

A SUCCESSFUL LESSON PLAN FOR THE TEACHING OF ROMEO AND JULIET

All of my students are eighth graders. My classes average about twenty-five students, gems all, and all very energetic. In addition, none of my classes is segregated according to academic ability. Learning disabled and remedial students share the classroom with gifted students. Therefore, my usual goal is to design lessons that provide access to all students and that help those interested and capable of pursuing in-depth study to do so more or less on their own.

How is this done? I'm really not sure. One ingredient is essential: fun. Thirteen year olds who aren't having fun rebel quickly, and the mutiny can be ugly. With my brazen crew, it's usually initiated by the question (statement?), "Can we move on?"

What follows is what, in my classroom, has been a fun and successful lesson.

A. On Monday, I break the class into groups of five. For homework, students are asked to read a few pages or a scene from Romeo and Juliet. Thereafter, each group is assigned a different short passage (about twenty lines in length) from the reading to be translated into contemporary language. I insist that these translations be written line by line with the hope that this will encourage students to retain a sense of the words as spoken language while discouraging dilution and oversimplification.

B. The original text is read aloud in class on Tuesday. Then we share the translations. Questions are raised; discussion follows. This may (and usually does) take a class period or more.

C. Fun (and a real LESSON!) follows on Wednesday. Students return to their groups. Their mission is to render their translations into a standard idiom (i.e. gangster, punk, etc.). Yes, this is a form of stereotyping. I try to be very careful. An example of steps A,B and C follows.

Shakespeare:

There's some ill planet reigns:
I must be patient till the heavens look
With an aspect more favourable. Good my lords,
I am not prone to weeping, as our sex
Commonly are; the want of which vain dew
Perchance shall dry your pities:

Translation:

There's something wrong out in the stars
I have to be patient until the astrological
Signs look better for me. Gentlemen,
I don't usually cry in the way that most women
Usually do; maybe the fact that I don't cry
Will leave you unsympathetic:

Idiomatic:

Man, the astrology chart is all messed up:
I have to be cool until my chart
Gets cool. People,
I'm a liberated woman; I don't just cry when
Things get tough; maybe you can't relate
To my strength.

. A Festival of Shakespeare in Senior English

The Situation: This unit will be taught as the conclusion to a full unit teaching Shakespeare to Seniors. All seniors are "mixed" in my classes, no honors or AP students separate. These students come from a small rural high school background, and will know me from freshman Speech I. Class size runs 15-18 and I have two sections of Seniors(which is all of them!).

These students will have studied Romeo and Juliet as freshmen and Julius Caesar as sophomores. (Alas, no Shakespeare is taught their junior year, but I'm going to go back and work on that!)

Students begin studying Shakespeare in my Senior English class by doing research followed by presentations on Elizabethan England, Shakespeare, and Elizabethan theatre. (1 week) Next we study Macbeth, which I plan to shorten from the tedious 5-6 week time period I formerly "drug" them through, to a shorter but more rewarding unit using the beginnings of performance activities. (My students go through basic drama/improv techniques early in the English course itself - so these will not need to be incorporated into the Shakespeare unit.) In Macbeth, I plan to touch on study of the language, development of subtext, and scene tableaux.

Next I want to add the study of Twelfth Night (unit to be forthcoming) where the play becomes almost fully experienced through performance. ALSO, in a later unit on Women in Literature, we will study The Taming of the Shrew. Through these two plays, students will be exposed to Shakespeare's comedy.

This brings me to this unit, actually the ending of my nine weeks unit on Shakespeare, but the portion that is much more in-my-brain at the moment than Twelfth Night. Though it may seem like I am planning backwards, I hope there is nothing backwards about my idea!

JAN POPE

FIRST WEEK PLANS

- DAY 0 Early in the quarter when we first begin Shakespeare, I will introduce those various plays from which they may choose their extra reading. (I'm still working on ideas for exactly "how" to do this, aside from a straight lecture by me.) Somehow, they will learn the basic plot of each play. Ideally, students can then be grouped into Acting Companies of 5-7 students who will all read the same play.
 Plays I'll include: Midsummer Night's Dream
 Much Ado About Nothing
 Measure for Measure
 Hamlet
 King Lear
 others possibly
- DAY 1 THIS DATE WILL BE ASSIGNED EARLIER (WILL BE THE DAY
AFTER THE COMPLETION OF TWELFTH NIGHT)
 Explanation of Acting Companies
 (short lecture of acting companies of Sh. day)
 Handout on scene assignment + ^{or "individual"} "extra" assignment + promptbooks
 (these will explain the next weeks' assignments)
 Acting Companies meet to get organized and share their
 impressions of the play.
- DAY 2 Discussion Guides for plays (handout)
 Acting Companies will discuss their play using the
 discussion guidelines given by me. Will give them all
 a common ground and will "get things started."
- DAY 3 Scene Selection - Acting Companies will select which
 scene or scenes they plan to perform, assign parts, and
 begin collaboration on the prologue of their play. This
 will include a summary of the plot and an introduction
 of the characters in one of several methods to be
 outlined in a handout. [I have in mind to also give
 them examples from one of the plays we have already
 read together in class]
- DAY 4 Probably continuation of Day 3 activities.
 Students will also write a character analysis paper
 (due next Monday) on the character they will play
 in the performances. This will be read aloud to their
 company on Monday and then added to the promptbook.

JAN POPE

SENIOR ENGLISH SHAKESPEARE FESTIVAL
INDIVIDUAL ASSIGNMENT

handout

As a member of your acting company, you will need to create something which will do one of two things:

- 1) enhance your company's performance
- 2) prove your own enhanced understanding of the play.

Ideally, your project will do both!

Choose an area that you are interested in and that will allow your individual talents to shine. Make this fun, but also realize that you are adding to your company's promptbook and/or performance!

This is a list of ideas, however, you are urged to create your own idea for a project - just clear it with me first. Your Company should end up doing a variety of these projects in connection with your play.

Poster "advertising" the performance/play.

Poster(s) illustrating/clarifying a famous quote(s) from your play.

Drawing of stage set you visualize being used with your production.

A design of the costume(s) worn by one or more characters.

A prop list for the entire play, specifically as possible. Also add props you would like to, telling why.

A tape of sound effects and/or music to accompany your play and performance.

Poster-sized drawings of backdrop(s) which might be used behind your set to hint at/portray your setting.

Front page replica of a fictitious tabloid that might have been published in the time and place of the story of your play.

Choose the project that fits you, your abilities, your interests and your play. Use the project to enlarge your company's understanding of the play. If possible, display or use your project in the performance of the play. BE SURE TO HAND THESE PROJECTS IN AS PART OF THE PROMPTBOOKS!

TAN PARE

Robert Edgar
Unit Plan One-Romeo and Juliet
Teaching Shakespeare
July 12, 1991

Marianapolis is a Catholic prep school that claims to offer a traditional liberal arts curriculum. There is an entrance examination, but there are few applicants rejected. We are, however, the best school in the area, and draw students from 12-20 of the surrounding towns in Connecticut, Massachusetts, and Rhode Island. We also have a sizable contingent of dorm students: these students come from the United States (usually students who need someplace new to succeed), Mexico, Japan, Venezuela, Korea, and a few from Europe. This diversity leads to an extremely heterogeneous student body in terms of ability and background. Some students are better scholars than are known to exist in the free world, and some students would be struggling in low groups in an average high school.

This plan is intended for two sections of 10th graders, one Honors, one Standard. From what I know of these kids, there are some enthusiastic readers in there. Classes are 40 minutes, five times per week.

The short-term goal is to get the students to focus on the plot and imagery of Romeo and Juliet and to be able to visualize that imagery, and put it into concrete form. The long-term goal is to get the students to consider R&J in relation to their lives, and to get them to examine some of their values.

DAY ONE: Intro using the Rosemary-Intonation-Subtext-Script-Improv to get them used to the sound of words and their voices, and to illustrate that the way words are said can change the meaning of those words.

DAY TWO: From R&J and some other plays- make a list of uncommon/old words- distribute lists to students and have them play with the sound of the words- see if the class can produce a definition of the words- compare student definitions and actual definitions.

DAY THREE: Brief explanation of SONNET- cut up sonnet(s) and distribute one line to each student (# of sonnets will vary with # of students, teaming students is possible)- students work "at their desks" putting impressions, interpretations of their line on paper-- see day 5 for assignment.

DAY FOUR: Using two scenes: the exchange between Capulet and Tybalt at the masque and the "illiterate servant" sequence- cold readings- discuss troublesome words, read again- discuss what is going on in the scenes, reread- discuss the various changes readers make and the reasons for their choices.

DAY FIVE: Students bring in something solid that they feel represents the line they received- appropriately grouped, students speak their lines, placing objects on central desk, creating a Sonnet-Still-Life--- Again discuss the reasoning behind each choice. Day Six we begin reading the play

The unit will have a two-pronged attack. Students will keep track of imagery, bringing what they feel are similar or related images to class. They will be asked to talk about the reasons for their choices, explaining why their image is appropriate. The end project for this part will be a collage, of some sort, that captures the over-all motif of the play. The purpose is to get them visualizing and imagining.

Paying close attention to the plot, students will identify each choice made by each character. A CHOICE-FLOW-CHART will be made, each choice extending the chart. It is hoped that the interactions of choices and consequences can be charted reasonably clearly. As note is made of a choice, we will discuss the choice, considering realistic options that the character could have considered (realistic in the context of the world of the play). The target for this discussion is the rationale of the character, giving a better understanding of the character. Eventually, we should be able to use our deeper understanding of the characters to predict their choices. The focus is reasons, choices, and consequences. The end project of this section will be an essay examining the choices made during the play, one that blames or exonerates Friar Lawrence.

From here the idea of choices as it relates to suicide will be examined, to get them thinking and choosing and probably writing. Other impetus will include Hamlet's soliloquy, an essay by Walker Percy entitled "The Depressed Self" (in The Practical Stylist, Baker & Yarber, Harper & Row, 1986), and the movie Ordinary People. Relevant discussion will accompany each component. I don't know what assignment I would feel comfortable giving at this point, for the thrust of what happens after R&J per se is to get them to value themselves.

Now we probably need something more cheerful.

The speech I've selected to examine for **The Library Project** is Friar Lawrence's first speech in Act 2 Scene 3 of Romeo and Juliet. This passage is of interest to me because my students do not easily understand the character of Friar Lawrence. Because his first speech is delivered after the other major characters are firmly established, and because we are caught up in the romantic spell (or tragic whirlpool?) of the balcony scene preceding this scene, my students seem even a little disoriented when this scene begins. I want to examine some of the words and images that make this passage particularly difficult in order to find a workable strategy to ease the introduction of this essential character.

The quartos of 1597 and 1599 have a few differences in this passage. According to Russ McDonald, these differences may be explained by the theory of memorial reconstruction of the first quarto. The first obvious difference is the 1597 word "fierie" where the 1599 word is "burning" in the phrase "Titan's _____ wheeles". Upon comparison to the NEW Folger text of Romeo and Juliet, it is apparent that the scholar(s) (? who did the work on this edition?) felt that "fiery" was the more accurate word in this phrase. This seems true especially in light of the placement of the word "burning" in the following line as a modifier of "eye". Fiery suggests a stronger, truer image of Titan's chariot as it appears on the horizon. The Variorum suggests that the first four lines were assigned at one time to Romeo. This seems entirely possible considering the tie to the imagery of light Romeo uses in Act 2 scene 2.

The second word that changes from Q1 "dark" to Q2 "dank" as the modifier of "dew" in the phrase "night's _____ dew to dry." The NEW Folger (NF) version holds to the Q2 version. Dank is a word my students are not familiar with. It is not glossed or commented on the NF text. I frequently use the poem ROOT CELLAR (I cannot remember the author) as a way to introduce students to "dank". The poet creates the simile "dank as a ditch" as one description of the cellar. This stale, smelly, slippery quality gives an interesting meaning to the quality of night which is one of the recurring images in this speech.


