavior may occasionally be rash or impetuous, but that does not constitute a frailty. What causes his downfall is an abundance of bad timing and rotten luck. The Prologue to Act I prepares us for this: Juliet and Romeo are “star-crossed”—ill-fated.

2. The whole tragic situation is not recognized until it is too late in *Romeo and Juliet*. It is Capulet, then Montague, who see it in all its awfulness. They see that it is their feud that has caused the tragedy.

## Unit 9: Poetry

**“I Wandered Lonely as a Cloud”**  
by William Wordsworth

**Build Vocabulary** (p. 201)

**A. Suggested responses:**

Whene’re (Whenever); Twill (It will); ne’er (never)

**B. 1. b 2. d 3. c 4. a**

**Build Grammar Skills: Semicolons and Colons** (p. 202)

**A. Practice**

1. first; he
2. daffodils; that
3. things: dancing
4. lake; however
5. read: poetry

**B. Writing Application**

Sample response:

Last weekend I walked near Lake Michigan. The temperature was below freezing; waves had frozen on the sand. I could see a few seagulls in the distance; however, I couldn’t hear them. Two things stand out in my memory: how cold it was and how peacefully quiet.

**Reading Strategy: Using Your Senses**  
(p. 203)

Suggested responses:

1. beside the lake, beneath the trees
2. fluttering, dancing
3. breeze
4. danced, sparkling
5. glee

**Literary Analysis: Rhyme Scheme** (p. 204)

Suggested responses:

1. *abccab cdd*
2. The last two lines of the poem share the same end rhyme. The rhyme of these last two lines does not appear anywhere else in the poem.
3. The last two lines of the poem express the author’s main idea—that he wishes to go through life in a state of childlike wonder and fascination with the natural world.
4. Important lines such as “A rainbow in the sky,” “So was it when my life began;/So is it now I am a man,” and “Or let me die!” are reinforced by rhyme.
5. The rhyme scheme of “I Wandered Lonely as a Cloud” is different because its overall pattern is *ababcc dedeff ghghii jkjkll*. The rhyme schemes of the two poems are similar in that the final two lines of each stanza in “I Wandered Lonely as a Cloud” are set off with a unique end rhyme, and the final two lines in “My Heart Leaps Up” are set off in the same way.



***The Tragedy of Romeo and Juliet, Act II***, by William Shakespeare**Literary Analysis: Verse and Character**

The way a character speaks in Shakespeare's plays is often an important clue to his or her character. Lower-class or comic characters speak in prose, while the aristocratic, more serious characters usually speak in **blank verse**. Blank verse expresses the characters' passions, thoughts, and deepest feelings. The prose of the lower characters is often filled with jokes, puns, and ribald humor.

**DIRECTIONS:** Examine the ways a character's traits are related to the way he or she speaks. Read both excerpts from Act II. Then fill in the chart with the appropriate information.

**JULIET.** 'Tis almost morning. I would have thee gone—  
And yet no farther than a wanton's bird,  
That lets it hop a little from his hand,  
Like a poor prisoner in his twisted gyves,  
And with a silken thread plucks it back again.  
So loving-jealous of his liberty.

**NURSE.** And 'a speak anything against me, I'll take him down,  
and 'a were lustier than he is, and twenty such Jacks; and if I  
cannot, I'll find those that shall. Scurvy knave! I am none of  
his flirt-gills; I am none of his skainsmates. And thou must  
stand by too, and suffer every knave to use me at his pleasure!

Character	Manner of Speaking	Character's Traits
1. Juliet		
2. Nurse		

**The Tragedy of Romeo and Juliet, Act III**, by William Shakespeare**Literary Analysis: Conflict**

**Conflict** is a struggle between opposing forces or characters in stories, novels, and plays. While some conflicts are expressed in dialogue between two or more characters, others are expressed by one character speaking in a monologue or soliloquy. There are two kinds of conflict—external and internal. In **external conflict**, a character struggles against an outside force. This outside force can be another character, nature, or society. **Internal conflict** involves a character in conflict with himself or herself.

**DIRECTIONS:** Analyze the kinds of conflicts found in Act III of *Romeo and Juliet*. Read each speech below. Then fill in the information in the chart by identifying whether it is a monologue or soliloquy, to whom it is addressed, the conflict the speech expresses, and whether the conflict is external or internal.

1. **NURSE.** Will you speak well of him that killed your cousin?

**JULIET.** Shall I speak ill of him that is my husband?

Ah, poor my lord, what tongue shall smooth thy name

When I, thy three-hours wife, have mangled it?

But wherefore, villain, didst thou kill my cousin?

That villain cousin would have killed my husband.

Back, foolish tears, back to your native spring!

Your tributary drops belong to woe.

Which you, mistaking, offer up to joy.

My husband lives, that Tybalt would have slain;

And Tybalt's dead, that would have slain my husband.

All this is comfort; wherefore weep I then?

<b>Type of Speech:</b>
<b>Whom Is Addressed:</b>
<b>Conflict Expressed and Type of Conflict:</b>

2. **FRIAR.** O deadly sin! O rude unthankfulness! . . .

This is dear mercy, and thou seest it not.

**ROMEO.** 'Tis torture, and not mercy. Heaven is here,

Where Juliet lives; and every cat and dog

And little mouse, every unworthy thing,

Live here in heaven and may look on her; . . .

But Romeo may not, he is banishèd.

Flies may do this but I from this must fly;

They are freemen, but I am banishèd.

And sayest thou yet that exile is not death?

<b>Type of Speech:</b>
<b>Whom Is Addressed:</b>
<b>Conflict Expressed and Type of Conflict:</b>

Name \_\_\_\_\_ Date \_\_\_\_\_

***The Tragedy of Romeo and Juliet, Act IV***, by William Shakespeare

## Literary Analysis: Foreshadowing and Dramatic Irony

**Foreshadowing** is the use of clues in a play or story to suggest events that have yet to happen. This literary technique, often used by Shakespeare, helps to create suspense and help readers predict what may happen later in the plot. **Dramatic irony**, another technique used by Shakespeare, points out the differences between appearance and reality. Dramatic irony also can help foreshadow an event.

**DIRECTIONS:** Read each excerpt from Act IV and look for the dramatic irony and what is foreshadowed. Then, answer the questions that follow each excerpt.

1. **PARIS.** Happily met, my lady and my wife!  
**JULIET.** That may be, sir, when I may be a wife.  
**PARIS.** That "may be" must be, love, on Thursday next.  
**JULIET.** What must be shall be.

<b>What Paris thinks:</b>	
<b>What the audience knows:</b>	
<b>What is foreshadowed:</b>	

2. **CAPULET.** Her blood is settled, and her joints are stiff;  
Life and these lips have long been separated.  
Death lies on her like an untimely frost  
Upon the sweetest flower of all the field.

<b>What Capulet thinks:</b>	
<b>What the audience knows:</b>	
<b>What is foreshadowed:</b>	

**The Tragedy of Romeo and Juliet, Act V, by William Shakespeare****Literary Analysis: Mood**

**Mood**, or atmosphere, is the feeling created in the reader by a literary work. In a work of prose, the author can create the mood through descriptive detail. A playwright can do the same through the words spoken by the characters as well as the settings in which the action occurs. The mood of a scene often relates directly to the kind of play, whether it is a comedy or a tragedy. *Romeo and Juliet* is a tragedy, and the mood of many scenes is filled with impending violence and death. However, there also are instances in which the mood is much lighter, as when Romeo and Juliet first meet at the party.

