

# Star-Crossed Romances

Do we determine our own direction in life and in love? Or are we simply at the mercy of fate?



A Modern Take on *Romeo and Juliet*

 **Discuss It** How can a centuries-old love story remain relevant for modern audiences?

Write your response before sharing your ideas.

UNIT INTRODUCTION

ESSENTIAL QUESTION:

Do we determine our own destinies?

LAUNCH TEXT ARGUMENT MODEL

*Romeo and Juliet: A Tragedy? Or Just a Tragic Misunderstanding?*



WHOLE-CLASS LEARNING

LITERATURE AND CULTURE

**Historical Context**  
*The Tragedy of Romeo and Juliet*



ANCHOR TEXT: DRAMA

**The Tragedy of Romeo and Juliet**  
William Shakespeare



- Act I
- Act II
- Act III
- Act IV
- Act V

▶ MEDIA CONNECTION:  
Romeo and Juliet

ANCHOR TEXT: SHORT STORY

**Pyramus and Thisbe**  
Ovid, retold by Edith Hamilton



SMALL-GROUP LEARNING

LITERARY CRITICISM

**Romeo and Juliet Is a Terrible Play, and David Leveaux Can't Change That**  
Alyssa Rosenberg



**In Defense of Romeo and Juliet: It's Not Childish, It's \*About\* Childishness**  
Noah Berlatsky

JOURNALISM

**Twenty Years On: The Unfinished Lives of Bosnia's Romeo and Juliet**  
Gordana Sandić-Hadžihasanović



MEDIA: NEWSCAST

**Tragic Romeo and Juliet Offers Bosnia Hope**  
Nic Robertson



INDEPENDENT LEARNING

MYTH

**Popocatepetl and Ixtlaccihuatl**  
Juliet Piggott Wood



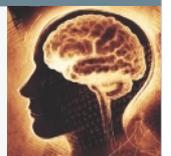
POETRY

**Annabel Lee**  
Edgar Allan Poe



NONFICTION

**What's the Rush?: Young Brains Cause Doomed Love**  
Lexi Tucker



GRAPHIC NOVEL

**from William Shakespeare's Romeo & Juliet**  
artwork by Eli Neugeboren



NEWS ARTICLE

**If Romeo and Juliet Had Cell Phones**  
Misty Harris



COMPARE

COMPARE

PERFORMANCE TASK

WRITING FOCUS:  
**Write an Argument**

PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS:  
**Present an Argument**

PERFORMANCE-BASED ASSESSMENT PREP

**Review Evidence for an Argument**

PERFORMANCE-BASED ASSESSMENT

**Argument: Essay and Multimedia Presentation**

PROMPT:

Should the opinions of others affect our own choices or destinies?

## Unit Goals

Throughout this unit, you will deepen your understanding of destiny in life and literature by reading, writing, speaking, listening, and presenting. These goals will help you succeed on the Unit Performance-Based Assessment.

Rate how well you meet these goals right now. You will revisit your ratings later when you reflect on your growth during this unit.



### READING GOALS

- Evaluate written arguments by analyzing how authors state and support their claims. ○ — ○ — ○ — ○ — ○
- Expand your knowledge and use of academic and concept vocabulary. ○ — ○ — ○ — ○ — ○

### WRITING AND RESEARCH GOALS

- Write a work of literary criticism in which you effectively incorporate the key elements of an argument. ○ — ○ — ○ — ○ — ○
- Conduct research projects of various lengths to explore a topic and clarify meaning. ○ — ○ — ○ — ○ — ○

### LANGUAGE GOALS

- Correctly integrate quotations to convey meaning and add variety and interest to your writing and presentations. ○ — ○ — ○ — ○ — ○

### SPEAKING AND LISTENING GOALS

- Collaborate with your team to build on the ideas of others, develop consensus, and communicate. ○ — ○ — ○ — ○ — ○
- Integrate audio, visuals, and text in presentations. ○ — ○ — ○ — ○ — ○

#### STANDARDS

**L.9–10.6** Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

© All rights reserved. Learning Company LLC.

## Academic Vocabulary: Argument

Academic terms appear in all subjects and can help you read, write, and discuss with more precision. Here are five academic words that will be useful to you in this unit as you analyze and write arguments.

Complete the chart.