My students have difficulty understanding the words "osier cage". It would appear that substituting willow basket for these words would not be such a terrible modernization, until speculating about the possible images suggested by the word cage. I think even McDonald might agree that the tomb images in the following lines create the possibility for the imprisoning confinement of the "cage". When held in the light of the entire play, it is possible that a container appearing to hold flowers could also be seen as a cage containing poison. Later in the play we see both a real and a false version of this imagery acted out by Romeo and Juliet. It is the paradox of what is not and what is not is that begins to leave me with the impression that Friar Lawrence himself is the center of irony. The OED notes that the willow branches must be pliant in order to be used in basket work. Romeo and Juliet are woven into a cage filled seemingly with love yet containing death. Here again the image of the tomb with the bodies of Tybalt, Paris, Romeo and Juliet (and Mercutio?) seems to appear.

Once past these difficult words and with the aid of the excellent glossary in the NF text, students may begin to see the images that recur throughout this text. The images of light are carried over from the balcony scene in this sunrise transition, yet the image of death overruns this scene. The Friar seems to understand the duality of death and life. His explanation of the life-giving, life-taking nature of the plants he collects is significant in understanding not only this speech, but also in understanding the nature of his character. Friar Lawrence is the only person who seems to see the potential for either healing or death. That life and death are as connected and the grave being earth's womb are concepts within the understanding of students in our agricultural community. The seed must die before a plant can grow. The combination of virtue and vice as qualities not only assigned to humans but also found in nature seem essential to this play. It was interesting that the only prompt book I found with any markings or notations for this scene eliminated the phrase "Grace and rude Will".

The closing lines of this speech again seem to point out that death is a subject of this play. Maybe the reason it is so difficult to teach this speech is because of the amount of foreshadowing that seems embedded here. Allowing the students to meet this significant confidant without losing their interest in the play is probably the key to this scene. I think it is essential not to dwell on

this speech too long in the first reading, but rather to return to this text for a closer reading after establishing Romeo's relationship with him, or even at the end of the play. What they must come away with after the first reading is the knowledge of both nature and human nature that this man possesses.

I would like a chance to use some more sources in the library in examining this and other texts. Maybe I can get my hands on a real prompt book, one that has notes for Lawrence on this speech. After consulting all the sources listed on the assignment sheet I found the variorum to be most helpful. The Lexicon and Quotation Dictionary was not on the shelf while I worked at the Folger. I am unsure what it was that I was to learn by using the concordances. I found many uses of the words "death" and "light" as well as a few other words, but I did not know what to do with this type of information. I would be grateful for further instruction, although I am sure that your comments on this paper will be helpful.



group, grade level: this strategy was used with a class of average sophomores who had not been exposed to Shakespeare, 27 students.

approach: This particular class was quite outgoing and energetic. We had read and listened to Romeo and Juliet in class, discussing it scene by scene. I wanted something physical for the students to do to constructively use excess energy. I had students divide themselves into groups of from two to six and choose a scene from the play which they felt they'd like to perform for a grade. Lines did not have to be memorized, but the script could not distract from the scene. The groups would be evaluated on character interpretation, interaction, blocking.

- *students were given one class period to choose a scene and mark it

- * character interpretation was done individually at home - if I were to do this again, I'd ask for some sort of written check at this point

- * one class period was spent on initial blocking and to develop character interaction

- * one class period was devoted to practice and polishing, with the ability to solicit my input

Students responded very well. My group of adolescent 'clowns' chose the opening scene, complete with cardboard swords and did a wonderful job, thoroughly enjoying biting their thumbs. Two girls chose the scene between Juliet and the nurse after the nurse returns from talking to Romeo. Two drama students chose the denunciation scene between Juliet and Lord Capulet, and liked it so much that they continued to polish it and used it for a duet scene in forensics, taking first place in our league meet.

I'm not sure that this approach would work with more self-conscious students, but for this class it was a terrific tool. The students became really excited about the play as a whole and integrated what they knew from other scenes into their character analyses. They were well prepared for the viewing of the film and were very involved with 'their' scenes.

Last year I had thirty-five academically gifted ninth graders who, ironically, were reluctant readers of most authors, but particularly Shakespeare. They came to class armed with abominable attitudes, surly countenances, and Cliff Notes which they flaunted with contempt. A few gave advanced notice that they had read Romeo and Juliet in the seventh grade (fifth, if they were feeling really aggressive) and that they were bored then and would be twice as bored with the present assignment, as they had since reached "maturity." A strategy which stopped them from driving me to the "bottle" was to have them read and/or listen to the play as quickly as possible for plot. I then assigned key scenes to discuss for language appreciation, technique, and interpretive criticism.

Assigning key scenes was important because nuggets of literary gold were isolated for students to appreciate. Romeo and Juliet has many examples of beautiful strings of words which can be appreciated independent of the plot. Students were invited to read passages which appealed to them. Some memorized passages or quotes.

In some of those passages I or they pointed out examples of Shakespeare's literary technique. The class discussed such terms as oxymoron, apostrophe, alliteration, rhyme, etc.

Finally, the class participated in interpretive criticism. They were asked the why's and were forced to go to the text to support their answers. I then invited, rather urged, them to tell me if in their opinion something was good or bad, relevant or irrelevant. They were finally able to bring together appreciation, insights of technique, interpretation, and of course, comprehension because we generally didn't interrupt one to discuss the other.

That unit didn't spawn any Shakespearean scholars, but it did demonstrate that the Cliff Notes were superfluous, that the Bard of Avon was palatable, that a true classic can be revisited without ennui. Sometimes in the din of the first three minutes of class I would even hear a quote or glance someone reading a page again. Those were the moments when I knew I deserved the title of teacher.

A The Miami Herald / Sunday, Jan. 11, 1981

Romeo + Juliet Feuding clans cut 'n' slash in a Christmas morn bash

Special to The Herald

OTTAWA — The Campbells and the Rows don't believe in banks, but they sure like feuding, so much so that they staged what might be called the Great Newfoundland Chain Saw Slash-Up early Christmas morning at the tiny town of Sheaves Cove.

The battle was the latest episode in a decade-long feud between the Rows and the Campbells, in which three persons were stabbed seriously, one so badly that his spleen had to be removed, and others collected countless cuts and bruises. Somehow, nobody died.

It seems that last November \$22,000 in cash was stolen from a store owned by one of the Rows. One of

the Campbells was charged with the theft.

On Christmas Eve the Rows and the Campbells were celebrating — separately. Early in the morning, one side got the idea to challenge the other to a pitched battle. Around 3 a.m. the Rows showed up outside the Campbells' house.

The clans went at it, with a collection of weapons that included knives, clubs, hammers, a pick ax, sticks — and a running chain saw.

The brawl ended when a member of one family fired a shotgun blast through the front-door window of the other family's house. Police were called and arrived to arrest 12 persons, ranging in age from 17 to 73.

"Feud" Articles

Feud simmering after 289 years

By ROBERT MERRY
Chicago Tribune Service

EDINBURGH, Scotland — They drink the same kind of malt whisky, eat salmon taken from the same streams, enjoy the same poems by Robert Burns and support the same soccer team.

Out on the street, it is something else: Quite a few of them enjoy giving the others the "Order of the Snub."

Will the MacDonalds and the Campbells ever give up fretting over that nasty bit of bloodletting that went on at an encampment in a glen called Glencoe on Feb. 13, 1692?

This is the year that Scots who have moved overseas will come home. In 1981, the Scottish clans will gather to sing songs, listen to stirring tales of old and marvel again at local poetry.

And there are some who say that when the visitors have gone, the MacDonald-Campbell skirmish still will go on. Most would laugh at the idea that after 289 years, hard feelings should show. For the combatants, however, it has to do with pride.

The area where feelings run strongest is County Argyll, on Scotland's west coast. A retired Argyll bank manager, David Scott, told of the latest happenings.

"A young English soldier wanted to send a cable to his battalion headquarters down south," Scott said. "He went into a post office in a small village. There, the woman behind the counter handed him the form on which to write his message."

"This done, the soldier passed the form back to the woman with his payment. The woman began reading the cable and suddenly stopped, looked up at the soldier and, passing the form back to him, said, 'No Campbell will send a cable from this office.'"

The soldier had come across a MacDonald — and he hadn't even heard of the Glencoe massacre.

John Cant, until recently a leading reciter of Burns' poems, recalled the day that his nephew visited Inverrary Castle, home of the Duke of Argyll, head of the Campbell clan.

"I did enjoy that," Cant's nephew said as he left the castle. "The guide was a very nice chap. He told me

that the Campbells didn't do all the things they were supposed to have done to the MacDonalds."

Cant laughed loud and long. "I told my nephew that, of course, the guide would have said that — he's a Campbell."

There also is a story about a MacDonald who owns a hotel in Argyll and has a special welcome mat. It is decorated with the Campbell tartan of dark green, yellow and blue. To the hotel owner's mind, now everybody can walk over the Campbells.

The Campbells themselves have not said anything new on the subject of Glencoe. Their feelings have been that when battles take place, anything can happen.

So it was on that bleak morning in 1692.

A year earlier, King William III of England had grown weary of fighting the Jacobite clan chiefs. He said that if they would swear allegiance to his crown, he would forget past battles and grant them amnesty.

This satisfied the clan chiefs, including MacIain, elderly chief of the 200 MacDonalds stationed at Glencoe. However, through some over-

sight, MacIain did not take the loyalty oath until six days after the deadline.

The authorities around King William were angered by what they called MacIain's insolence. It was agreed that it was necessary to show the Scots who was in charge.

It was left to a company of soldiers from the Duke of Argyll's regiment to pretend to make friends with the MacDonalds. The soldiers told the MacDonalds that because both clans came from the same part of the land, they should be friends.

The ruse worked. The soldiers were welcomed and stayed for a week. On the seventh day, acting on royal orders, the Campbells used muskets and bayonets to kill every MacDonald at the camp under the age of 70. Thirty-eight MacDonalds died.

Later, it became clear that King William thought the killings unnecessary and that his advisers had exceeded his orders. The culprits were quickly replaced.

William sued for peace with the Scots, but not before the full story of Glencoe was relayed by mouth throughout the land.

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Creative Projects

1. Write an essay on the role of fate in *Romeo and Juliet*. To what extent are the "star-crossed lovers" victims of circumstance? Suggest a change in one of the fated events and discuss how the story might have developed from this different set of circumstances.
2. Write a headline and front page news story relating the facts of Romeo and Juliet's deaths. Then, adopting a different tone, write a human interest story (and headline) about these two lovers for the feature section of the same newspaper.
3. Pretend that you live in Romeo and Juliet's time or that they have been transported to this day and age. Write a dialogue that might have taken place between yourself and one of these two characters. Your conversation can be as serious as a talk about fate, love, or family ties, or as lighthearted as a discussion about sports, fashions, or entertainment.
4. Write yourself into one scene from this play. You may be either a major or a minor character as long as you fit smoothly into the already existing cast of characters. Write a description of the role you've created for yourself. Then write a brief, new script for the episode you have created for your dramatic debut. Use dialogue, stage directions, set descriptions, etc., in your script. If you're really ambitious, enlist several classmates to join you in a live (or, if possible, videotaped) production of your scene.
5. Quote a favorite line or passage from *Romeo and Juliet* and explain why it is so special and memorable to you.

6. Choose your own: Dazzle me.

WILLIAM SHAKESPEARE:
Romeo and Juliet

If you go down to the vault tonight, you're sure of a big surprise;
If you go down to the vault tonight, it mightn't be very wise;
But if you dare, you'd better take care:
There's Montague blood on the bill of fare –
Tonight's the night the Capulets have their picnic.