**DIRECTIONS:** Explore the different moods created in Shakespeare's tragic play. Read each passage from Act V below. Identify the mood created by the passage and then identify details that contribute to this mood. The first one has been done for you.

1. **ROMEO.** If I may trust the flattering truth of sleep,  
My dreams presage some joyful news at hand.  
My bosom's lord sits lightly in his throne,  
And all this day as unaccustomed spirit  
Lifts me above the ground with cheerful thoughts.

**Mood:** joyful, hopeful

**Details That Set Mood:** joyful news, spirit lifts me, cheerful

2. **PARIS.** Sweet flower, with flowers thy bridal bed I strew  
(O woe! thy canopy is dust and stones)  
Which with sweet water nightly I will dew;  
Or, wanting that, with tears distilled by moans.

**Mood:** \_\_\_\_\_

**Details That Set Mood:** \_\_\_\_\_

3. **ROMEO.** Thou detestable maw, thou womb of death,  
Gorged with the dearest morsel of the earth,  
Thus I enforce thy rotten jaws to open,  
And in despite I'll cram thee with more food.  
[Romeo opens the tomb.]

**Mood:** \_\_\_\_\_

**Details That Set Mood:** \_\_\_\_\_

## Extension Activities

1. **Scene Organizer** Are you having a hard time keeping the acts and scenes straight? There are a lot of details, so it's easy to get confused. Make a graphic organizer that consists of five circles, one for each scene of Act III. Label each circle with a scene number. Then in each circle, write five to ten descriptive or identifying words or short phrases to remind you at a glance what occurs in each scene.
2. **Panel Discussion** In the beginning of Act IV, Juliet comes to Friar Lawrence for help and he proposes a daring and dangerous plan. Had he been unwilling to help, what do you think she would have done? Convene a panel discussion with two or three classmates to consider the heroine's options. Record the possibilities.
3. **Miniature Plot Summaries** Plot the rising and falling action of each scene in Act III. For each scene, identify several events that constitute rising action, a climax, and any falling action that occurs.
4. **Herbal Medicine Report** Friar Lawrence's interest in herbs is not merely a pursuit of antiquity. Herbal medicines have been around since the beginning of time. In recent years, health foods have generated a close look from a scientific perspective. Some herbal medicines seem to have no validity, but others are gaining respect from the medical community as useful treatment. Do research and write a report on herbal medicines, focusing on those that have been shown to be of value scientifically.
5. **Poster Description** Imagine that your school is putting on a performance of Act III from *Romeo and Juliet*. On the advertising poster, the director wants one setup photo from each scene of the act. Your job is to choose the point in each scene that should be photographed for the poster. Choose significant scenes that illustrate the drama without giving away the plot. Identify each scene by speaker and line number, explain what the photo should look like, and then write your reasons for choosing that scene.
6. **Text Aids** Suppose you are an editor preparing this text for high school students. Create some more helpful text aids by paraphrasing six difficult passages that do not have footnotes in your text.
7. **Timeline** Act IV demonstrates the old adage that timing is everything. Friar Lawrence has come up with a scheme that could yet give Romeo and Juliet a chance. Everything hinges on the plan going off as scheduled. It's Tuesday morning when Juliet comes to visit Lawrence. Make a timeline that shows exactly what has to happen and when for Friar Lawrence's bold gamble to succeed. Include all the events he describes in his outline of the plan in Act IV, Scene i.

## Extension Activities

1. **Letter from Juliet** Romeo writes a letter to his father, explaining what he has done and why. Suppose that Juliet writes a letter to her father before she takes the potion—just in case something goes wrong. After the events of Act V, it is discovered in her room. What does it say? Write the letter as if you are Juliet.
2. **Magazine Cover** Imagine that sixteenth-century Italy's most popular newsmagazine, *Tempus*, is running a cover story on the tragedy in Verona. The focus of the article is the destructive power of civil strife. You are to design and produce the cover photo or illustration. What will you show? Design the cover to have impact without exploiting the tragedy in Verona.
3. **Mock Trial** Hold a mock trial with several of your classmates for one of the characters who might bear some guilt in the events of that terrible night in Verona. You might choose Friar Lawrence, Montague, or Capulet. What are their offenses? Did they act out of malice or out of good intentions? Assign the roles of accused, prosecutor, defense attorney, judge, and jury. Present the evidence, weigh it, and arrive at verdicts.
4. **Stage Movements Notes** Review Act V and characterize each of these characters' distinct arrivals at the crypt: Paris, Romeo, Friar Lawrence, Chief Watchman, Prince, Capulet, and Montague. Practice each character's arrival yourself so you can "feel" how each must have felt. Then, in notes that would be useful to an actor playing the part, describe each character's stage movements. The movement of each character should communicate that character's purpose.
5. **Drama** With a group of classmates, review and then act out Act V, Scene iii. The scene takes place at the churchyard, with the arrival first of Paris, then Romeo, then Friar Lawrence. Let the quick action at the beginning of the scene contrast with the sorrow and sad realization of the truth at the end of the scene. Perform your scene for your classmates.
6. **Guide to Preventing Civil Strife** Make a list of ten ways for community members to deal with bad feelings before the situation becomes tragic. Think of common situations (from modern-day life or from fair Verona in the 1500s) from which bad feelings could arise. For example, what should someone do if he is losing sleep because his neighbors are making noise late at night? You may put your rules in the form of a poster, a rap song, or a poem.
7. **Survey** *The Tragedy of Romeo and Juliet* has endured for 400 years through stage productions, film adaptations, and readings. Is this play so familiar that its ideas and lines are part of our everyday consciousness and speech? Conduct a survey of ten adults you know to assess their familiarity with the play. Devise survey questions about the plot and the more familiar lines in the play, such as "Romeo, Romeo, wherefore art thou Romeo?" Share your survey results with the class.

Name \_\_\_\_\_ Date \_\_\_\_\_

***The Tragedy of Romeo and Juliet, Act II*** by William Shakespeare

## Media Connection: Film Adaptations

As you read in the text, Shakespeare did not think up the Romeo and Juliet story. Several versions were in circulation decades before Shakespeare adapted the story for his own acting company. What would the story be like if it were set in your town or community? Become a movie producer and re-set Act II in your home town.

**DIRECTIONS:** Use the chart on this page to plan your modern adaptation of Act II. Consider physical setting, time setting, costumes and other props, and so on.

Setting	
Time	Physical
Costumes (in general)	Props
Dialogue Style (give several specific examples)	
Character Background	
"Montague" Name	"Capulet" Name
General Area of Residence	
Montague	Capulet
Specific Residences	
Montague	Capulet
Specific Character Names and Descriptions	
"Romeo"	"Juliet"
"Benvolio"	"Nurse"
"Mercutio"	"Friar Lawrence"



***The Tragedy of Romeo and Juliet, Act III*** by William Shakespeare**Humanities Connection: The Globe Theater**

The flag is flying from the top of the O-shaped Globe Theater, just to the north of the city, indicating that a play will be performed this afternoon. You hurry through the day, pay your two pennies, and crowd with as many as 3,000 others into the galleries at the Globe. You have a wooden bench seat in the second tier of the galleries and can hear the thumping of feet from the tier above you. Down below, the rectangular stage juts out into the round "yard." At the back of the stage is a three-story facade in which there are several windows and a balcony. From the top of the facade waves the flag that had beckoned you to the theater early this morning.