1. Review each word, its root, and the mentor sentences.
2. Use the information and your own knowledge to predict the meaning of each word.
3. For each word, list at least two related words.
4. Refer to a dictionary or other resources if needed.

**TIP**

**FOLLOW THROUGH**

Study the words in this chart, and highlight them or their forms wherever they appear in the unit.

WORD	MENTOR SENTENCES	PREDICT MEANING	RELATED WORDS
<p><b>endure</b></p> <p>ROOT: <b>-dur-</b> "hard"</p>	<ol style="list-style-type: none"> <li>1. Just when I thought I couldn't <i>endure</i> another minute on the bus, the driver announced that we had arrived.</li> <li>2. It amazes me that stories from centuries ago continue to <i>endure</i>.</li> </ol>		<p><i>endurance; duration</i></p>
<p><b>pathos</b></p> <p>ROOT <b>-path-</b> "feeling"</p>	<ol style="list-style-type: none"> <li>1. The novel offers the author's usual blend of humor, drama, and <i>pathos</i>.</li> <li>2. The <i>pathos</i> of the drama left audiences in tears.</li> </ol>		
<p><b>compelling</b></p> <p>ROOT <b>-pel-</b> "drive"; "push"</p>	<ol style="list-style-type: none"> <li>1. The jury ruled in favor of the defense because of its <i>compelling</i> evidence.</li> <li>2. When accepting her award, the actress gave a <i>compelling</i> speech.</li> </ol>		
<p><b>propose</b></p> <p><b>-pose-</b> "place"</p>	<ol style="list-style-type: none"> <li>1. At weddings, it is customary for the best man to <i>propose</i> a toast to the newly married couple.</li> <li>2. In his address to Congress, the president will <i>propose</i> several new policies and initiatives.</li> </ol>		
<p><b>recurrent</b></p> <p><b>-curr-</b> "run"</p>	<ol style="list-style-type: none"> <li>1. Hillary has a <i>recurrent</i> dream in which she is running and flying at the same time.</li> <li>2. During the fall, <i>recurrent</i> rainstorms led to widespread flooding.</li> </ol>		

## LAUNCH TEXT | ARGUMENT MODEL

This selection is an example of an **argumentative text**, a type of writing in which an author states and defends a position on a topic. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

**As you read**, look at the way the writer builds a case. Mark the text to help you answer this question: What is the writer's position, and what evidence supports it?



## Romeo and Juliet: A Tragedy? Or Just a Tragic Misunderstanding?

^ Les Ballets de Monte Carlo, Monaco's national ballet company, performs *Romeo and Juliet* at the London Coliseum in 2015.

## NOTES

- 1 **T**he main characters of William Shakespeare's *Romeo and Juliet* have long inspired audiences' pity. For hundreds of years, people have watched as the two characters meet, fall in love, and—both heartbroken—take their last breaths. While the play's ending is tragic, the famous lovers' deaths are the result of their own impulsive decisions. Romeo and Juliet were not destined to die in each other's arms. That outcome was not inevitable. Instead, their own bad decisions brought them to that terrible point.
- 2 When the play begins, the city of Verona is being battered by a rivalry between two important families: the House of Montague and the House of Capulet. Swordsmen from both families hurl insults at one another and fight in the streets. Romeo, the son of the head of the Montagues, sneaks into the Capulets' party. Here he sees Juliet, daughter of Capulet, and the two fall head-over-heels in love. Even though their families would never accept their union, they are more than willing to throw away everything to be together—having known each other for barely an evening. Indeed, Juliet says as much of their love:
 

It is too rash, too unadvised, too sudden;  
Too like the lightning, which doth cease to be  
Ere one can say it lightens. . . .
- 3 The sheer lack of care with which they pursue their romance is startling. Neither tries to find a way to reconcile their parents to the idea, or even to flee the city. Instead, they hurriedly marry in secret.
- 4 As the play continues, the drama of poor judgment unfolds. Juliet's cousin Tybalt goads Romeo to fight. Unwilling to fight a relative of

Juliet's, Romeo refuses. The situation deteriorates further, eventually leading to Romeo's killing of Tybalt. Throughout these events, Romeo simply reacts in the heat of the moment. He is not guided by principle or clear thinking. The result is that he is forced to leave Verona in exile, a situation that sets up the final deadly outcome.