If you go down to the vault tonight, beware Mercutio's ghost;
He won't sit down in the vault tonight with an uncongenial host.
Though unaware of his friend's affair –
The secret troth – the dawn's despair –
The flight – he'll spite the Capulets at their picnic.

When you go down to the vault tonight to play at knuckle-bones,
He'll haunt his murderer's vault tonight (who hears his puns, and
groans);
It's Tybalt there, that swordsman rare –
Got his when Romeo went off spare:
A sight to fright the Capulets at their picnic.

If you go down to the vault tonight, you'll see poor Paris too;
He just turned up at the vault tonight and Romeo ran him through;
He's said a prayer for his Juliet where
She lay in her bridal robes so fair –
Delightful sight for Capulets at their picnic.

When you go down to the vault tonight, you're sure to shiver and shake:
The Friar's gone down to the vault tonight, his dopey charge to wake;
But she woke to stare at Romeo there,
Who'd thought her dead and, mad to share
Her plight (quite right), joined Capulets at their picnic.

If you go down to the vault tonight on one of your graveyard trips,
You'll find a genuine corpse all right – poor Juliet's had her chips.
A nasty scare greets the rivals there:
For the starcrossed pair they'll all forswear
Their right to fight, from this frightsome night
When the Capulets had their picnic.

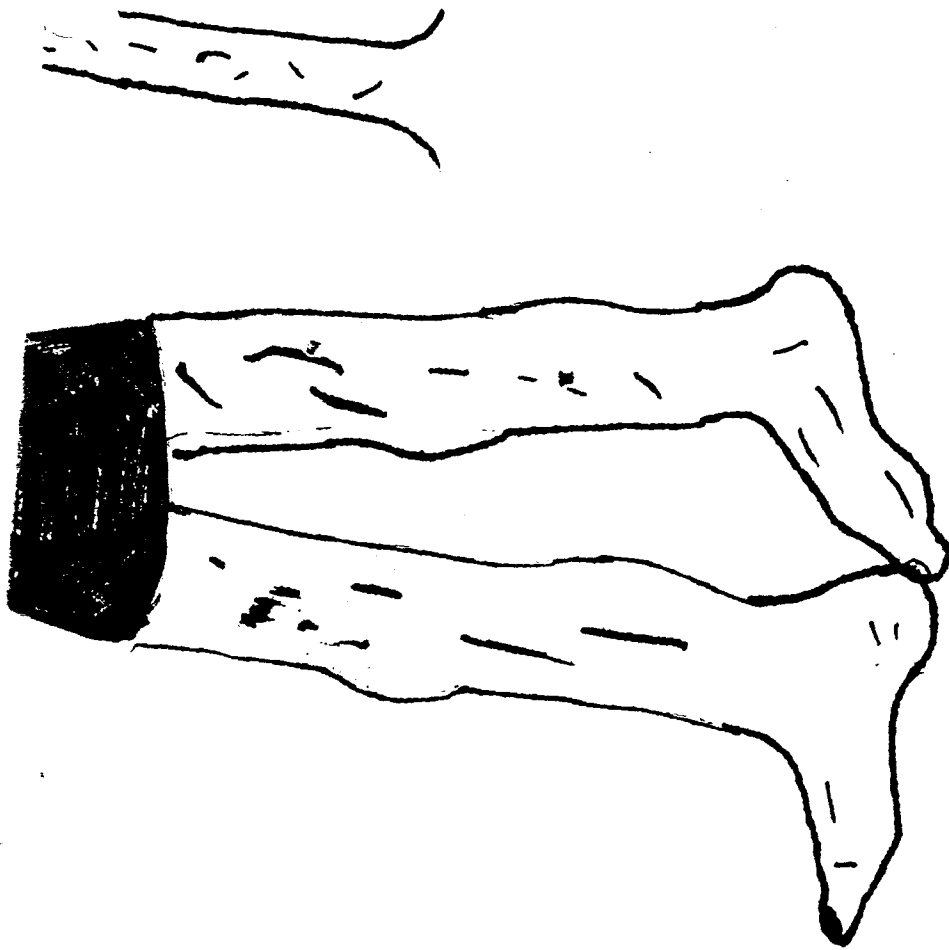
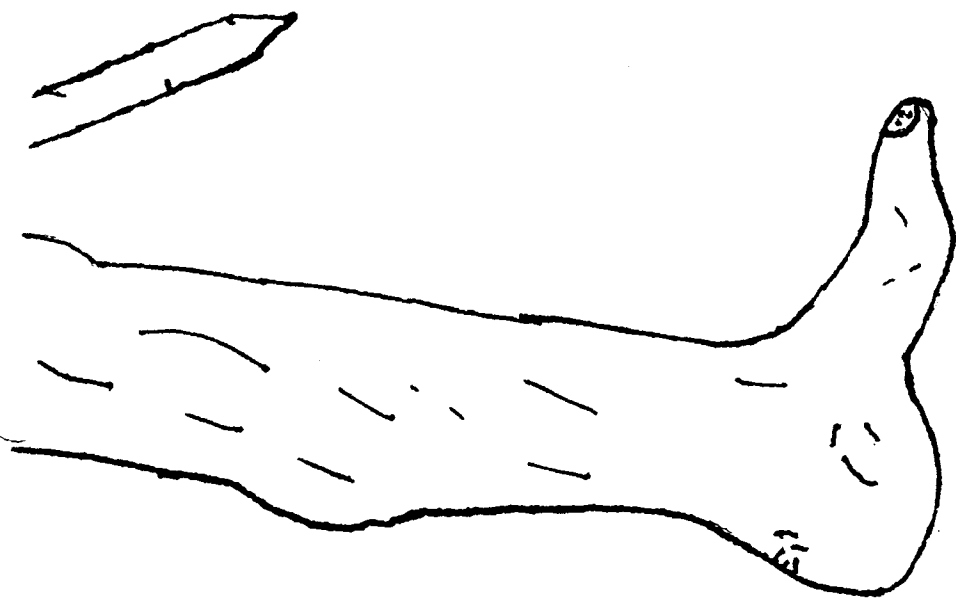
MARY HOLTBY

From

Well-Read

how to be Ridiculously / ... in One Evening

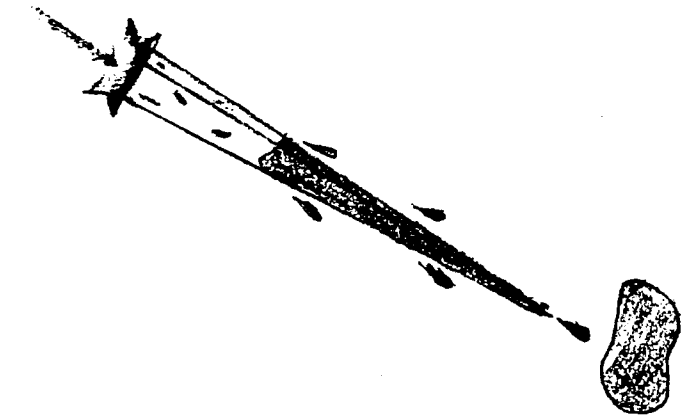
Illustrated Quote



"What cursed foot wanders this way tonight
To cross my obsequies and true loves rite?"

For never was a story of more
Gore

Than this of Juliet and her
Romeo



Act One

pages 293-304

SYNOPSIS

Scene 1. The family feud is introduced by a quarrel between the peaceful Benvolio of the Montague family and the fiery Tybalt of the Capulets. The quarrel is subdued by the Prince, who, in the presence of the heads of the quarreling households, declares that death will be the penalty if the city's peace is again disrupted by their feud.

Romeo's strange new mood is discussed by his parents and Benvolio. Romeo enters and it is soon discovered that unrequited love has brought on his mood. Benvolio is determined to help Romeo forget Rosaline, and he suggests the company of other women.

Scene 2. Capulet discusses his daughter Juliet with the County Paris, who seeks her hand in marriage. Lord Capulet plans a feast and sends out an illiterate servant to invite the guests. The servant encounters Romeo and Benvolio, and asks them to read the guest list for him. Romeo does so, and seeing Rosaline's name on the list, agrees to attend the feast with Benvolio.

Scene 3. In the presence of the nurse, Lady Capulet tells Juliet of Paris' suit. Juliet learns that she will meet Paris that night at the feast.

Scene 4. Mercutio and Benvolio join together in urging the reluctant Romeo to forget his heartaches and enter into the spirit of the feast.

Scene 5. Romeo sees Juliet at the feast and immediately falls in love with her. Tybalt hears Romeo's voice and recognizes him. Enraged that a Montague should dare to attend a Capulet feast, he leaves the banquet hall, determined to punish Romeo's intrusion. Romeo and Juliet meet, fall in love, and part.

Act Two

pages 305-320

SYNOPSIS

Scene 1. Benvolio and Mercutio seek Romeo, who has entered the Capulet gardens. Mercutio's comments about Rosaline and about love in general show that Romeo's companions are unaware of the change in his feelings.

Scene 2. Juliet tells the heavens of her love, and her confession is overheard by Romeo. He comes to her call and they plan marriage.

Scene 3. Romeo goes to visit Friar Laurence and asks him to perform a wedding ceremony. Reluctantly, the friar promises to do so, since he sees in the marriage the possibility of a reconciliation between the Montagues and the Capulets.

Scene 4. A conversation between Benvolio and Mercutio reveals that Tybalt has sent a challenge to Romeo. Mercutio expresses his scorn for Tybalt. The second part of the scene completes the arrangements for the marriage, with the nurse serving as Juliet's messenger.

Scene 5. Juliet wrings Romeo's message from the loquacious nurse.

Scene 6. The marriage ceremony is performed.

Act Three

pages 322-342

SYNOPSIS

Scene 1. Tybalt, who is seeking Romeo, comes upon Mercutio; they exchange insults. Romeo approaches and Tybalt calls him "villain." But Romeo, out of respect to his secret alliance with the Capulets, controls his anger. Mercutio is angered at Romeo's "vile submission" and he takes up the fight with Tybalt. Benvolio and Romeo come between them but Tybalt strikes Mercutio a last blow and runs off. The blow is fatal. The death of his friend rouses feelings of revenge in Romeo. Tybalt returns to the scene of the fight in triumph, but he is soon challenged and killed by Romeo. The prince, hearing of the events that have taken place, sentences Romeo to banishment.

Scene 2. Juliet is told of Tybalt's death and Romeo's banishment. She grows almost distraught with despair and confusion. When the nurse finally admits that she knows where Romeo is hiding, Juliet sends her to Romeo with a ring and a message to come that night for a last farewell.

Scene 3. Upon hearing the sentence of banishment, Romeo breaks down in despair. Friar Laurence's philosophy fails to comfort him, but his spirits are bolstered by the message from Juliet. The friar warns him to leave for Mantua at the break of day and promises to keep him informed of events in Verona.

Scene 4. Paris presses for an answer to his love suit. Capulet sets the following Thursday

These activities were in a manual for the
gifted; they were developed by Guy Kinney.

- Romeo and Juliet: Essay/Discussion Questions

1. Describe the state of mind of Romeo when he first appears.
2. How does Romeo's love for Rosaline differ from his love for Juliet?
- For 5 # 3. What qualities of young love are presented in the play? Do these qualities change as the play progresses? Do young lovers of today differ from Romeo and Juliet? In what ways?
- For 5 # 4. How do Romeo and Juliet grow and change during the course of the play?
5. What does the phrase "star-crossed lovers" mean? How does that apply to Romeo?
- For 5 # 6. Select one person who has a responsibility for the tragedy of Romeo and Juliet. Explain his/her motivation and the extent of his/her involvement in the outcome. Consider:
 - a. the nurse
 - b. Friar Lawrence
 - c. Lord and Lady Capulet
7. How does coincidence or circumstance shape the outcome?
8. How does tradition or custom influence the outcome of the play?
9. The play covers parts of six days. Summarize what happens on each day. How does the element of time influence the action?
- 5 # 10. Compare and contrast the characters of Mercutio and Romeo. Explain how each man's view of love supports the general love theme of the play.
11. Compare and contrast the characters of Mercutio and Benvolio. Which one would you prefer for a friend? Why?
12. Paris has been called the greatest victim of the tragedy of unawareness. How is he a tragic figure?
13. Does the play have a moral? If so, what is it? Do the parents learn a lesson from the tragic outcome?
14. Contrast the technique Shakespeare uses to establish the mood in the opening street scene with the scene of the triple deaths at the tomb.
15. Does the formalized language detract from the emotional level of the relationship between Romeo and Juliet.