Around the edge of the stage are the groundlings, the spectators who paid a penny apiece to enter the theater and stand on the ground to watch. The stage is raised to prevent eager spectators from joining on-stage fights and battle scenes. You are glad that you had the two pennies to pay for a gallery seat, for it looks as if it might rain on the open yard and the partially roofed stage.

This description captures the sights, though not the sounds and smells—which would have been considerable—of a typical day at the Globe in the 1590s. The design of the theater was such that even the viewers in the third gallery were no more than about 50 feet from the front of the stage. Given the height and depth of modern-day theaters, this is an astonishing fact. The round shape and tiered structure of the theater allowed for an intimacy that contributed to the success of the plays and to Elizabethan theater in general.

The Globe Theater burned down in 1613. The acting company rebuilt it, using a tiled roof instead of the ill-fated thatched roof that had fed the fire. The Globe and all other London theaters were closed in 1642 for political reasons. The Puritans who came into power just then believed that play-going was frivolous and led to temptation and poor behavior, at best. The Globe was then dismantled in 1644.

That was the end of the story until 1987, when construction began on a re-creation of the Globe Theater at the original site. An American actor named Sam Wanamaker (who died in 1993) engineered the new monument to Shakespeare after being disappointed by the fact that the only tribute to the original Globe was a plaque on a building near the Globe's original location. The plan of the new Globe is based on sixteenth-century drawings and on evidence drawn from archaeological excavations carried out at the site of the original Globe. The new Globe's first season began in June 1997. Modern-day theater-goers can once again experience a Shakespearean play in the intimate, open-air atmosphere for which it was written.

**DIRECTIONS:** Use the information on this page to answer the following questions.

1. What might be some consequences of attending a play in an open-air theater?  
\_\_\_\_\_
2. Describe what it would be like to be a groundling. How might being so close to the stage action affect your experience?  
\_\_\_\_\_
3. Why is it significant that a reproduction of Shakespeare's original theater has been made?  
\_\_\_\_\_
4. What does the reproduction indicate about people's attitudes toward Shakespeare and his plays?  
\_\_\_\_\_



**The Tragedy of Romeo and Juliet, Act IV** by William Shakespeare**Career Connection: Medicine**

In Act IV, Friar Lawrence administers his herbal potion to Juliet. He explains his interest in herbs and medicines when we first meet him in Act II, saying, "O mickle is the powerful grace that lies/In plants, herbs, stones, and their true qualities."

Modern medicine has its roots in Greek and Roman tradition but it began to develop alongside advancing technology in the seventeenth century, long after Friar Lawrence's time. Today, medicine is one of our most specialized areas of knowledge. Consider the following chart, which lists a few of the areas of modern medicine.

Field	Description	Field	Description
Chemotherapy	Remedy or prevention by chemical means	Pediatrics	Specialized care for children
Emergency Medicine	Traumatic or medical emergencies	Pharmacology	Drugs
Endocrinology	Hormones and glands	Psychiatry	Mental illnesses
Family Practice	General medicine	Radiology	X-ray and other technology for diagnosis
Hematology	Blood, diseases of blood	Radiotherapy	X-ray and other therapies for cell growths
Ophthalmology	Eyes	Renal Medicine	Kidneys
Orthopedics	Bones, joints, muscles	Surgery	Operating techniques of many types

**A. DIRECTIONS:** Answer the following questions on the lines provided.

1. Friar Lawrence's administration of medicine to Juliet might fall into a number of categories by today's standards. Into which of the preceding medical fields would you classify his actions?

\_\_\_\_\_

2. Although highly skilled, modern medical personnel still must depend on one another, when areas of treatment overlap. For each of the following items, list other fields whose specialists might be involved in treatment.

Emergency \_\_\_\_\_ Ophthalmology \_\_\_\_\_

Orthopedics \_\_\_\_\_ Surgery \_\_\_\_\_

**B. DIRECTIONS:** What kind of training does it take to become a medical professional? Select two of the areas above, and find out what type of careers are available in those fields and what type of education is required. You might consult your school's career counselor or look in the careers section of the library's reference department. Record what you discover and file it in a personal career exploration folder for further thought.

***The Tragedy of Romeo and Juliet, Act V*** by William Shakespeare**Community Connection: Communication**

At the end of Act V, a small group of people stands in the churchyard, trying to grasp what has happened. Everyone has lost someone he or she loved. Several people feel responsible for the deaths. Even the Prince accepts some of the blame for not putting a stop to the feud.

Within any community there exist divisions, whether they are political, religious, cultural, or personal. A healthy community works together to prevent divisions from becoming rifts that turn violent, and to prevent tragedies from occurring. Most communities offer crisis prevention services aimed at various groups.

People with crises can usually find help by means of general crisis or counseling hotlines, and most communities have 9-1-1 emergency service for the fastest possible emergency response. The goal of these services is to prevent tragedies from happening. If that's not possible, crisis counselors give emotional support and help with the next step, which may be seeking medical attention, going to the police, or just stopping to consider the consequences of a rash act.

When crisis management is possible, counselors may help a person develop the problem-solving skills he or she needs to deal with a problem. Or they may help people find temporary lodging while they sort out difficulties at home. One factor that underlies much of what crisis counselors do is communication. Counselors work first to win the trust of the person in need through communication and support. Then they urge that person to continue communicating with other people involved in that person's crisis.

**DIRECTIONS:** Answer each of the following questions.

1. What was at the root of the crises and tragedies that occurred in *Romeo and Juliet*? Name at least two factors.

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2. Suppose that the play is not a play but modern-day real life. At what point during any part of the action could any character have obtained help from a crisis intervention hotline or counselor to help avoid at least one of the tragedies that occurred? Identify the character, the point in the action, and the kind of help he or she could have obtained.

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3. We all have choices to make about the "divisions" in our lives. How can we manage our own lives so that we don't need to use a crisis intervention hotline?

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4. What is the most important thing to remember if you are in the midst of a crisis?

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***The Tragedy of Romeo and Juliet, Act II***, by William Shakespeare

# **Open-Book Test**

## **Multiple Choice and Short Answer**

Write your answers to all questions in this section on the lines provided.

For multiple-choice questions, circle the letter of the best answer.

1. In the Prologue, the Chorus indicates that it is hard for Juliet to find a way to meet Romeo. (lines 11–12) Why are “her means much less” than his? Explain your answer, citing details from the play.
  - a. A young woman of high social rank in Verona would not be allowed to go out in public by herself.
  - b. A young woman of high social rank in Verona would not know her way around the city.
  - c. A young woman of high social rank in Verona would not be allowed to talk to young men at a party.
  - d. A young woman of high social rank in Verona would not be educated the same way a young man would be.

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2. Where does Benvolio think Romeo has gone? (Scene i, lines 31–32) Describe the proper method for reading blank verse.