- 5 Juliet is shocked when she hears of Romeo's exile. In another example of startling miscalculation, she chooses to fake her own death in order to escape to be with him. She does not even wait to make sure Romeo knows about her plan. At this point, the play proceeds with a cruel irony that ends with Juliet and Romeo taking their own lives.
- 6 This play features numerous references to the stars, which symbolize destiny or the absence of human choice and control. These references seem to support the idea that Romeo and Juliet never had any influence over the paths their lives would take. They were destined to meet and destined to die. Indeed, the Prologue calls the two leads "star-cross'd lovers," meaning lovers doomed by the stars, or destiny. Romeo suggests as much before he goes to the party where he first meets Juliet:

I fear, too early; for my mind misgives  
Some consequence yet hanging in the stars

- 7 When Romeo hears of Juliet's "death," he cries out against fate: "Then, I defy you, stars!" Yet she is not actually dead, nor is the situation controlled by the stars. Romeo does not know this, but the audience does—Juliet's "death" is not a result of destiny but of her own choices. Despite some instances of pure ill fortune, most of the tragic events are the result of Romeo and Juliet's youthful decisions and haste.
- 8 In short, Romeo and Juliet were not the victims of destiny. Instead, the two stumbled into their own tragedy. Rather than suffering inevitable doom, they made fatal mistakes. The stars may shine above the events of this play, but that is not the true reason for the tragic outcome.

NOTES

**WORD NETWORK FOR DESTINY**

**Vocabulary** A Word Network is a collection of words related to a topic. As you read the selections in this unit, identify interesting words related to the idea of destiny and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *inevitable*, *fortune*, and *influence*. Continue to add words as you complete this unit.

**Tool Kit**  
Word Network Model









ESSENTIAL QUESTION:

# Do we determine our own destinies?

The idea of destiny was once connected to notions about the stars, which some believed controlled human life. This gave rise to the idea of “star-crossed” lovers—those for whom a sorrowful fate seemed inevitable. While our understanding of the stars has changed, questions about the role destiny plays in our lives remain. You will work with your whole class to explore the idea of destiny. The selections you are going to read present conflicts between destiny and personal choice in two tales of tragic love.

## Whole-Class Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work in large-group environments.

Review these strategies and the actions you can take to practice them as you work with your whole class. Add ideas of your own for each step. Get ready to use these strategies during Whole-Class Learning.

STRATEGY	ACTION PLAN
Listen actively	<ul style="list-style-type: none"> <li>• Eliminate distractions. For example, put your cell phone away.</li> <li>• Keep your eyes on the speaker.</li> <li>•</li> </ul>
Clarify by asking questions	<ul style="list-style-type: none"> <li>• If you’re confused, other people probably are, too. Ask a question to help your whole class.</li> <li>• If you see that you are guessing, ask a question instead.</li> <li>•</li> </ul>
Monitor understanding	<ul style="list-style-type: none"> <li>• Notice what information you already know and be ready to build on it.</li> <li>• Ask for help if you are struggling.</li> <li>•</li> </ul>
Interact and share ideas	<ul style="list-style-type: none"> <li>• Share your ideas and answer questions, even if you are unsure.</li> <li>• Build on the ideas of others by adding details or making a connection.</li> <li>•</li> </ul>

© All rights reserved. Learning Company LLC.

LITERATURE AND CULTURE

Historical Context

*The Tragedy of Romeo and Juliet*



ANCHOR TEXT: DRAMA

The Tragedy of Romeo and Juliet

William Shakespeare



**ACT I** Love blossoms despite an old family feud, but can that love last?



**ACT II**



**ACT III**



**ACT IV**



**ACT V**  
▶ MEDIA CONNECTION: Romeo and Juliet



COMPARE

ANCHOR TEXT: SHORT STORY

Pyramus and Thisbe

Ovid,  
retold by Edith Hamilton

Deeply in love, a young couple is divided by both real and symbolic walls.



PERFORMANCE TASK

WRITING FOCUS

Write an Argument

The Whole-Class readings are classic tales of true love thwarted by an array of different forces. Both raise questions about individual choice, destiny, and our paths through life. After reading you will write an argument in the form of literary criticism.



^ Queen Elizabeth ruled from 1558 to 1603, but her reign was so successful that the entire Renaissance in England is often called the Elizabethan Age.

#### QUICK INSIGHT

The symbol of the House of York was a white rose, while the symbol of the House of Lancaster was a red rose. For that reason, the civil wars fought between the two houses were called the Wars of the Roses. Shakespeare wrote several plays about English monarchs involved in these conflicts.