16. Discuss the effect of the speeches in which Romeo and Juliet share a sonnet.
17. Discuss the imagery of the play. For example, you might compare the light and dark images suggested by Juliet and Rosaline, the sun and moon, the nightingale and lark.
18. Discuss literary devices used in the play. You might:
 - a. Identify the literary device, and explain Benvolio's line to Romeo, "I will make thee think thy swan a crow."
 - b. Identify three examples of oxymoron used in this play. What is the purpose in using them? What mood is established by their use?
 - c. Discuss the use of puns.
19. What is the purpose of the prologue and the epilogue?
20. Why is Romeo and Juliet a popular play after 400 years?

Romeo and Juliet: Written Projects
Better than most, I think

I. Research Projects

- A. Write a paper on other "star-crossed" lovers of history, mythology, and literature. You might consider:
 1. Pyramus and Thisbe
 2. Guinevere and Lancelot
 3. Tristan and Isolde
 4. Heloise and Abelard
- B. Research the opera and/or the ballet based on Romeo and Juliet. How do they differ from Shakespeare's version?
- C. Juliet asks, "What's in a name?" Write a paper on the significance of names, including some of those used by Shakespeare in this play:
 1. Mercutio
 2. Benvolio
 3. Tybalt
- D. Write a paper on famous feuds of literature or history. You might consider:
 1. The Hatfields and McCoys
 2. The Shepherds and Grangerfords in Huckleberry Finn
- E. Write a paper on customs of courtship and marriage during the 14th century, emphasizing the "arranged" marriage.
- F. Discuss funeral and burial customs in various countries and times.
- G. In Act I, scene i, line 49, Samson states that he will "bite his thumb" at the house of Montague as a sign of disrespect. Write a paper on the use of body language to express our feelings toward one another.
- H. Write a paper in which you discuss the character of Queen Mab.

II. Creative Projects

- A. Write a scene involving a confrontation between parent and son/daughter involving dating or marriage.
- B. Write a sonnet.
- C. Write another ending for Romeo and Juliet.
- D. Write a modern version of Romeo and Juliet.
- E. Paraphrase the balcony scene, or any other scene, using a modern setting.
- F. Write an obituary or epitaph for Romeo and/or Juliet.
- G. Write an elegy for Romeo or Juliet.

F. Make a poster advertising the play, illustrating themes, symbols, etc.

Romeo and Juliet: Written Projects
Better than most, I think

Romeo and Juliet: Activities

Since Romeo and Juliet is taught so often, and so thoroughly in secondary schools, creating new and different activities for the play caused some difficulties. The following suggestions are designed to add to the teacher's repertoire.

- I. Group discussion often poses problems for the less-assertive student and for the teacher who must try to involve all students. A simple ball of yarn monitors the discussion and provides a visual picture of its movements. Place the ball of yarn in one student's hand--he is to begin the discussion. As each student speaks--responding to another student, presenting his own ideas, or answering a direct question--the ball of yarn travels from hand to hand. As it does, though, it is unwound; and each student continues to hold his part of the yarn. The crazy crisscrossing will probably resemble string art at the end of the hour, but the teacher and the students themselves can easily see who contributed to the discussion as well as who monopolized it and who avoided it. With the evidence before them, even quiet students can be drawn out.

*I haven't
tried this
yet, but
it looks
promising.*

- II. The idea of a Romeo and Juliet notebook is quite popular, especially for use with the 9th and 10th graders. The following suggestions on format have been found to be useful:

A. Assignments

1. Keep notes during the introduction to England and Shakespeare.
2. Answer questions on each scene as they are assigned.
3. Write a synopsis for each scene.
4. Keep and organize all notes, tests, vocabulary lists, including extra credit and special reports.
5. Write in your own words a short biography of Shakespeare.

State references you use, but do not copy.

*Not for
the
Gifted*

Eng I G
Romeo + Juliet

Barbara Holbrook

Spring Valley is a suburban high school with approximately 2500 students. The school population is a very diverse one, a fact that is particularly evident in our general level (average ability) English classes. This class may include students who are: unmotivated and/or undisciplined, experiencing some kind of learning disability, planning to go to college, over-achievers, speaking English as a second language, lost in such a large place, from rural areas, solid young people, from very affluent families.

Classes at SV meet every day for 55 minutes. I teach in a portable classroom, which means I have very little space for shifting around 25-30 students, and I have to take classes to the building to use video (after very careful scheduling.) The positive thing is that the class can be as loud and mobile as the activity demands without disturbing another class.

Romeo and Juliet will take about 4-5 weeks to complete. I will not rush through it nor try to cover everything about Shakespeare. Very few ninth-graders will have read any Shakespeare before this unit, so I would begin with a one-class presentation on Shakespeare, Renaissance times, and the Globe - just enough to pique their interest. My room is full of posters, models, and related "English" items so Shakespeare is not entirely "foreign" to them.

Short-Term Goals: Students will be able to

- (a) decode Shakespeare's language
- (b) read aloud with understanding of punctuation and subtext
- (c) identify certain poetic techniques used by Shakespeare
- (d) use writing as a means of understanding literature

Long-Term Goals: Students will be able to

- (a) develop a positive attitude toward Shakespeare so that they will look forward to studying another Shakespeare play
- (b) discover that literary themes and character traits of the 1600's are still present in the 1900's

- Day 1:
- (a) Shakespeare's vocabulary: Review handout (taken from "De-Mystifying Will's Words" and Skip's handouts) to become familiar with vocabulary.
 - (b) Insulting in Shakespeare's style: Give students several people for them to form insults for (use handout with phrases).
 - (c) Practice reading for punctuation: Use handout that has a R+J passage and a passage from the school paper that has been typed to look like poetry.
 - (d) Practice reading with inflection and stress: use ideas from Cartier's "Appreciating Shakespeare" handout and "Workshop Dialogues" handout.

Day 2: The Prologue

- (a) Show one line at a time on the overhead, discussing as we go.
- (b) Tell students more details about the story.
- (c) Students write a summary for homework. The next day they share in pairs for a review.

Days 3 + 4! Act I, Sc. 1, ll. 1-110

Divide room into 3 groups with space in the middle for standing/acting. The Montague side will have green props, and the Capulet side will have gold props (including paper hats, scarves, awards, etc.)

Students will work through this passage with a read-aloud, passing the props as we go along.

Day 5! Divide class into smaller groups for a modified modern improvis that will be roughly written first and then acted.

Prompt: It is November 1991, the week of the biggest game of the year - the SV Vikings vs. the RNE Cavaliers. This morning has been snowy or for 12 years now, and everyone in the community can't wait to see if SV will get to keep the award and Baker Trophy. Friday afternoon as seen as almost so out...

Prepare a short scene for what happens. Consider the setting, your character's objective in the scene, and the situation. Prompt to the class.

Middle: For the next 2-3 weeks we will continue reading aloud and acting short scenes from the play. I will summarize certain passages so that we can fit the reading into this time frame.

Other activities will be used to incorporate the following:

- (a) context clues
- (b) figurative language
- (c) imagery
- (d) journal writing for pre-reading, personal and creative responses. A few possibilities:

- Write about a time your parents forced you to do something you really didn't want to do.
- If you were Friar Laurence, would you marry Romeo and Juliet?
- I think Juliet should have
- I wonder why

- (e) videos by Zeffirelli

Evaluation:

- (a) short quizzes on details throughout
- (b) participation in reading, acting, groups
- (c) major test with short essays
- (d) enrichment project to be completed while we are watching R+J videos. Some ideas: visual representation of a scene or quotation, presentation of a soliloquy or a scene with a modern, a plan for modern-day version

Unit Plan - Romeo and Juliet

Group: My English I regular class is composed of students scoring between the 27th - 80th percentile on the California Achievement Test. Students in this class have voiced an interest to pursue a college-bound curriculum route. However, there are students who may be disinterested and unmotivated; variety and innovation always play a key role with these students. Students are generally grade-conscious and do the work expected.

Community: There are close to 1000 students attending William Adams Jr. High School in Alice, Texas. The building, dating back to the 1930's but recently renovated, houses eighth and ninth graders. Students come from mostly Hispanic households. There are Anglo families but not many black families. The community has a population of about 20,000 people, who work locally or commute to ^{either} Corpus Christi, 45 miles away, or Kingsville, 30 miles away. Good paying jobs are scarce in the community, where the largest employer is the school district. At one point the oil business was very prosperous, but the oil crunch has taken its toll on oil-related jobs and ^{local} businesses. The city's economic crunch has affected student morale. Students complain that there are few recreational opportunities besides the movie house, the bowling alley, and school activities. Furthermore, they cite the bleak economic future of the city. Pride in the community is low and that ^{creeps} makes itself into the classroom.

Not everything is black and heavy. Like other small cities, Alice has been trying to get its sense of community back.

School and community are working towards this end. In our school the business sector gave us 30-station computer lab and paid for the computer teacher's salary for three years. The bands make yearly trips to distant locations with community fund raisers. A host of citizens have volunteered to speak to students on a range of topics and specialties. Parents visit our schools often. Teachers make three-week progress reports, phone home if need arises, and confer with parents periodically.

The school district, composed of seven elementary^{schools}, two middle^{school}, one junior high, and one high school, follows the philosophy of Effective Schools and its correlates. Presently changes are being made to include re-teaching and enrichment activities into the curriculum set-up.

Long-range objectives

The student will be able to...

1. understand the work Romeo and Juliet as a piece of art.
2. perform and act from the play.
3. appreciate group work as a valuable tool for learning.
4. utilize staging techniques for an effective performance.
5. complete several projects on the play.

Short-range objectives

1. review a class presentation.
2. write a précis of a passage.
3. write journal entries on assigned topics.
4. write lines of poetry.

Before the unit begins:

1. Throughout the year I do two things to expose students to Shakespearean language and sound. I have my students react to key or significant line(s) from Shakespeare in both oral and written situations. Also, I gradually inject a Shakespearean word or two into my lecture, explanation, or conversation. A "thee" here, a "thou" there, perhaps a "wherefore" elsewhere, and an "adieu" as students leave the room make the words "common" and understandable by the time class begins reading Romeo and Juliet.
2. I teach the poetry unit as close as possible to this unit. The sonnet portion will include work from Shakespeare.
3. Utilizing Skip Nicholson's paradigm (chart) of personal pronouns, I will teach the Shakespearean case.
4. I will make sure students understand obvious dramatic terms (e.g., act, scene, line, exit, exeunt) and Shakespearean conventions (e.g., soliloquy, aside, monologue.)
5. Right before beginning unit, I will have a lesson on stage combat using Michael Tolaydo's techniques. The athletic field will be needed. Plus, I need to borrow Shakespearean costumes from the high school drama department.
6. Distribute costumes to eight students who will wear one of the following character costumes: Romeo, Juliet, Lord and Lady Capulet, Tybalt, Benvolio, Nurse and Friar.

T- Teacher will...

S- Student will...

WEEK ONE

Day 1 "The Hooker: Clothes Make the Person"

1. T- have each student promenade around the room as you explain what he is wearing, (Refer to Peggy O'Brien's handout on costumes) and who he is portraying without giving plot away.