Come, he hath hid himself among these trees  
To be consorted with the humorous night.

- a. He thinks Romeo is hiding in order to play a joke on them.
- b. He thinks Romeo is going to play music.
- c. He thinks Romeo wants to be part of the dark night because he is moody.
- d. He thinks Romeo is can be conjured up by the right spell.

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3. Mark the stressed and unstressed syllables in this line spoken by Romeo in his response to Juliet on her balcony. Is the line in iambic pentameter? Why or why not?

I take thee at thy word.

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4. Juliet is worried that Romeo will be killed by her kinsmen if he is found in the orchard. Paraphrase Romeo's response to her concerns in contemporary English. (Scene ii, lines 71–78)

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5. Explain the meaning of Juliet's farewell speech. (Scene ii, lines 184–185)

Good night! Good night! Parting is such sweet sorrow  
That I shall say good night till it be morrow.

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6. Describe what is special about the blank verse throughout Scene iii. How are Friar Lawrence's and Romeo's speeches different from those of other characters in earlier scenes?

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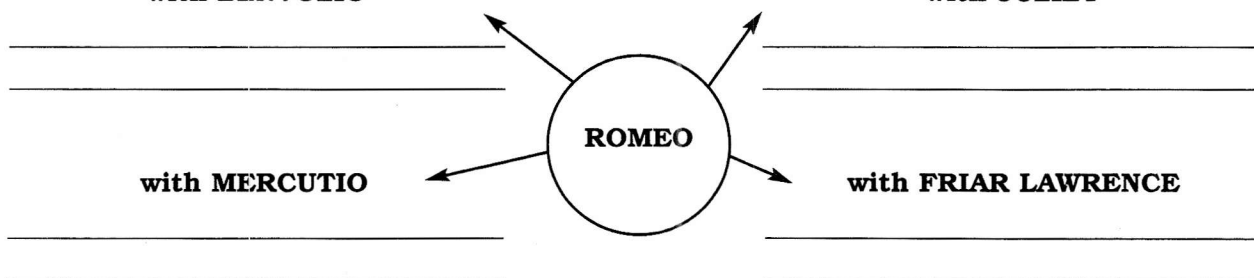
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7. Fill in the cluster listing how Romeo acts around different characters in the play.

**with BENVOLIO**

**with JULIET**



8. Describe how the Nurse and Mercutio respond to each other. (Scene iv, lines 96–145)  
Why did Shakespeare include this exchange?

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9. Paraphrase and explain these words of Friar Lawrence. What do they say about the marriage ceremony he is to perform?

So smile the heavens upon this holy act  
That afterhours with sorrow chide us not!

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10. Why does Juliet say that “old folks” are “unwieldy, slow, heavy and pale as lead”? (Scene v, lines 16–17) Define unwieldy.

- a. Juliet is surrounded by old people, and is tired of them.
- b. Juliet has a cruel side to her character.
- c. Juliet, like Mercutio, enjoys making fun of people.
- d. Juliet is impatient for her Nurse to return with news from Romeo.

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## Extended Response

11. Fill in the timeline listing the main events of Romeo and Juliet's courtship leading to their marriage.


12. Cite two lines in Act II that suggest violence and death. Identify the speaker. Explain the effect these lines have in the context of a happy event.
13. The Prologue to Act II is written in iambic pentameter. Describe the rhyme scheme in an essay, and explain why you think the Chorus speaks in this way. Does rhyme create a more formal or a less dignified effect? Look back at the Prologue to Act I. Compare and contrast the rhyme schemes of the two Prologues.
14. Write an essay describing Friar Lawrence's character, abilities, and his relationship with Romeo and Juliet in Scenes iii and vi. Explain why Friar Lawrence agrees to secretly marry the lovers.
15. Reread the exchange between Juliet and her Nurse in Scene v, lines 18–76. Rewrite their conversation using contemporary language. Keep the humor of the situation in mind as you write.

## Oral Response

16. Choose question 4, 5, 6, 7, 8, 12, 13 or the question your teacher assigns you. Take a few minutes to look through the play to prepare an oral response to give in class. If necessary, make notes to be clear about the order in which you want to present your answer.

## Rubric for Evaluating Extended Responses

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Blank paper Foreign language Illegible, incoherent Not enough content to score	Incorrect purpose, mode, audience Brief, vague Unelaborated Rambling Lack of language control Poor organization	Correct purpose, mode, audience Some elaboration Some details Gaps in organization Limited language control	Correct purpose, mode, audience Moderately well elaborated Clear, effective language Organized (per- haps with brief digressions)	Correct purpose, mode, audience Effective elaboration Consistent organization Sense of , completeness, fluency

***The Tragedy of Romeo and Juliet, Act III***, by William Shakespeare

# **Open-Book Test**

## **Multiple Choice and Short Answer**

Write your answers to all questions in this section on the lines provided.

For multiple-choice questions, circle the letter of the best answer.

1. In Scene i, lines 11–13, Mercutio describes Benvolio like this:

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

Paraphrase this passage and explain whether or not this description fits Benvolio.

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2. In Scene i, Tybalt challenges Romeo to a duel, but Romeo refuses to fight. Reread lines 65–69, and explain why Romeo will not draw his sword.

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3. What kind of speech does Romeo give in Scene i, lines 104–110? Explain why the answer you selected is correct and the others are not.

a. monologue      b. soliloquy      c. aside      d. couplets

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4. Describe the punishment the Prince decrees for Romeo. Infer and explain why the Prince chooses this punishment.

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5. In Scene ii the Nurse is trying to tell Juliet that Romeo has killed Tybalt, but the two women misunderstand each other. Paraphrase Juliet's question (line 64) and explain why she says this.

What storm is this that blows so contrary?

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6. At the end of Scene iii, what temporary solution to Romeo's problem does Friar Lawrence suggest in his monologue?

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7. In Scene v, Juliet tries to prove to Romeo that it is still night, and that he does not have to leave yet. Find Romeo's speech in which he convinces her to let him go. Write the line numbers of the speech, and briefly explain what he says, and why.

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8. In Scene v, when Juliet is talking with her mother, why does the young woman speak in an aside in line 82? Paraphrase and explain what she means when she says

Villain and he be many miles asunder.