## Historical Context

### Elizabethan England

**The Rebirth of Learning** Sometime around the year 1350, at the end of the Middle Ages, Italian city-states, such as Venice and Genoa, began to trade extensively with the East. With trade came more knowledge and growing curiosity about the world. Soon, Italy was leading the way in a flowering of European learning known as the Renaissance (REHN uh sons). Commerce, science, and the arts blossomed as people shifted their focus to the interests and pursuits of human life here on earth. The astronomers Copernicus and Galileo questioned long-held beliefs to prove that the world was round and that it circled the sun, not vice versa. Navigators, including Christopher Columbus and Ferdinand Magellan, braved the seas in tiny boats to explore new lands and seek new trade routes. Religious thinkers, such as Martin Luther and John Calvin, challenged the authority of the Roman Catholic Church and spurred the Protestant Reformation. Artists, including Michelangelo and Leonardo da Vinci, painted and sculpted lifelike human beings. Writers, such as Miguel de Cervantes and William Shakespeare, wrote insightfully about complex human personalities in fiction and drama.

**The Renaissance in England** The Renaissance was slow to come to England. The delay was caused mainly by civil war between two great families, or houses, claiming the English throne—the House of York and the House of Lancaster. The conflict ended in 1485, when Henry Tudor of the House of Lancaster took the throne as King Henry VII. After a successful rule in which English commerce expanded, he was succeeded by his son Henry VIII, whose reign was filled with turmoil. Henry sought a divorce from the Spanish princess Catherine of Aragon so that he could remarry and possibly have a son. He was convinced that only a male would be strong enough to hold the throne. When the Pope refused to grant the divorce, Henry renounced the Roman Catholic Church and made England a Protestant nation. Ironically, his remarriage, to a woman named Anne Boleyn, produced not a son but a daughter, Elizabeth. Even more ironically, when Elizabeth took the throne, she proved to be one of the strongest monarchs that England has ever known.

**The Elizabethan World** The reign of Elizabeth I is often seen as a golden age in English history. Treading a moderate and frugal path, Elizabeth brought economic and political stability to the nation, thus allowing commerce and culture to thrive. Advances in mapmaking helped English explorers sail the Old World and claim lands in the New. Practical inventions improved transportation at home. Craft workers created lovely wares for the homes of the wealthy. Musicians composed fine works for the royal court, and literature thrived, peaking with the plays of William Shakespeare.

London became a bustling capital on the busy River Thames (tehms), where ships from all over the world sailed into port. The city attracted newcomers from the countryside and immigrants from foreign lands. Streets were narrow, dirty, and crowded, but they were also lined with shops where vendors sold merchandise from near and far. English women enjoyed more freedoms than did women elsewhere in Europe, and the class system was more fluid as well. To be sure, those of different ranks led very different lives. Yet even the lowborn were able to attend one of the city's most popular new amusements, the theater.

- ✓ England's defeat of the Spanish Armada was a popular subject in fine art for centuries after the events. This print from 1850 shows one artist's imagining of the scene.

## Elizabeth I and the Spanish Armada

In 1588, King Phillip of Spain sent an armada, or fleet of military ships, to invade England. At the time, Spain was the most powerful nation on earth. Nevertheless, the English soundly defeated the invading forces. The victory cemented Elizabeth's popularity with her people. Prior to the battle, the Queen visited her troops to inspire them to fight. Here is a portion of the speech she delivered:

... And therefore I am come amongst you at this time, not as for my recreation or sport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down, for my God, and for my kingdom and for my people, my honor and my blood, even the dust. I know I have but the body of a weak and feeble woman; but I have the heart of a king, and of a king of England too . . .





## Theater in Elizabethan England

### QUICK INSIGHT

Audience members ate and drank while they watched the plays and apparently made a lot of noise. In 1900, archaeologists found the remains of the foundation of the original Globe Theatre. They also found the discarded shells of the many hazelnuts audiences munched on while watching performances.

### QUICK INSIGHT

During Shakespeare's day, acting companies were entirely male. Women did not perform because it was considered improper. The roles of women were usually played by boys of about eleven, or twelve—that is, before their voices changed.