2. S- ask student models questions about their costumes (e.g., the feel of the clothes, the inconvenience of dressing, the way he thinks he looks.) Write a short review about the fashions of the day. Assign't 2: Show how you would dress in today's garb four of the persons presented today. Use any art form to show your choices (e.g., picture from a catalog, advertisement, freehand drawing, personal photo,) Write a sentence explaining your choice of dress.

Day 2

1. T- Videotape and show previews of two or three popular TV shows. Ask students how much they now know about each show's episode. (If no one says anything about attracting viewing, do so.) Move into prologue and show how it previews story. Read prologue aloud, and together with students, paraphrase it. Remember to stress conflicting images of love and hate, as well as its form.

Show opening scene of "Henry V" for a picture of what a play at the Globe might have looked like.

Assign parts for Act I, Sc. 1 to be read aloud. Assign bⁿ in partners. Assign Readers' Theatre for Sc. 4.

2. S- Write a précis of the prologue. Make-up two insults from Louisa Newlin's handout on insults. Read Act I, Sc. 1.

Day 3 Act 1, Sc. 1

1. T- Prepare stage area for acting (either in or out of classroom. For obvious reasons outdoors would be better.) Give students a few directions on entrances or exits but do accept (ask) their suggestions. Discuss fighting scene and tell students where to shout their insults. Remind students that spontaneity will be accepted. (You may want to place perimeters later.)

After scene, have students orally answer SW's, IH. Stress the build-up of fight from servants, to the young, to the elderly, to the prince who restores order. It all escalates to a certain point (Escalus) even though there are benevolent (Benvolio) efforts.

HINT: Students sometimes have trouble remembering whether Romeo is a Montague or Capulet. Montague is a man; Capulet is chic.

2. S- Act out Sc. 1. In journals react to the part he played in today's scene.

Day 4 Act 1, Sc. 2+3.

1. T- After reading, lead or instigate discussion on plot development and character traits found in scenes two and three. Assign Capulet feast, balcony scene, Nurse's meeting with Romeo, Romeo-Tybal't feuding (whole class), and Lord Capulet-vs-Juliet. Students may use books.

2. S- Improvise a scene where plot resembles scenes:

- A. Man asks hesitant father for daughter's hand in marriage
- B. Woman tells daughter she would like her to date someone

she has selected as "right guy."

Utilizing "pass the hat" trick, read scenes two and three.

Participate in class discussions that follow.

Discuss with parents' (or grandparents') dating (wooing), courtship, or engagement procedures. Record findings in journal and prepare to discuss these later.

Day 5 Act I, Sc. 4

1. S - Present Readers' Theatre of Queen Mab speech.

Outline key images and ideas. Together with teacher paraphrase this speech and determine its importance.

Choose five classmates and substitute their names and dreams.

EXAMPLE:

Text: Through lovers' brains, and then they dream of love.

Sample: Through Jane's ~~be~~ mind and dreams she of a worthy find.

Text: On courtier's knees, that dream on cur'sies straight

Sample: On Jay's hand that dream on football fame.

2. T - Prompt students into asking themselves questions necessary to paraphrase Queen Mab speech.

WEEK TWO: Students will read Acts II+III. Acting (reading) assignments made on Day 4 will be performed on the last two days of the week with one day allowed for practice.

WEEK THREE: Class will finish the rest of the play. Discussions for all acts will center on the following topics:

- A. Role of fate
- B. Role of irony
- C. Images in play
- D. Plot & character development
- E. Parallels to today
- F. Conflict of love & hate
- G. Young & forbidden love
- H. Parental involvement in child's maturity

Time will be allowed for library research.

WEEK FOUR: Watch three fencers present lessons on their art. Students in groups of 6-8 will work on performing one 20-minute scene from Acts I-V. Each group will be assigned a different act; group members will decide on cutting and method of presentation. Props and memorization required. Programs also will be made. Four class days will be allowed for preparation.

WEEK FIVE: Perform in the library and invite other ninth grade classes to see the show. Final exam is performance.

EVALUATION

1. Exams & quizzes
2. Summaries
3. Art project (Choose one)
 - (1.) Design a book jacket which might be used for the cover of a book on this play.
 - (2.) Mold a salt and flour map of Italy on plywood or heavy cardboard.
 - (3.) Construct a shadow box or diorama showing an important scene from the play.
 - (4.) Design a banner illustrating the Capulet or Montague coat-of-arms.
 - (5.) Create a stained glass window using themes from play.
 - (6.) Create a puppet (from papier-mache) of a character.
 - (7.) Your own idea (talk to me)
4. Oral project (Choose one)
 - (1.) Perform (everyone).
 - (2.) Volunteer for extra reading (acting) assign't on week one.
 - (3.) Create a parody of one important scene or speech.
 - (4.) Do a TV commercial based on some idea from the play.
5. Composition (Choose two — first four you must do.)
 - * (1.) Compose a sonnet of wedding vows.
 - (2.) Write a character analysis on a major character (Rosemary Walsh's may be used in its place.)
 - (3.) Write a paraphrase of a major speech.
 - (4.) Write a research paper (1500-2000 words) on a selected topic relating to Elizabethan period. (See attachment)
 - (5.) Create a scene which could be used as an epilogue
 - (6.) Construct a diary. Write at least five entries in it

concerning one of the characters telling of happenings in the play.

- (7.) Pretend you are one of the characters in the play. Write a letter to "Dear Abby" asking advice on some matter dealing with the plot. Then switch roles-- be "Dear Abby" and answer your letter.
- (8.) Find the characteristics of one born under the astrological sign of Leo (July 31) and read the horoscope description. Then write a parallel comparison with what you have learned about Juliet's character. Does it fit Juliet?
- (9.) Pretend what it would be like to have been one of Shakespeare's children. Pretend that you are about to meet one of them for an interview. Prepare a list of 10 questions that you would like answered about life as part of Shakespeare's household.

UNIT TITLE: Romeo and Juliet

ATTACHMENT #4

TOPICS FOR RESEARCH

List A

1. Philip II
2. Queen Elizabeth I
3. Henry VIII
4. Ben Jonson
5. John Donne
6. Cardinal Allen
7. Francis Bacon
8. Christopher Marlowe
9. William Cecil-Lord Burghley
10. Sir Robert Cecil
11. Edmund Spencer
12. Sir Francis Drake
13. Anne Boleyn
14. Catherine of Aragon
15. Mary I (Tudor)
16. Sir Phillip Sidney
17. Sir Walter Raleigh
18. Mary Queen of Scots
19. Lord of Essex
20. Robert Burbage
21. Robert Greene
22. John Fletcher

List B

1. Marriage arrangements during the Elizabethan period
2. Anne Hathaway and Shakespeare's family
3. The Globe Theatre
4. Education during the Elizabethan period
5. Social problems of the Elizabethan period
6. Shakespeare's other plays and poetry
7. Costuming and fashion of the Elizabethan age
8. History of drama
9. The life of Shakespeare
10. Shakespeare's writing style
11. Religion during the Elizabethan period
12. Shakespeare's poetry
13. Elizabethan homes
14. Medicine during the Elizabethan period
15. Life in the Elizabethan period
16. The Burbages
17. Acting during the Elizabethan period
18. Apprentices--then and now
19. Music and instruments of the Elizabethan period
20. Alchemy and Alchecists
21. Sports and the Elizabethan period
22. Dancing and the dances of the Elizabethan age

(If you have some other topic in mind for research, see teacher BEFORE you begin.)

Nathan Rosen
Teaching Shakespeare Institute
July 8, 1991

The Library Project: Romeo and Juliet

Tybalt sent a challenge to Romeo, then sought him out in the streets of Verona. First he met Mercutio and Benvolio. "Here comes my man," said Tybalt (3 : 1, line 54). Mercutio replied that Romeo would rise to the challenge. However, when Romeo tried declined to battle his now-cousin by secret marriage, Mercutio condemned his "vile submission" (3 : 1, line 71) and fought Tybalt himself. Romeo tried to stop the fight, but Mercutio was killed, and soon after Romeo avenged him by killing Tybalt. Romeo fled to Friar Lawrence's cell. Romeo was rather upset. When the Nurse arrived and found him "drunk with tears" she told him "Stand an you be a man." (3 : 3, line 90) He stood and asked after his lady, and the news led him into fresh laments and an urge to remove his name from himself.

This leads Friar Lawrence to speak the speech at hand (3 : 3, lines 112-162). I examined (in facsimile) several editions of this text:

1597	John Dancer quarto, considered the "bad quarto"
1599	Thomas Creede, the "good quarto," "newly corrected augmented and amended"
1609	also "newly corrected augmented and amended"
undated	also "newly corrected augmented and amended"
1623	First Folio
1748	David Garrick's version
1811	John Philip Kemble's revision of the Garrick version
1991	new Folger edition

The 1597 edition gives the Friar 25 lines. The 1599 text provides him with an additional 26 lines, for a total of 51 lines. The 1597 text is nearly all present, with the additions-- the changes in that earlier speech are minor. The succeeding editions are the same except for spelling and punctuation, other than two phrases.

1597: ... Wilt thou slay thy self.
And slay thy lady too, that lives in thee?

1599: ... Wilt thou slay thy self.
And slay thy Lady, that in thy life lies.
By doing damned hate upon thy self?

Folger: ... Wilt thou slay thyself.
And slay thy lady that in thy life lives.
By doing damned hate upon thyself?

(3 : 3, lines 120-122)

"Misbehaved," in the phrase that Romeo is acting "like a misbehaved and sullen wench" (3 : 3, line 147), changes. The 1597 reads "misbehaude." 1599 and 1609 have "mishaued." (undated) has "misbehau'd." but the First Folio has instead "mishaped." which appears to go better with the first part of the speech but seems less authentic and necessary to the present Folger editor (possibly because "misshapen" is 12 lines above).

David Garrick's version is altogether another story. He works from the First Folio text and cuts 26 lines from the text (not the just same ones added for the 1599 text, but his own choices). One pair of lines restored to the 1599 text Garrick removed is

Unseemly woman in seeming man
And ill-seeming beast in seeming both!

(3 : 3, lines 116-117)

The phrase above is tightened to:

And slay thy lady, too, that lives in thee?

(3 : 3, lines 121-122)

Garrick then cuts from line 122 to line 138, provides

What, rouse thee, man! Thy Juliet is alive!

(3 : 3, line 139)

and skips to line 150, allowing those lines up to the last three, and then changing

And bid her hasten all the house to bed
Which heavy sorrow makes them apt unto.

Romeo is coming.

(3 : 3, lines 159-161)

to

And bid her hasten all the house to rest.

Romeo is coming.

Garrick's version was known as the acting version. He made numerous other changes and "improvements," including deleting Rosaline from the story (Romeo is in love with Juliet from the start) and waking Juliet sooner than Shakespeare did, immediately after Romeo takes poison but before he is dead, for a short unhappy reunion. When Kemble revised Garrick's text, he did not change this speech. Kemble made no notes in his promptbook about the speech, either.

Charlotte Cushman was a tall American actress in the 19th century who played

Romeo successfully in America and Britain, sometimes with her sister playing Juliet. A copy of her promptbook was available, and the introduction to that text, written by an unnamed editor, mentions that Cushman restored the references to Rosaline in her London performances (coincidentally: it was not published as the "Cushman text"). However, the promptbook did not show those restorations. Helpfully, the introducer of William Taylor's Baltimore edition reports that Brooke's poem "The Tragical History of Romeus and Juliet" contains the Friar's reference to "womanish tears."

The main point the Friar makes to Romeo is "stop acting like a girl." Taking his cue from Brooke, Shakespeare has the Friar say

Art thou a man? Thy form cries out thou art.

Thy tears are womanish...

Unseemly woman in a seeming man.

And ill-beseeming beast in seeming both! ...

Fie, fie, thou snarest thy snape...

And usest none in that true use indeed ...

Thy noble snape is but a form of wax.

Digressing from the valor of a man: ...

But, like a misbehaved and sullen wench,

Thou pouts upon thy fortune and thy love.