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9. When Juliet tells her parents she does not want to marry Paris, her father is upset and thinks she is an ungrateful daughter. Paraphrase Juliet's response to him. (Scene v, lines 147-149)

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10. What is a synonym for *fray*? Define *fray*, and cite its use in the play.

a. exile

b. gallant

c. brawl

d. martial

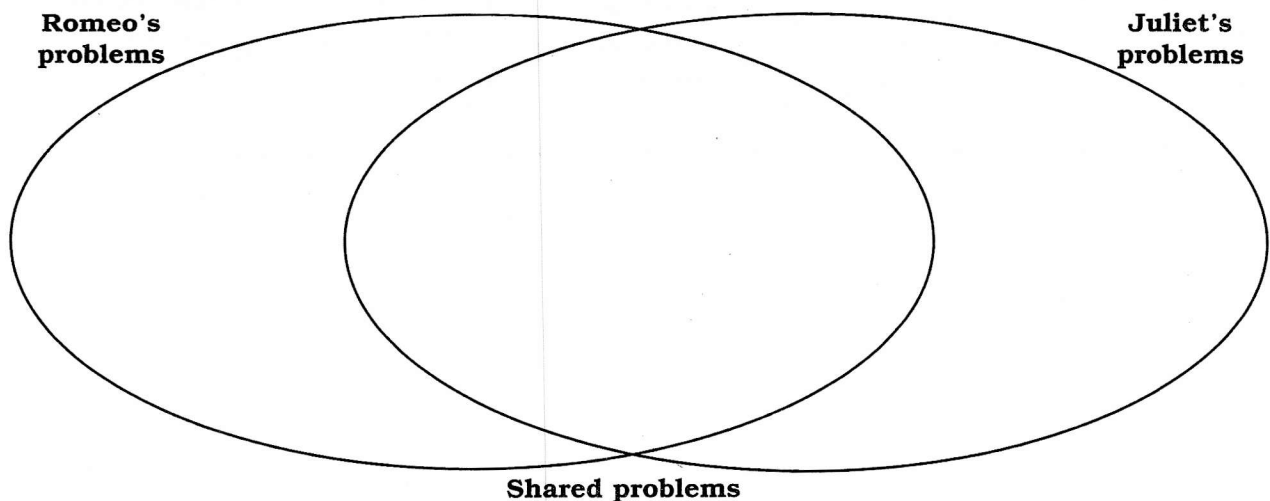
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### Extended Response

11. Events happen quickly in Act III, and Romeo and Juliet face dilemmas caused by their secret love. Each character has problems as a result of his or her role in society. In the Venn diagram, list Romeo's and Juliet's particular predicaments as well as the one(s) they share.



12. Look at the completed Venn diagram and review the plot of Act III. How do events in the plot cause these predicaments? How does each action seem to cause more problems for Romeo and Juliet? Write a brief essay explaining how they get into difficulties and how they react to these dilemmas.
13. The fray in Scene i has many causes, based on the code of honor by which the young men live. Write an essay explaining how each man's beliefs and actions lead to fighting. Include answers to the following questions in your essay. Why does Tybalt want to fight Romeo? Why does Romeo refuse to fight him? Why does Mercutio insist on dueling with Tybalt? Finally, why does Romeo later fight and kill Tybalt? What is the final result of the young men's code of behavior?
14. In Scene iii, Friar Lawrence speaks a monologue to scold Romeo and to comfort him. The friar uses reason to counteract Romeo's distraught state of mind. Read the beginning of the monologue (lines 109–113) and write a paraphrase of Friar Lawrence's words. Then explain why the friar speaks so harshly to Romeo as he begins the monologue.
15. Juliet often uses language skillfully, both to express her feelings and to keep her secrets. Write an essay describing an example of each case in Act III. Identify the scene and lines and her reason for speaking; explain the context of her speech. Paraphrase what Juliet says, using contemporary language.

### Oral Response

16. Choose question 1, 2, 4, 6, 7, 9, 13 or the question your teacher assigns you. Take a few minutes to look through the play to prepare an oral response to give in class. If necessary, make notes to be clear about the order in which you want to present your answer.

### Rubric for Evaluating Extended Responses

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**The Tragedy of Romeo and Juliet, Act IV, by William Shakespeare**

**Open-Book Test**

**Multiple Choice and Short Answer**

Write your answers to all questions in this section on the lines provided.

For multiple-choice questions, circle the letter of the best answer.

1. What is the dramatic irony of the conversation between Juliet and Paris at Friar Lawrence's cell? (Scene i, lines 18–43)

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2. When Juliet comes to Friar Lawrence's cell, what help does she hope the friar will provide? (Scene i, lines 50–67) What does she feel is her alternative, if he cannot help her?

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3. When Juliet lists the frightening things she is prepared to do rather than marry Paris, she includes this line (Scene i, line 84):

Or bid me go into a new-made grave

Based on this speech, what is ironic about Friar Lawrence's plan for her to escape her wedding?

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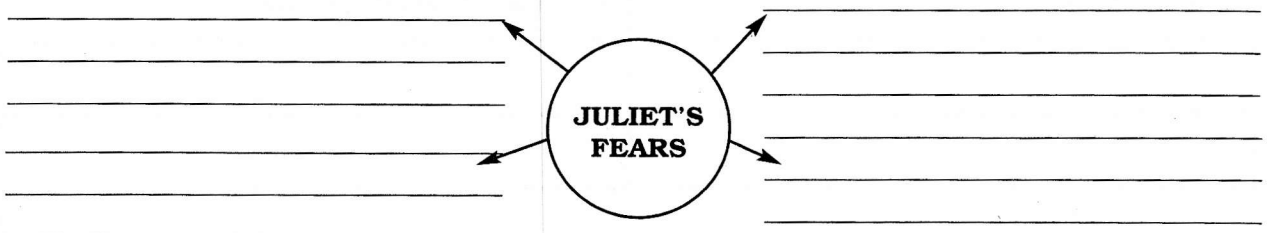
4. When Juliet tells her father that Friar Lawrence has instructed her to be obedient, Capulet says, "My heart is wondrous light, / Since this same wayward girl is so reclaimed." Predict how Capulet may feel if Juliet carries out the friar's plan.

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5. Juliet has fears as she prepares to drink the potion the friar has given her. Fill in the cluster chart listing the frightening things she imagines before she drinks.



6. How do the preparations for the wedding (Scene iv) contrast with Juliet's soliloquy (Scene iii)? Why might Shakespeare have included this scene?

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7. What is the dramatic irony in Scene v when everyone mourns Juliet's death?

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8. Friar Lawrence attempts to comfort the Capulets and Paris, then directs them to prepare properly for Juliet's burial. (Scene v, lines 66–96) What does the friar mean by his final couplet?

The heavens do low'r upon you for some ill;  
Move them no more by crossing their high will.

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9. In Act IV, Juliet is described as both pensive and wayward. In Scene i, Friar Lawrence calls her "pensive daughter." (line 39) In Scene ii, Capulet refers to her as a "wayward girl." (line 46) Define *pensive* and *wayward*. Give the context of each description and explain why these words were used.

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10. Which word does Juliet use to describe the scene in which she must drink the mixture in the vial? Define the word you chose.

a. loathsome      b. pilgrimage      c. wayward      d. dismal

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### Extended Response

11. There are many instances of dramatic irony in Act IV. At this point in the play, the reader or audience member knows several important facts that some of the characters are unaware of. On this chart, list three situations that involve dramatic irony. In the second column, explain the reason for the irony in each instance.

Dramatic Irony	Reason Situation Occurs

12. Choose one of the situations of dramatic irony from the chart above. Write an essay explaining how the misunderstanding has occurred. You may need to refer to earlier acts in the play in order to reconstruct the events that lead up to the situation. Then give your prediction of the outcome the misunderstandings and miscommunications may cause.
13. Friar Lawrence comes up with a plan to help Juliet avoid marrying Paris. (Scene i, lines 89–120) Write an essay in which you explain the details of this plan in your own words. Then discuss why the friar and Juliet are willing to take such desperate action rather than making her marriage to Romeo public.
14. Explore the relationships between Juliet and her father and mother, and between the parents, as the family prepares for Juliet's wedding day. In this essay, state what each relationship seems to be and give examples from Act IV that support your ideas. Do the Capulets appear to be a harmonious family? Give your reasons.
15. Death plays as important a role in this play as love does. The background of the feud makes the death of characters a common occurrence, and surviving characters mourn and vow revenge. In an essay, describe the close connection of love and death as Juliet appears to be dead on the morning of her wedding to Paris. (Scene v) Examine the ideas in Capulet's speeches in which he calls death Juliet's husband (lines 35–41) and changes the wedding arrangements to funeral preparations (lines 85–91). Compare his words with Romeo and Juliet's attitude of being ready to die if their love is thwarted.