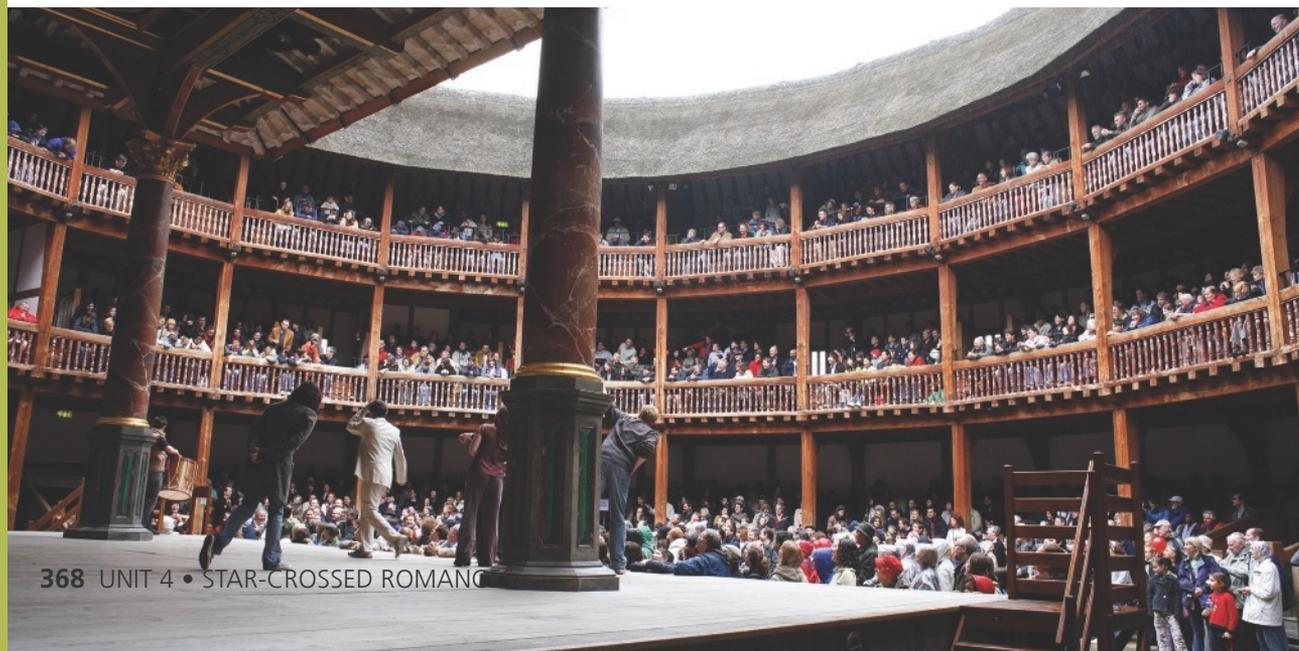
- ✓ The modern Globe Theatre, rebuilt in the twentieth century a few hundred yards from the original site.

Elizabethan audiences included all levels of society, from the “groundlings,” who paid a penny entrance fee, to the nobility.

During the Middle Ages, simple religious plays were performed at inns, in castle halls, and on large wagons at pageants. In early Elizabethan times, acting companies still traveled the countryside to perform their plays. However, the best companies acquired noble patrons, or sponsors, who then invited the troupes to perform in their homes. At the same time, Elizabethan dramatists began to use the tragedies and comedies of ancient Greece and Rome as models for their plays. By the end of the sixteenth century, many talented playwrights had emerged, including Christopher Marlowe, Ben Jonson, and of course, William Shakespeare.

**England's First Theater** England's first successful public theater opened in 1576. Known simply as the Theatre, it was built by an actor named James Burbage. Since officials had banned the performance of plays in London, Burbage built his theater in an area called Shoreditch, just outside the London city walls. Some of Shakespeare's earliest plays were first performed here, including *The Tragedy of Romeo and Juliet*, which probably starred James Burbage's son, Richard, as Romeo.

When the lease on the Theatre expired, Richard Burbage, in charge of the company after his father died, decided to move the company to Southwark (SUHTH uhrk), just across the River Thames from London proper. The Shoreditch landlord had been causing problems, and Southwark was emerging as a popular theater district. Using timbers from the old theater building, Burbage had a newer theater built, bigger and better than the one before. It opened in 1599 and was called the Globe. Under that name it would become the most famous theater in the history of the English stage, for many more of Shakespeare's plays were first performed there.