Take heed, take heed, for such die miserable. (3 : 3, lines 113-149)

The Friar follows this admonition with a plan: go meet Juliet at her place and consummate the marriage; the Friar minimizes the danger and risk of this secret and no doubt forbidden marriage, now under a cloud of murder. However, since the marriage is unconsummated, why is an annulment not considered?

Romeo is a strange man, particularly for his time. He cries a lot. While Paris is a "man of wax," Romeo is "but a form of wax." Right before Romeo appears in 2 : 4,

Mercutio: ... Why is not this a lamentable thing,
grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these "pardon - me" 's, who stand so much on the new form that they cannot sit at ease on the old bench.

Romeo is one of these "strange flies," a new kind of creature, and one that cannot survive in his society. The Friar fears that "such die miserable," which does in fact come to pass. Perhaps Charlotte Cushman's success with the part is less strange than it might first appear.

References from new Folger text unless otherwise noted.

The excellent Tragedie

Rom: Spakest thou of *Juliet*, how is it with her?
Doth she not thinke me an olde murderer,
Now I haue staine the childhood of her ioy,
With bloud remou'd but little from her owne?
Where is she? and how doth she? And what sayes
My conceal'd Lady to our cancell'd loue?

Nur: Oh she saith nothing, but weepes and pales,
And now fali on her bed, now on the ground,
And *Tybal* cryes, and then on *Romeo* calles.

Rom: As if that name shot from the deadly leuel of a gun
Did murder her, as that names curst hand
Murder'd her kinsman. Ah tell me holy Fryer
In what vile part of this Anatomy
Doth my name lye? Tell me that I may sacke
The hatefull mansion?

*He offers to stab himselfe, and Nurse snatches
the dagger away.*

Nur: Ah?

Fr: Hold, stay thy hand: art thou a man? thy forme
Cries out thou art, but thy wilde actes denote
The vnreasonable furies of a beast.
Vnseemely woman in a seeming man,
Or ill beseming beast in seeming both.
Thou hast amaz'd me. By my holy order,
I thought thy disposition better temperd,
Hast thou slaine *Tybal*? wilt thou slay thy selfe?
And slay thy Lady too, that liues in thee?
Rouse vp thy spirits, thy Lady *Juliet* liues,
For whose sweet sake thou wert but lately dead:
There art thou happy. *Tybal* would kill thee,
But thou sluest *Tybal*, there art thou happy too.
A packe of blessings lights vpon thy backe,
Happines Courts thee in his best array:
But like a misbehaude and sullen wench
Thou frownt vpon thy Fate that smiles on thee.

Take

of Romeo and Iuliet.

Take heede, take heede, for such dye miserable.
Goe get thee to thy loue as was decreed:
Ascend her Chamber Window, hence and comfort her,
But lookethou stay not till the watch be set:
For then thou canst not passe to *Mantua*.
Nurse provide all things in a readines,
Comfort thy Mistresse, halle the house to bed,
Which heauy sorrow makes then apt vnto.
Nur: Good Lord what a thing learning is,
I could haue stayde heere all this night
To heare good counsell. Well Sir,
He tell my Lady that you will come.

Rom: Doe so and bidde my sweet prepare to childe,
Farwell good Nurse.

Nurse offers to goe in and turne as shee.

Nur: Heere is a Ring Sir, that she bad me giue you,
Rom: How well my comfort is reuiud by this.

Exit Nurse.

Fr: So iome in *Mantua*, He finde out your man,
And he shall signifie from time to time:
Euery good hap that doth befall thee heere,
Farwell.

Rom: But that a ioy, past ioy cryes out on me,
It were a griefe so breefe to part with thee.

*Enter olde Capolet and his Wife, with
County Paris.*

Cap: Thinges haue fallen out Sir so vnluck ly,
That we haue had no time to moue my daughter.

G 2

Looke

1599

of Romeo and Juliet.

Nur. Ah sir, ah sir, death's the end of all.

Ro. Spakest thou of Juliet? how is it with her?
Dost not she thinke me an old murtherer,
Now I haue stained the childhood of our ioy,
With blood remoued, but little from her owne?
Where is she? and how doth she? and what sayes
My conceald Lady to our cancelld loue?
Oh she sayes nothing sir, but weeps and weeps,
now falls on her bed, and then starts vp,
And Tybalt calls, and then on Romeo cries,
And then downe falls againe.

Ro. As if that name shot from the deadly leuell of a gun,
Did murther her, as that names curst hand
Murderd her kinsman. Oh tell me Friar, tell me,
In what vile part of this Anatomie
Dost my name lodge? Tell me that I may sacke
The hateful mansion.

Fri. Hold thy desperate hand:
Art thou a man? thy foime cries out thou art:
Thy teares are womanish, thy wild acts deuote
The vnrasonable furie of a beast.
Vnseemely woman in a seeming man,
And ilbeseeming beast in seeming both,
Thou hast amaz'd me. By my holy order,
I thought thy disposition better temperd.
Hast thou slaine Tybalt? wilt thou sleie thy selfe?
And sleie thy Lady, that in thy life lies,
By doing damned hate vpon thy selfe?
Why raylest thou on thy birth, the heauen and earth?
Since birth, and heauen, and earth all three do meet,
In thee at once, which thou at once wouldst loose.

Se, thou shamest thy shape, thy loue, thy wit,
As much like a Vsurer aboundst in all:
And vst none in that true vse indeed,
Which shoud bedecke thy shape, thy loue, thy wit:
Thy Noble shape is but a forme of waxe,

H

Digressing

The most lamentable Tragedie

Digressing from the valour of a man,
Thy deare loue sworn but hollow periurie,
Killing that loue which thou hast vowd to cherish,
Thy wit, that ornament, to shape and loue,
Mishapen in the conduct of them both:
Like powder in a skilless souldiers flaske,
Is set a fier by thine owne ignorance,
And thou dismembred with thine owne defence.
What rowse thee man, thy Juliet is aliue,
For whose deare sake thou wast but lately dead.
There art thou happie, Tybalt would kill thee,
But thou slewest Tybalt, there art thou happie.
The law that threatned death becomes thy friend,
And turnes it to exile, there art thou happie.
A packe of blessings light vpon thy backe,
Happines courts thee in her best array,
But like a mishaued and fullen wench,
Thou puts vp thy fortune and thy loue:
Take heede, take heede, for such die miserable.
Go get thee to thy loue as was decreed,
Ascend her chamber, hence and comfort her:
But looke thou stay not till the watch be set,
For then thou canst not passe to Mantua,
Where thou shalt liue till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the Prince and call thee backe,
With twentie hundred thousand times more ioy
Then thou wentst forth in lamentation.
Go before Nurse, commend me to thy Lady,
And bid her hasten all the house to bed,
Which heauie sorrow makes them apt vnto,
Romeo is coming.

Nur. O Lord, I could haue staid here all the night
To heare good counsell, oh what learning is:
My Lord, ile tell my Lady you will come.

Ro. Do so, and bid my sweete prepare to chide.

The most lamentable Tragedie

Fri. Let me dispute with thee of thy estate.

Ro. Thou canst not speake of that thou dost not feelee,
Wert thou as young as I, *Juliet* thy loue,
An hour but married, *Tybalt* murdered,
Doting like me, and like me banished,
Then mightest thou speake,
Then mightest thou teare thy hayre,
And fall vpon the ground as I do now,
Taking the measure of an vnmade graue.

Enter Nurse, and knockes.

Fri. Arise one knocks, good *Romeo* hidest by selfe;

Ro. Not I, vnlesse the breath of harticke grones
Mist-like in fold me from the search of eyes.

They knocke.

Fri. Hark how they knocke (whose there) *Romeo* arise,
Thou wilt betaken, stay a while, stand vp,

Stand knocke.

Run to my study by and by, Gods will
What simpleness is this! I come, I come.

Knocke.

Who knocks so hard? whence come you? whats your will?

Enter Nurse.

Nur. Let me come in, and you shall know my errant:
I come from Lady *Juliet*.

Fri. Welcome then,

Nur. O holy Frier, O tell me holy Frier,
Wheres my Ladies Lord, wheres *Romeo*,

Fri. There on the ground,
With his owne teares made drunke.

Nur. O he is euen in my Mistresse case,
Iust in her case. O wo full sympathy:
Pitiful predicament, euen so lies she,
Blubbring and weeping, weeping and blubbring,
Stand vp, stand vp, stand and you be a man,
For *Juliet* sake, for her sake rise and stand:
VWhy should you fall into so deepe an O:

Rom. Nurse.

Nur. Ah

of Romeo and Juliet.

Nur. Ah sir, ah sir, deaths the end of all,

Ro. Spakest thou of *Juliet*? how is it with her?
Doth not she thinke me an old murderer,
Now I haue staine the childhood of our ioy,
VWith blood remoued, but little from her owne?
VWhere is she? and how doth she? and what sayes
My conceald Lady to our canceld loue?

Nur. Oh she sayes nothing sir, but weeps and weeps,
And now fals on her bed, and then starts vp,
And *Tybalt* calls, and then on *Romeo* cries,
And then downe falls againe.

Ro. As if that name shot from the deadly leuell of a gun,
Did murder her, as that names cursed hand
Murdred her kinsman. Oh tell me Frier, tell me,
In what vile part of this Anatomie
Doth my name lodge? Tell me, that I may sacke
The hatefull mansion.

Fri. Hold thy desperate hand:
Art thou a man? thy forme cries out thou art:
Thy teares are womanish, thy wild acts deuote
The vnreasonable furie of a beast.
Vnseemely woman in a seeming man,
And ill beseeeming beast in seeming both,
Thou hast amaz'd me. By my holy order,
I thought thy disposition better temperd.
Hast thou slaine *Tybalt*? wilt thou slay thy selfe?
And slay thy Lady, that in thy life lies,
By doing damned hate vpon thy selfe?
VWhy raylest thou on thy birth? the heauen and earth:
Since birth, and heauen and earth, all three doe meet
In thee at once, which thou at once wouldst loose.
Fie, fie, thou shamest thy shape, thy loue, thy wit,
Which like a Vsurer aboundst in all:
And vnest none in that true vse indeed,
VWhich should bedecke thy shape, thy loue, thy wit:
Thy noble shape, is but a forme of waxe,

H

Digressing

The most lamentable Tragedie

Disgressing from the valour of a man,
Thy deare loue sowne but hollow periurie,
Killing that loue which thou hast vowd to cherish,
Thy wit, that ornament, to shape and loue,
Mishapen in the conduct of them both:
Like powder in a skilless souldiers flaske,
Is set a fier by thine owne ignorance,
And thou dismembred with thine owne defence.
VVhat rowse thee man, thy *Juliet* is aliue;
For whose deare sake thou wast but lately dead.
There art thou happy, *Tibalt* would kill thee,
But thou stwest *Tibalt*, there art thou happy.
The law that threatned death: becomes thy friend,
And turne it to exile, there art thou happy.
A packe of blessing light vpon thy backe,
Happinesse courts thee in her best array,
But like a mishaued and sullen wench,
Thou puts vp thy fortune and thy loue:
Take heede, take heede, for such die miserable.
Goe get thee to thy loue as was decreed,
Ascend her chamber, hence and comfort her:
But looke thou stay not till the watch be set,
For then thou canst not passe to *Mantua*,
Where thou shalt liue till wee can find a time
To blaze your marriage reconcile your friends,
Beg pardon of thy Prince and call thee backe,
With twenty hundred thousand times more ioy
Then thou wentst forth in lamentation.
Goe before Nurse, commend me to thy Lady,
And bid her hasten all the house to bed,
Which heauy sorrow makes them apt vnto,
Romeo is comming.

Nur. O Lord, I could haue staid here all the night,
To heare good counsell, oh what learning is:
My Lord, ile tell my Lady you will come.

Ro. Do so, and bid my sweete prepare to chide,

Nur. Here

of Romeo and Iuliet.