### Oral Response

16. Choose question 1, 3, 4, 6, 7, 11, 13, 14, 15 or the question your teacher assigns you. Take a few minutes to look through the play to prepare an oral response to give in class. If necessary, make notes to be clear about the order in which you want to present your answer.

### Rubric for Evaluating Extended Responses

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***The Tragedy of Romeo and Juliet, Act V***, by William Shakespeare**Open-Book Test****Multiple Choice and Short Answer**

Write your answers to all questions in this section on the lines provided.

For multiple-choice questions, circle the letter of the best answer.

1. Balthasar tells Romeo of seeing Juliet laid in the burial vault, and he brings Romeo no letter from the friar. What meaning do these two details have in the plot of the play?  
Explain your answer choice.
  - a. The friar's plan for informing Romeo of Juliet's faked death seems to be going as it should.
  - b. The friar's plan for informing Romeo of Juliet's faked death seems to have gone awry.
  - c. Juliet has really died from drinking the potion.
  - d. Balthasar is secretly a friend of the Capulets.

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2. When Romeo hears that Juliet is dead, he says, "Is it e'en so? Then I defy you, stars!" What does he mean by saying he will defy the stars?

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3. Romeo describes the poor apothecary's shop in great detail. (lines 37–53) Explain why you think Shakespeare includes this description in Romeo's speech.

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4. Why was Friar John unable to deliver Friar Lawrence's letter to Romeo? Explain where you found the information to support your answer.
  - a. He was visiting the sick with another friar in Verona.
  - b. He was stricken with the plague and could not travel.
  - c. Health inspectors kept him in a house because of risk of infection by the plague.
  - d. Search officers suspected him of committing a crime and kept him for several days.

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5. Why does Paris come to the Capulet's burial vault at the beginning of Scene iii?

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6. Romeo describes his own state of mind in these lines:

The time and my intents are savage-wild,  
More fierce and more inexorable far  
Than empty tigers or the roaring sea. (Scene iii, lines 37–39)

What kind of tragic hero does he appear to be, based on his words?

7. In Scene iii, Paris assumes Romeo has come to the burial vault as an enemy of the Capulets. What effect results from this mistaken belief? Explain why Romeo fights with Paris.

- a. Paris and Romeo fight, and Romeo is killed.
- b. Paris and Romeo fight, and Paris is killed.
- c. Paris and Romeo fight, and kill one another.
- d. Paris and Romeo fight, and Juliet wakes up and sees them.

8. When Juliet wakes and discovers Romeo has killed himself with poison, what does she do first to try to kill herself? How does her action reflect the dream Romeo relates in Scene i, lines 6–9?

9. Near the end of the play, whom does the Prince hold responsible for the tragedy? Explain his reasons.

10. Much of the action in the last scene takes place in a \_\_\_\_\_. Define the word you chose.

- a. sepulcher
- b. penury
- c. scourge
- d. maw

### Extended Response

11. In Act V, a series of events lead to the tragic ending. What chance happenings and misunderstandings cause the terrible results? Fill in this cause and effect chain with key events that lead to further problems, and ultimately, tragedy.

	→		→		→	

12. Review the chain of causes and effects in question 11. What would happen if a single key event happened differently? Choose one incident from the chart above. Write a summary of a different ending to the play by changing just one event in the chain.
13. In Romeo's soliloquy before he drinks the poison, he describes images of Death as a lover and the poison as a guide (lines 102–118). Reread this passage, then paraphrase these images developed in Romeo's speech. In your own words, explain how Death appears to be a lover and how Romeo intends to respond to that idea. Explain the image of the poison as the guide for the "desperate pilot," Romeo.
14. In an essay, discuss Juliet as a tragic heroine. What conflicting rules does she try to live by? What courage she does possess that shows her noble character? How does she reveal the depth of her bravery at the end of the play, when she is alone?
15. In what ways is fate the cause of Romeo and Juliet's tragic end? In what ways are their own characters responsible? Review events throughout the play that hint at each of these causes, fate and character flaw. Write an essay on Romeo and Juliet as tragic characters. Give an example of a time Romeo feels fate has power over him, and a time Juliet feel its influence. Then give examples when Romeo and Juliet reveal how character flaws may cause them misfortune. Based on your examples, do you think fate, character flaws, or a combination cause the lovers' downfall?

### Oral Response

16. Choose question 2, 3, 6, 8, 14, 15 or the question your teacher assigns you. Take a few minutes to look through the play to prepare an oral response to give in class. If necessary, make notes to be clear about the order in which you want to present your answer.

### Rubric for Evaluating Extended Responses

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***The Tragedy of Romeo and Juliet, Act III***  
by William Shakespeare

**Open-Book Test (p. 142)**

**Multiple Choice and Short Answer**

1. Sample answer: Mercutio says Benvolio is as anxious to fight as any man in Italy; that he is easily angered and likes to get into fights. However, Benvolio's character seems more likely to try to stop fights and make peace.
2. Sample answer: Romeo will not fight Tybalt because they are now related by marriage. Since he loves Juliet, Romeo's love extends to her cousin.
- 3.b Explanation: In a soliloquy, a character speaks his thoughts or feelings when no other characters are present.
4. Sample answer: The Prince orders Romeo to be banished from Verona. He chooses exile instead of death for Romeo because Tybalt had killed Mercutio, which was a crime punishable by death.
5. Sample answer: The Nurse is so upset that her speech is like a storm; her statements do not make sense to Juliet.
6. Sample answer: The friar says that Romeo can have his wedding night with Juliet, then escape to Mantua. He indicates that Romeo's friends can get the Prince to pardon him, which will allow him to come back as Juliet's husband.
7. Sample answer: Lines 17–25. Romeo says that he is willing to stay there and be put to death, if that is what Juliet wants. His words make her insist that he leave for safety.
8. Sample answer: She speaks in an aside to share her thoughts with the audience without her mother hearing. She means that Romeo is not a villain.
9. Sample answer: She is not pleased that her father has arranged the marriage, but she appreciates what he is doing for her.
- 10.c Explanation: Prince: Benvolio, who began this bloody fray?