**Theater Layout** No floor plans of the Theatre or the Globe survive, but people's descriptions and sketches of similar buildings suggest what they were like. They were either round or octagonal, with a central stage open to the sky. This stage stretched out into an area called the pit, where theatergoers called groundlings paid just a penny to stand and watch the play. The enclosure surrounding this open area consisted of two or three galleries, or tiers. The galleries accommodated audience members who paid more to watch the play while under shelter from the elements, and with some distance from the groundlings. The galleries probably also included a few elegant box seats, where members of the nobility could both watch the play and be seen by the masses.

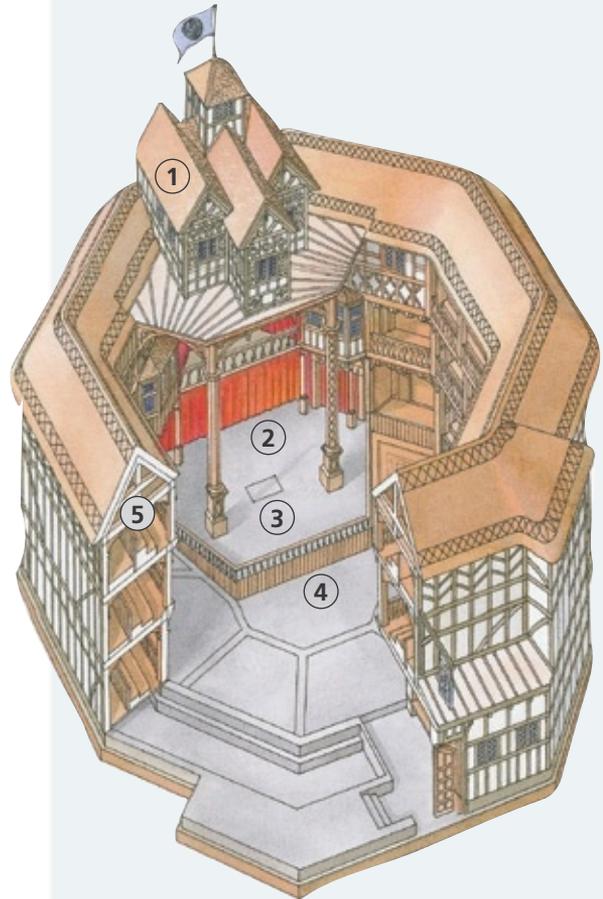
**Staging the Play** The enclosure directly behind the stage was used not for seating but for staging the play. Actors entered and left the stage from doors at stage level. The stage also had a trap door through which mysterious characters, such as ghosts or witches, could disappear suddenly. Some space above the backstage area was used for storage or dressing rooms. The first gallery, however, was visible to the audience and used as a second stage. It would have been on a second stage like this that the famous balcony scene in *The Tragedy of Romeo and Juliet* was performed.

These open-air theaters did not use artificial light. Instead, performances took place in the afternoon, when it was still light outside. There was also no scenery in the theaters of Shakespeare's day. Instead, the setting for each scene was communicated through dialogue. With no need for set changes, scenes could follow one another in rapid succession. Special effects were simple—smoke might billow at the disappearance of a ghost, for example. By contrast, costumes were often elaborate. The result was a fast-paced, colorful production that lasted about two hours.

**The Blackfriars** In 1609, Shakespeare's acting company began staging plays in the Blackfriars Theatre as well as the Globe. Located in London proper, the Blackfriars was different from the earlier theaters in which Shakespeare's plays were performed. It was an indoor space with no open area for groundlings. Instead, it relied entirely on a wealthier clientele. It was also one of the first English theaters to use artificial lighting, an innovation that allowed for nighttime performances.

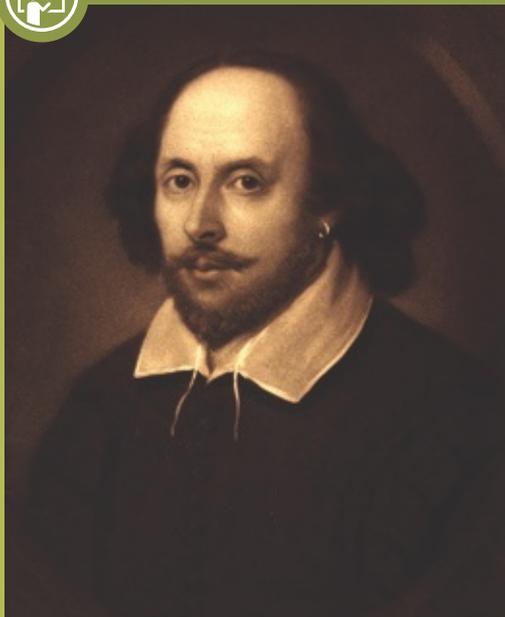
## The Globe Theatre

The three-story structure, open to the air, could house as many as 3,000 people in the pit and surrounding galleries.