Nur. Here sir, a Ring she bid me giue you sir:
Hie you, make haste, for it growes very late.

Ro. How well my comfort is reuiu'd by this.

Fri. Go hence, goodnight, & here stands all your state:
Either be gone before the watch be set,
Or by the breake of day disguisd from hence,
Soiourne in *Mantua*, ile find out your man,
And he shall signifie from time to time,
Euery good hap to you, that chaunces here:
Giue me thy hand, tis late, farewell, goodnight.

Ro. But that a ioy past ioy calls out on me,
It were a griefe, so brife to part with thee:
Farewell.

Exeunt.

Enter old Capulet, his wife and Paris.

Ca. Things haue falne out sir so valuckily,
That we haue had no time to moue our daughter,
Looke you, she lou'd her kinsman *Tybat* dearly,
And so did I. Well we were borne to die.
Tis very late, sheele not come downe to night:
I promise you, but for your company,
I would haue bin a bed an houre ago.

Paris. These times of wo, affoord no times to woo:
Madam goodnight, commend me to your daughter.

La. I will, and know her mind early to morrow,
To night she is mewd vp to her heauines.

Ca. Sir *Paris*, I will make a desperate tender
Of my childes loue: I thinke she will be rulde
In all respects by me: nay more, I doubt it not.
Wife, go you to her ere you go to bed.
Acquaint her hereof, my sonne *Paris* loue,
And bid her, marke you me, on wendsday next,
But sofe, what day is this?

Paris. Monday my Lord.

Ca. Monday, ha ha, well wendsday is too soone,
A thursday let it be, a thursday tell her,

H 2

She

The most Lamentable Tragedie

Fri. Thou fond mad man, heare me a little speake.

Ro. O thou wilt speake againe of banishment.

Fri. Ile giue thee armour to keepe off that word,

duerities sweet milke, Philosophie,
o comfort thee though thou art banished.

Ro. Yet banished? hang vp Philosophie,

vnlesse Philosophie can make a *Iuliet*,

displant a Towne, reuerse a Princes doome,

helpes not, it preuailes nor, talke no more.

Fri. O then I see, that mad men haue no cares.

Ro. How should they, when wise men haue no eyes.

Fri. Let me dispute with thee of thy estate.

Ro. Thou canst not speake of that thou dost not seele,

Vntill thou as young as I, *Iuliet* thy loue,

in houre but married, *Tibalt* murdered,

doting like me, and like me banished,

then mightest thou speake,

then mightest thou teare thy haire,

and fall vpon the ground as I doe now,

taking the measure of an vnmade graue.

Nurse knocke.

Fri. Arise, one knocks, good *Romeo* hide thy selfe,

Ro. Not I, vnlesse the breath of heart-sicke grones

kist-like infold me from the search of eyes.

Knocke.

Fri. Harke how they knocke (who's there) *Romeo* arise,

thou wilt be taken (stay awhile) stand vp.

Knocke againe.

Run to my studie (by and by) Gods will,

What simplenesse is this: I come, I come.

Knocke.

Who knocks so hard? whence come you? what's your will?

Enter Nurse.

Nur. Let me come in, and you shall know my errand:

come from Lady *Iuliet*.

Fri. Welcome then.

Nur. O holy Frier, O tell me holy Frier,

Where's

of Romeo and Iuliet.

Where's my Ladies Lord, where's *Romeo*,

Fri. There on the ground,

With his owne teares made drunke.

Nur. O, he is euen in my Mistresse case,

Iust in her case. O wofull sympathy:

Pitious predicament, euen so lyes shee,

Blubbring and weeping, weeping and blubbring,

Stand vp, stand vp, stand and you be a man,

For *Iuliet*'s sake, for her sake rise and stand:

Why should you fall into so deepe an O:

Rom. Nurse.

Nur. Ah sir, ah sir, death's the end of all.

Rom. Spakest thou of *Iuliet*? how is it with her?

Doth not shee thinke me an old murtherer,

Now I haue staynd the child-hood of our ioy,

With blood remoued, but little from her owne?

Where is shee? and how doth shee? and what sayes

My conceald Lady to our cancelld loue?

Nur. Oh, shee sayes nothing, sir, but weeps and weeps,

And now fells on her bed, and then starts vp,

And *Tibalt* calls, and then on *Romeo* cryes,

And then downe falls againe.

Rom. As if that name shot from the deadly leuell of a gun,

Did murther her, as that names cursed hand

Murdred her kinsman. Oh tell me Frier, tell me,

In what vile part of this Anatomie

Doth my name lodge? Tell me, that I may sacke

The hatefull mansion.

Fri. Hold thy desperate hand:

Art thou a man? thy forme cryes out thou art:

Thy teares are womanish, thy wild acts denote

The vnreasonable furie of a beast:

Vnseemely woman in a seeming man,

And ill besecming beast in seeming both,

Thou hast amaz'd me. By my holy Order,

I thought thy disposition better temperd.

Hast thou slaine *Tibalt*? wilt thou slay thy selfe?

G 3

And

The most Lamentable Tragedie

And slay thy Lady, that in thy life lyes,
By doing damned hate vpon thy selfe?
Why raylest thou on thy birth? the heauen and earth?
Since birth, and heauen and earth, all three doe meet
In thee at once, which thou at once wouldst loose,
Fie, fie, thou shamest thy shape, thy loue, thy wit,
Which like a Vsurer aboundit in all:
And velt none in that true vse indeed,
Which should be decke thy shape, thy loue, thy wit:
Thy noble shape is but a forme of waxe,
Disgressing from the valour of a man.
Thy deare loue sworne, but hollow periurie,
Killing that loue which thou hast vowd to cherish,
Thy wit, that ornament, to shape and loue,
Misshapen in the conduct of them both:
Like powder in a skill-lesse Souldiers flaske,
Is set a fire by thine owne ignorance,
And thou dismembred with thine owne defence.
What, rowse thee man, thy *Juliet* is aliue,
For whose deare sake thou wast but lately dead.
There art thou happy, *Tibalt* would kill thee,
But thou slewest *Tibalt*, there art thou happy.
The Law that threatned death becomes thy friend,
And turnes it to exile, there art thou happie.
A packe of blessings lights vpon thy backe,
Happinesse courts thee in her best array,
But like a misbehau'd and sullen Wench,
Thou powts vpon thy fortune and thy loue:
Take heed, take heed, for such dye miserable.
Goe get thee to thy Loue as was decreed,
Ascend her Chamber, hence and comfort her:
But looke thou stay not till the watch be set,
For then thou canst not passe to *Mantua*,
Where thou shalt liue till we can find a time
To blaze your Marriage, reconcile your friends,
Beg pardon of the Prince and call thee backe,
With twentie hundred thousand times more ioy

Then

of Romeo and Inliet.

Then thou wentst forth in lamentation.
Goe before *Nurse*, commend me to thy Lady,
And bid her hasten all the house to bed,
Which heauie sorrow makes them apt vnto,
Romeo is comming.

Nur. O Lord, I could haue stayd here all the night,
To heare good counsell, oh what Learning is:
My Lord, Ile tell my Lady you will come.

Ro. Doe so, and bid my Sweet prepare to chide,

Nur. Here sir, a Ring she bids me giue you sir:
Hie you, make halte, for it growes very late.

Ro. How well my comfort is reuiu'd by this.

Fri. Goe hence, goodnight, and here stands all your state:
Either be gone before the watch be set,
Or by the breake of day disguis'd from hence,
Soiourne in *Mantua*, Ile find out your man,
And he shall signifie from time to time,
Euery good hap to you, that chanches here:
Giue me thy hand, 'tis late, farewell, goodnight.

Ro. But that a ioy past ioy calls out on me,
It were a griefe, so brieft to part with thee:
Farewell.

Exeunt.

Enter old Capulet, his Wife and Paris.

Ca. Things haue falne out sir so vnluckily,
That we haue had no time to moue our daughter,
Looke you, she lou'd her Kinsman *Tibalt* dearly,
And so did I. Well we were borne to dye.
'Tis very late, shee'l not come downe to night:
I promise you, but for your company,
I would haue beene a bed an houre agoe.

Paris. These times of wo, afford no times to woe:
Madam goodnight, commend me to your daughter.

La. I will, and know her mind early to morrow,
To night she is mew'd vp to her heauinesse.

Ca. Sir *Paris*, I will make a desperate tender
Of my childes loue: I thinke she will be rulde.

In

Pilgrim Pillages Shrine: An Explication of Romeo's & Juliet's First Meeting

After seeing Juliet at the Capulet feast, Romeo in the mask of a pilgrim approaches her, and the following dialogue (Act I, 97-110), roughly paraphrased into modern English prose, transpires.

Romeo: If I desecrate or abuse your hand by touching it with mine, this will be a small offense, but (as a method of reconciliation) my lips, like two blushing pilgrims, are ready to soften my rough touch with a kiss.

Juliet: Pilgrim, your hand is not as rough as you claim evident through your proper manner of devotion; however, saints can be touched by pilgrims, and by our hands touching we are essentially kissing palms or greeting like pilgrims would.

Romeo: Don't saints and pilgrims also have lips?

Juliet: Yes, pilgrim, lips that must be used for prayer or divine conversation.

Romeo: Then, dear saint, let lips do the same thing as hands. Lips pray and "you should grant their prayer (for a kiss) for fear that my faith (my adoration or love for this saint) will turn into despair." (Penguin ed. of Romeo + Juliet)

Juliet: Saints do not initiate or give out blessings or actions on their volition, although they may respond to favors or indulgences asked (prayed for.)

Romeo: Then, do not move while I take what my lips

Perez

page 2

a thespian is the underlining of certain vowels and consonants and the vertical lines probably to indicate reading of thoughts.

One other approach I undertook was to search for Arthur Brooke's version of Romeus and Juliet. In it there is no suitor named Paris, instead he is called Mercutio. Romeus and Juliet do hold hands with Juliet commenting on the warmth of Romeus' hands. Mythological allusions, however, replace religious ones.

These 14 lines of poetry reveal Shakespeare's desire to make Romeo and Juliet's encounter more than a brief encounter with love--it's deeper, it's religious.

page 4

The metaphors narrow in on the combination of heavenly and earthly and their religious relationship. Romeo compares Juliet's hand to a shrine (worthy of holy adoration) and then addresses her as saint. His lips like two blushing pilgrims will visit the shrine with a kiss. Juliet, acknowledging his ventures to holy places (herself) compares him to a pilgrim or palmer. (It is noteworthy that in the Italian dictionary of Shakespeare contemporary Florio, the word romeo is defined as "a roamer; a wanderer, a palmer.")

Shakespeare continues to make this passage unique. Religious words like "shrine," "pilgrim," "palm," "saint," and "sin" are used exclusively or predominantly in this passage, stressing their value to this passage of first love. (The Complete and Systematic Concordance to the Works of Shakespeare, 1968 ed.)

Part of this assignment includes an examination of the quartos and first folio of this work. The findings are disappointing. The only discrepancies I found between the older texts and the Folger edition of Romeo and Juliet into two words. On line 106 the word "Ay" is written as "Yes" in the 1597 quarto and as "I" in the 1599 quarto and the first folio. The word "O" on line 107 appears as "Why" in the 1597 quarto.

A promptbook belonging to JB Roberts of an 1846 production of this play shows this passage reduced to seven lines and even altered^{ing} a line to read "Thus, dear saint, let lips put up their prayer." Interesting to perhaps

a thespian is the underlining of certain vowels and consonants and the vertical lines probably to indicate reading of thoughts.

One other approach I undertook was to search for Arthur Brooke's version of Romeus and Juliet. In it there is no suitor named Paris, instead he is called Mercutio. Romeus and Juliet do hold hands with Juliet commenting on the warmth of Romeus' hands. Mythological allusions, however, replace religious ones.

These 14 lines of poetry reveal Shakespeare's desire to make Romeo and Juliet's encounter more than a brief encounter with love--it's deeper, it's religious.