Questions are classified in these categories:

Comprehension	4(A)
Interpretation	2(A), 7(A)
Literary Analysis	3(E), 6(C), 8(A)
Reading Strategy	1(C), 5(A), 9(A)
Vocabulary	10(E)
E=Easy, A=Average, C=Challenging	

**Extended Response**

11. (Average) Juliet's dilemmas: She is upset that Romeo kills Tybalt, but happy that Tybalt did not kill Romeo. She is heartbroken because Romeo is banished and she can't go with him. Her mother hates Romeo for killing Tybalt, and

Juliet tries to appear to hate him, also. Her parents demand that she marry Paris in a few days. Besides loving Romeo, she does not want to break her marriage vows, which are part of her religion. Romeo's dilemmas: He doesn't want to fight Tybalt, but cannot explain his reasons. He feels he must fight Tybalt after Mercutio is killed defending his (Romeo's) honor. He must leave Verona or die, but he feels he cannot live without Juliet. Shared: Each loves and is secretly married to an enemy of the family.

12. (Easy) Romeo tries to avoid trouble by not fighting Tybalt, but ends up killing him after Mercutio is killed. Romeo is banished, and must leave Juliet because their marriage is secret. He is upset but has hope based on Friar Lawrence's vision of the future. Juliet is expected to marry another man, and cannot tell her parents she is already married to their enemy. She tries to convince her parents to cancel or postpone her wedding, but they refuse. Juliet resolves to die if Friar Lawrence cannot help her.
13. (Average) Tybalt wants to fight Romeo for attending the Capulets' party. Romeo does not want to fight because he is related to Tybalt by marriage. Mercutio fights to defend Romeo's honor, and Romeo kills Tybalt in revenge for Mercutio's death. The result is that two men are dead and another banished.
14. (Average) You look like a man, but you cry as if you are a woman and you act as if you are a wild beast. Your unnatural behavior makes you lose your human nature and become a monster. The friar begins with this speech in order to shock Romeo back into acting like himself.
15. (Challenging) Juliet expresses her feelings about Romeo killing Tybalt in Scene ii, lines 73–126. Here she examines her contradictory feelings and realizes her love for Romeo is stronger than any of her other emotions. In Scene v, lines 81–103, she manipulates language to keep her marriage secret while being truthful as she discusses Romeo with her mother.

**Oral Response**

16. Students should give oral explanations in response to the questions they choose or which are assigned to them.

***The Tragedy of Romeo and Juliet, Act IV***  
by William Shakespeare

**Open-Book Test (p. 145)**

**Multiple Choice and Short Answer**

1. Sample answer: He believes they are going to be married; she tries to answer without lying, but also without giving herself away.



2. Sample answer: She hopes he can think of an honorable way for her to avoid marrying Paris. She feels she has no choice but to kill herself if the friar cannot help her.
3. His plan is for her to fake her death, and be placed in the Capulet family vault.
4. Sample answer: Capulet will believe his daughter is dead, and may feel sorry for forcing her to marry Paris. Even if he does not regret his action, he will be heartbroken for his daughter to be dead, especially on what he thinks is her wedding day.
5. Sample answer: Her fears include: the mixture will not have an effect and she will have to kill herself with the dagger; the mixture is a poison, devised by the friar to save his reputation; she will wake in the tomb alone and die of the unhealthy air or go insane; she sees Tybalt's ghost.
6. Sample answer: The Capulets are busy and cheerful as they work, in contrast to Juliet's "dismal scene." Shakespeare may have included this scene to show time passing or to illustrate the contrast.
7. Sample answer: She is not dead. However, the reader knows from the prologue in Act I that Juliet will die by the end of the play.
8. Sample answer: He may mean the Capulets are wrong to have continued the feud, and are being punished for putting Juliet in such a difficult position. He may also be insisting that they follow his directions, because he wants to be sure Juliet is put in the family vault, from which place Romeo can rescue her.
9. Sample answer: *Pensive* means thinking deeply or seriously. *Wayward* means insistent upon having one's own way. The friar calls her pensive because he knows her problem, and she is supposedly coming to confession. Her father calls her wayward because she at first refuses to honor his wishes for her marriage.
- 10.d Explanation: *Dismal* means causing gloom or misery.

Questions are classified in these categories:

Comprehension	5(A)
Interpretation	2(A), 6(E), 8(C)
Literary Analysis	1(A), 3(C), 7(A)
Reading Strategy	4(A)
Vocabulary	9(C), 10(E)
E=Easy, A=Average, C=Challenging	

### Extended Response

11. (Average) 1st col: Capulet wants Juliet to marry to get over her sorrow at Tybalt's death. 2nd col: Juliet's true sorrow is that she is married already. 1st col: The family believes Juliet is repentant. 2nd col: Juliet is planning to fake her death in order to avoid marrying Paris. 1st col: Juliet is faking her death. 2nd col: The reader knows that Juliet actually is going to die in the play. 1st col: The family believes Juliet is dead, and grieves. 2nd col: The reader knows she will die and the family will have to grieve again.
12. (Easy) Students should give an explanation of one of the situations they listed in the chart in question 11, and predict the outcome they imagine.
13. (Average) The plan is for Juliet to drink the potion which will make her appear dead for forty-two hours. She will be placed in her family vault. Meanwhile, the friar will contact Romeo and together they will meet Juliet when she wakes in the tomb. Romeo will take her to live with him in Mantua. The friar and Juliet may have felt her family was too angry at Romeo for killing Tybalt to listen to the true story. They may have felt that the feud was so ingrained in the family that her parents would cast her out for marrying Romeo.
14. (Average) Capulet is happy when Juliet pretends to obey him (Scene ii, lines 16–21). He is so excited about the wedding that he intends to stay up all night to prepare, though Lady Capulet would prefer to wait until Thursday for the ceremony. (Scene ii, lines 22–46) Lady Capulet tries to help Juliet prepare in Scene ii, but her daughter asks to be left alone. In Scene iv, Lady Capulet refers to Capulet having been a woman chaser, and says she will watch him. He replies that she is jealous. Students may see the relationships are not truly harmonious, based on not communicating completely.
15. (Challenging) Capulet says, "Death is my son-in-law . . . My daughter he hath wedded." He makes metaphors of death as her husband since she was to be married, but has died. His excited plans for the wedding are changed to funeral preparations: "All things that we ordained festival / Turn from their office to black funeral." Romeo was ready to die in Act III when he learned he was banished. Juliet was ready to kill herself rather than marry Paris. The images in Capulet's speeches reflect how the lovers' feelings are so strong, in the violent circumstances of Verona, that death and love are intertwined.

### Oral Response

16. Students should give oral explanations in response to the questions they choose or which are assigned to them.



**The Tragedy of Romeo and Juliet, Act V**  
by William Shakespeare

**Open-Book Test (p. 148)**

**Multiple Choice and Short Answer**

- 1.b Explanation: Since the friar intended to let Romeo know Juliet was not really dead, something seems to have gone wrong with the plan.
2. Sample answer: When he refers to stars he means that fate has caused Juliet's death. He does not want to submit to the fate of being left alive if she is dead, so he intends to kill himself.
3. Sample answer: Since there is no scenery, Romeo's monologue is used to describe how poor the apothecary is. This description reveals why the apothecary is willing to sell Romeo poison, although to do so is punishable by death.
- 4.c Explanation: Friar John's speech in Scene ii, lines 5-16.
5. Sample answer: He wants to put flowers and perfumed water at Juliet's grave as a private rite of love.
6. Sample answer: Romeo appears to be a tragic hero who destroys himself through a flaw in his character, in this case, his violence of emotion.
- 7.b Explanation: Romeo fights Paris because Paris tries to stop him from entering the vault. Romeo is so determined to kill himself next to Juliet that he kills Paris so he can carry out his mission.
8. Sample answer: She kisses his lips to try to get some poison from them. As in his dream, she finds him dead and kisses him.
9. Sample answer: The Prince blames Capulet and Montague for continuing the feud. He also blames himself, for not being strict enough to stop the feud.
- 10.a Explanation: A sepulcher is a tomb.