The Library - Project

Barbara Parker

July 9, 1991

Rome and Juliet

Act III, II, 102-131

Emotional highs and lows permeate the tragedy, Romeo and Juliet. Confusion is also a reoccurring theme in the play. In Act III, II after the Nurse finally reveals that Tybalt is dead and Romeo is banished, Juliet's confusion is momentarily suspended. In lines 102-131 she experiences a new onslaught of confusion as a result of her conflicting emotions. Juliet then engages in an analysis of both the events and her emotions.

I began my examination of this particular speech by comparing the First Quarto, First Folio, and Folger (1992) versions. As I expected to find, the text of the First Quarto differs drastically from the other two. Most notably, the First Quarto limits this speech to nine lines. Other variations exist, for example, compare "worse than his death, which faine I would forget" (First Quarto) with "worse then Tybalt's death, that murdered me I would forget it faine" (First Folio). The First Quarto capitalizes the words "Cousin", "Banished" (once), "Mother", and "father". The First Folio capitalizes "Villaine" in addition. None of these words are capitalized in the Folger edition. Both the First Quarto and First Folio use italics for characters' names as they appear in the text. The major difference between the First Folio and Folger editions was in the punctuation, for example, "thy three-houre wife" is set off as an appositive with commas in the modern edition. The Folger edition uses quotation marks for direct quotes: "Tybalt is dead, and Romeo banished." This edition also places the key word "banished" in quotes.

twice in line 118. The word "banished" is marked with an accent where the "id" is to be pronounced. The suggest of Juliet's speech as it appeared in the First Quarto was enhanced in later versions.

I was fortunate enough ^{to have} to examine three Romeo and Juliet prompt books. The earliest was dated 1860 and in it Edwin Booth made the cuts for Clara Louise Kellogg. The text reduces this speech to eighteen lines and gives the directions, "Fall into Nurse's arms" following the line, "all slain, all dead." In the rehearsal copy for a March 5, 1887 production the entire Scene II is crossed out in red ink. In this production Scene III of Act III becomes Scene I of Act IV. The third prompt book was prepared for Henry Irving by Lewis Waller and dated April 22, 1905. It contains a cut version of this scene which resembles that found in the Booth prompt book.

Consulting the Harvard Concordance, Furness Variorum, Oxford English Dictionary, and Alden and Tuck's Cambridge editions of Romeo and Juliet helped to clarify the meaning of some of Juliet's words in this speech. I first interpreted "tributary drops" (line 112) as suggesting a tributary of a larger river but discovered the meaning of tributary in this context is "paid or offered as tribute." The concordance lists seven uses of the word, and in two additional instances the word tributary modifies tears. I was not familiar with the word "pall" which means gladly. The variorum revealed

that Shakespeare coined the word "needly" (line 122) in this passage and this is the only place it is ever used. In contrast, the word "banished" is used twenty times in Act III and "banish'd" four other times in the play. The final word in this speech, "sound," suggests a possible pun based on the two meanings: (1) make audible (2) to measure depth.

During the previous two speeches in Scene II of Act III, Juliet and the Nurse have reversed roles. First Juliet attacks Romeo for killing Tybalt. When the Nurse joins the attack Juliet becomes Romeo's defender. Hearing the nurse speak ill of Romeo elicits wifely loyalty in Juliet. She questions to herself why Romeo would kill her cousin. There follows another role reversal, signaled by a change in syntax. Villain, the noun, referring to Romeo becomes an adjective describing Tybalt. Romeo, the villain, and Tybalt, the victim, reverse roles as did the Nurse and Juliet.

The theme of confusion is amplified by the tears mistakenly shed for joy. Lines 110-111 indicate a resolution of the confusion in Juliet's mind. This corresponds to a parallel construction:

noun (husband)	verb (lives)	adj. clause (that ^{Tybalt} would have...)
noun (Tybalt)	verb (is dead)	adj. clause (that would have...)

The second portion of this passage begins with exploration of a feeling, an inkling of foreboding which Juliet tries to repress, but cannot. It haunts her as in the simile, "like

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damned guilty deeds to sinners' minds." After concluding it is better that Romeo killed Tybalt, rather than the reverse, the reality of the consequences invades her consciousness. The horror of Romeo's banishment is established through the devices of personification, "word ... that murdered me", and hyperbole, "word ... hath slain ten thousand Tybalts". The alliteration of "word, woe, woe" along with the repetition of "banishment" so frequently in the passage establishes the enormity of its effect on Juliet. This passage follows a cycle of confusion, elation, despair.

In conclusion, this library assignment was beneficial for me in several ways. Primarily, it gave me a vehicle for exploring and learning how to use the reference materials suggested during the lectures and curriculum sessions. It provided me with intellectual satisfaction at discovering some interesting and unique things about a more or less randomly selected passage. Finally, it enabled me to experience an organized approach to the process of application.

T E A C H I N G
S H A K E S P E A R E

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Romeo's speech found in Act III, Scene 3, Lines 30-50 of Romeo and Juliet were selected as my passage for explication. This passage reveals Romeo's feelings and fears towards body's banishment as opposed to body's death. Romeo fears exile more than execution because in his preceding speech he states, "There is no world without Verona walls." The friar condemns Romeo's destructive and sinful attitude and this causes Romeo to become very upset and he makes a tirade against banishment.

Further, Romeo not only describes his life and the world as he sees it ("without Verona Walls"), but he also describes life and the world as he sees it without Juliet. He compares life and the place where Juliet lives to heaven which is a representation of all those things we generally think of as right, deserving, merciful, and an overall embodiment of freedom and spirituality.

The progression of ideas in this passage are stated in several comparisons that Romeo makes. Romeo compares heaven and hell, himself as a human being (higher life form) with cats, dogs, and mice (lower life forms) and the friar with an unmerciful man. The thoughts in this passage proceed logically, emotionally, and associatively. This observation is made clear in Romeo's lines which are bursting with emotion, his love for Juliet, as well as his fear for exile which is greater than his fear of execution.

There is irony in this passage which is apparent in the friar's character. It is ironic that the friar, a man thought to have compassion and understanding would view Romeo's attitude as sinful and destructive. Instead of dealing with Romeo from a divine perspective, he suggest banishment which is like condemning Romeo to hell. There is also irony in Romeo's use of the word heaven. He says, "Heaven is here where Juliet lives; and every...unworthy thing live here in heaven and may look on her; But Romeo may not. One would not think that cats, dogs, and mice are creatures deserving of heaven. Yet, these low and undeserving low life forms who care nothing about Juliet are a part of her world and they can get close to her. Romeo who loves Juliet and is no doubt deserving of her can neither see her nor get close to her.

The major theme of this speech is Romeo's love for Juliet. Without Juliet's love, Romeo feels that he cannot live. If he accepts banishment,

he will be forced to live in a world without Juliet and he might as well be dead. Further, he fears exile because he says "there is no world without Verona walls." This supports the general theme of the play which is that of a consuming love. Romeo and Juliet is a story of hatred overcome by that love, old hate versus young love which gives no thought for the past or the future. Consequently, this love ends in "love devouring."

This passage elucidates Romeo's love for Juliet as well as his determination to not only remain in Verona, but to also stay with Juliet although he is unable to see her or to spend time with her. In addition, we see Romeo's rebellious nature and his justification for his actions. Romeo's plight evokes sympathy and compassion from the other characters.

Romeo is extremely upset at the very thought of the subject of banishment and he cannot understand why the friar would even suggest banishment. He is also upset with the friar and he lets the friar know this when he says, "The damned use that word in hell."

The words vestal and mangle seem important and significant in this passage. According to the OED, vestal is defined as a virgin or a chaste woman in general and mangle means to beat flat on a roller. These words are old words.

Shakespeare uses particular words in this passage to give the reader a clear picture not only of Romeo's character, but also of his quandary. The images of heaven, hell, and the fly are used to promote the subject of love, death, and darkness. Heaven is a place where deserving people reside. These are the people who exude love and compassion. The fly is a free insect and it can go wherever it desires. Hell conjures up a mental picture of doom, death, and darkness. If Romeo accepts banishment, he cannot live in heaven which is Verona where Juliet lives. Instead, he will be forced to live in exile and denied the freedom to come to Verona ever again and this would mean hell for him.

The syntax of this passage does call attention to itself. There is a mixture of both simple and complex sentences. Punctuation, particularly the questions, tend to evoke an emotional response from the reader. The questions also seem to force us to examine the friar more closely.

Unit on Romeo and Juliet Four weeks

Cathedral High School is an inner-city Catholic school in Chicago. It is a magnet school, drawing students from every ethnic, racial, and economic background found in the city. Students in this ninth grade class are of average to above average ability. Some are very sophisticated and have seen the world in their travels; most have not even had the experience of thoroughly exploring their own city. They come to us from Catholic, as well as, public grammar schools from all over the city. Though they should have a fundamental knowledge of the elements of literature and grammar, I do not assume that they have necessarily retained this knowledge.

Classes meet daily, five times a week for 45 minutes. Class size averages between 20 and 30 students. The classroom is located in the corner of the building where two very busy main streets intersect (Chicago and State Street). Speaking and listening skills become a challenge for both students and teacher whenever the windows are open (noises such as ambulance and police sirens, cars and trucks moving through traffic, honking horns, and construction

drills are more often part of the classroom environment than not.).

Long range
objectives:

- 1) Students will be able to visualize characters, action, and setting.
- 2) Students will be able to use the language of Shakespeare as a vehicle to understanding the character and his/her actions.
- 3) Students will be able to follow a plot through the characters' speeches and actions.

Short-term:

In the course of developing these objectives, students will learn about iambic pentameter, the sonnet form, inflection and language, soliloquy, asides, punctuating text for stress and meaning, comic relief, cause-effect relationships, and conventions.

Day 1: Introduction to Shakespearean drama via A Midsummer Night's Dream.

Distribute copies of Act I, ii, 1-104.

Each student will be assigned a role.

There will be several class readings. Each

reading will give a new meaning to each word. Students will then create the setting when this scene takes place. (Tolaydo's intro. method).

Day 2: Appreciating Shakespeare: word meaning, stress, inflection. (Carter method)

Day 3: 'Introduction to Act One' will begin with a line by line student reading of the Prologue. Student will read one line and then possible interpretation and explanations will be offered by the class and the teacher. This will be followed by the "insult word exercise" (Newlin technique). (My students will love this!) and whole class involvement in the reading of scene 1.

Day 4: De-Mystifying Shakespeare (Harris method) followed by iambic pentameter exercises (Tolaydo).

Day 5: Decoding Shakespeare's Language: conventions, words, word parts, meter, second person familiar pronouns, verb inflections. (Nicholson handout)

During the second week, students will be required to do three things:

- 1) Sign up for oral reading parts in class. One or two scenes in ^{each} act will be read aloud in class.
- 2) Groups of 5-6 students will be formed. Students in each group will be assigned an act in the play from which they will choose one scene (or part of it) and act it out (with costume and well-rehearsed).
- 3) The same group will create a set for a scene in its assigned act.

In addition: (written and reading assignments)

- 1) Students will be given reading guides (questions) which should be used for the reading of those scenes not read in class.
- 2) Students will be given a synopsis of each act, scene by scene. They will also receive a very brief outline of each act. The assignment will be to find and label each part of the outline with the corresponding lines from the act.

Weeks two, three, and four will consist of student readings, acting exercises (Walsh and

Tolaydo), and language exercises. During the last 3-4 days, students will perform their scenes in class and present their sets (and turn in any other assignments that I have not dreamed up yet!).

Evaluation is based on effort and success in:

- 1) performance of group scene
- 2) completion of set design
- 3) completion of outlines
- 4) essay of 2-3 pages
(^{specific} topics will be given).

Thank you to all the Master Teachers whose ideas I am so blatantly using in this unit plan.