Questions are classified in these categories:

Comprehension	5(E)
Interpretation	3(C)
Literary Analysis	2(C), 6(A), 8(A), 9(A)
Reading Strategy	1(A), 4(A), 7(A)
Vocabulary	10(E)

E=Easy, A=Average, C=Challenging

**Extended Response**

11. (Easy) 1) Balthasar brings Romeo news of Juliet's death. 2) The friar's letter is not delivered to Romeo, a fact Friar Lawrence learns shortly before Juliet is to wake. 3.) Romeo arrives at the churchyard before Friar Lawrence. 4) Romeo poisons himself before Juliet wakes. 5) Finding Romeo dead, Juliet stabs herself.

12. (Average) Any change might cause the outcome to be different. If Balthasar had not known of Juliet's death, Romeo would not have taken the action he did. If the letter had arrived, the original plan might have worked. If Friar Lawrence had reached the churchyard before Romeo, he could have explained the situation. If Juliet had awakened earlier, Romeo would not have taken the poison and Juliet would not have stabbed herself.
13. (Average) Romeo imagines Death in love with Juliet, so the young man will kill himself there and stay beside Juliet always, to protect her. He views the poison as a guide which shows him the way to destroy his sailing vessel (bark), or his body.
14. (Average) Juliet tries to obey her parents, follow her religious beliefs, and be true to her love for Romeo. These come in conflict when she falls in love with her family's enemy and when her father forces her to marry Paris, which would cause her to break her holy vow. She is courageous when she drinks the potion to fake her death, but she is most courageous when she wakes in the tomb, finds Romeo dead, and kills herself rather than escape to safety.
15. (Challenging) Romeo feels a premonition of a fated "untimely death" before entering the Capulets' party. Juliet has a premonition of waking in the tomb alone with the dead just before she drinks the friar's potion. Juliet recognizes the danger of their falling in love so quickly by saying "It is too rash, too unadvised, too sudden." (Act II, Scene ii, line 118) Romeo's behavior in Friar Lawrence's cell after he kills Tybalt reveals his extremity of emotion and his tendency toward violence. Students may say a combination of fate and character flaws lead to Romeo and Juliet's deaths.

**Oral Response**

16. Students should give oral explanations in response to the questions they choose or which are assigned to them.

**Unit 9: Poetry**

**"I Wandered Lonely as a Cloud"**  
by William Wordsworth

**Open-Book Test (p. 151)**

**Multiple Choice and Short Answer**

1. Sample answer: A cloud is so high above the earth that it is separated from the features, such as hills and valleys.
- 2.b Explanation: These lines describe the number, color, location, and movement of the daffodils, all attributes that are perceived by seeing.

3. Sample answer: The reader learns where the daffodils are and what they are doing.
4. Sample answer: Words and phrases that show the large number of daffodils in one place are a "crowd," a "host," "Continuous as the stars," "stretched in never-ending line," and "Ten thousand saw I at a glance."
5. Sample answer: Possible answers include the sounds of moving water in the "sparkling waves," the sounds of music and movement as the waves "danced," and the sounds of a "jocund company" gathered.
6. Sample answer: The speaker compares the daffodils numbers and brightness to the "stars that shine/and twinkle in the milky way. . . ." The flowers "stretched in a never-ending line" along the edge of "a bay."
- 7.d Explanation: Since the poet cannot really know how the flowers feel, he imagines that they are joyful because he finds them so beautiful.
8. Sample answer: The phrase "flash upon that inward eye" evokes a visual image of the golden field of flowers. The phrase "dances with the daffodils" recalls the earlier sensory images of daffodils "dancing in the breeze," their "sprightly dance," and the dancing waves of water.
9. Sample answer: He is lonely; he sees the daffodils and feels joyful; he is pensive in solitude; he remembers the daffodils and feels pleasure.
- 10.a Explanation: *Pensive* means thinking deeply; *bliss* means great joy or happiness.

Questions are classified in these categories:

Comprehension	4(A)
Interpretation	1(A), 7(C), 9(A)
Literary Analysis	3(A)
Reading Strategy	2(E), 5(C), 6(A), 8(E)
Vocabulary	10(A)
E=Easy, A=Average, C=Challenging	

### Extended Response

11. (Easy) Descriptions include: "a crowd, a host, of gold daffodils"; "Beside the lake, beneath the trees, / Fluttering and dancing in the breeze"; "Continuous as the stars that shine / And twinkle on the milky way"; "They stretched in never-ending line / Along the margin of a bay"; "Ten thousand saw I at a glance, / Tossing their heads in sprightly dance"; "they / outdid the sparkling waves in glee."
12. (Average) A student essay might include: I saw many daffodils beside a lake, blowing in the breeze. There were so many they seemed to go on forever. Tossing in the wind they looked as if they were dancing joyfully.
13. (Challenging) The wealth the flowers bring the poet is that of a pleasant memory, something that can cause pleasure long after the actual

experience. Since seeing the daffodils changed his lonely mood to a happy one, remembering them can change a vacant or pensive mood to one of pleasure. Wealth for this poet may mean emotions that can be called up.

14. (Average) Students may say they experience the poem primarily with the sense of sight, though they may also feel the breeze on the flowers. They may envision the countryside, the daffodils, and the lake with its waves. By imagining themselves as the poet, they may feel his change in mood, from loneliness to a feeling of joy and belonging, brought on by the sight of the flowers.
15. (Challenging) The rhyme scheme is ababcc throughout. This regular pattern lets the reader anticipate the rhythm and rhyme. Some students may enjoy knowing what to expect in this pattern. Others may say they would enjoy being surprised by a change in pattern.

### Oral Response

16. In their oral responses, students should cite specific passages from the poem that substantiate their presentations and expand on their earlier responses.

### "Dream Deferred" and "Dreams" by Langston Hughes

### "The Eagle" by Alfred, Lord Tennyson "‘Hope’ is the thing with feathers—" by Emily Dickinson

### Open Book Test (p. 154)

### Multiple Choice and Short Answer

1. Sample answer: *Deferred* means to put off for a future time. A "dream deferred" means a dream that is postponed because it is not yet possible. Here, dream means someone's hope and desire for something in life.
2. Sample answer: "Does it dry up / like a raisin in the sun?" A dream that is not followed or pursued may lose its power and shape, just as a grape does when it becomes a raisin.
- 3.c Explanation: "Life is a barren field"
4. Sample answer: Students should be able to tell why their simile or metaphor fits the theme of "Dreams."
5. Sample answer: Students may find "Hold fast to dreams" encouraging or hopeful. The images of the "broken-winged bird" or "barren field / Frozen with snow" are not hopeful.
- 6.d Explanation: A thunderbolt implies fierce and powerful, unlike images in the other choices.
7. Sample answer: He is perched high in the sky.
8. Sample answer: "Hope" is the thing with feathers—