### KEY

1. The hut, housing machinery used to lower characters and props to the stage
2. The stage trap, often used for the entrances and exits of special characters, such as ghosts or witches
3. The stage
4. The pit, where groundlings stood to watch the show
5. The galleries



## William Shakespeare, Playwright and Poet

Shakespeare's plays and poetry are regarded by many as the finest works ever written in English.

William Shakespeare (1564–1616) is widely revered as one of England's greatest writers. Four centuries after his death, his plays are still read and performed every day. Who was this remarkable author of so many masterpieces? In actual fact, we know very little about him.

### From Stratford to London

Shakespeare grew up in Stratford-upon-Avon, a busy market town on the Avon River about 75 miles northwest of London. Church and town records indicate that his mother, Mary Arden, was the daughter of a wealthy farmer who owned the land on which Shakespeare's grandfather lived. Shakespeare's father, John, was a prosperous merchant who also served for a time as Stratford's mayor. Shakespeare most likely went to the local grammar school, where he would have studied Latin and Greek as well as English and world history. He would eventually put all those lessons to use in plays about historical figures, such as Julius Caesar and King Henry IV.

In 1582, when he was eighteen, Shakespeare married a woman named Anne Hathaway and had three children with her, including a set of twins. The next decade of his life is a mystery, but by 1592 he had moved to London, where he gravitated to the theater. Starting off an actor, he soon began writing plays as well. By 1594, he had become the principal playwright of the Lord Chamberlain's Men, the Burbages' acting company. Some of the early plays Shakespeare wrote at this time include the romantic comedy *The Taming of the Shrew* and the romantic tragedy *The Tragedy of Romeo and Juliet*.

Shakespeare was not just a performer and a playwright, however; he was also part owner of the theater company. This meant that he earned money in three ways—from fees for his plays, from his acting salary, and from his share of the company's profits. Those profits rose substantially after the Lord Chamberlain's Men moved to the Globe Theatre, where as many as 3,000 people might attend a single performance. It was at the Globe that many of Shakespeare's later masterpieces premiered, probably beginning with *The Tragedy of Julius Caesar* in 1599.

**The King's Players** In 1603, Queen Elizabeth I died, and her Scottish cousin took the throne as James I. Partial to the theater, James was particularly supportive of the Lord Chamberlain's Men, which had emerged as one of the two best acting companies in the land. Not only did it have a brilliant playwright in William Shakespeare; it also had a fine actor in Richard Burbage, who starred in most of Shakespeare's plays. In 1606, flattered by the

king's patronage, the company changed its name to the King's Men. It is believed that Shakespeare wrote his great Scottish play, *The Tragedy of Macbeth*, to appeal particularly to James I.

Three years later, the King's Men began performing at the Blackfriars Theatre, using the Globe only in summer months. By using this indoor theater in winter, the King's Men further increased profits. The company did so well that Shakespeare was soon able to retire. In 1610, he moved back to Stratford-upon-Avon, buying one of the finest homes in town. He died of unknown causes in 1616.

### Shakespeare Says . . .

Shakespeare's impact on the English language has been enormous. Not only did he coin new words and new meanings for old words, but he also used many expressions that have become part of our everyday speech. Here are a few examples.

EXPRESSION AND SOURCE	MEANING
Eat out of house and home ( <i>Henry VI, Part 2</i> )	Eat so much that it makes the provider poor
For ever and a day ( <i>The Taming of the Shrew</i> )	Indefinitely; with no end in sight
Give the devil his due ( <i>Henry IV, Part 1</i> )	Recognize an opponent's achievement
Greek to me ( <i>Julius Caesar</i> )	Completely unintelligible to me
Green-eyed monster ( <i>Othello</i> )	Jealousy
In a pickle ( <i>The Tempest</i> )	In trouble
In stitches ( <i>Twelfth Night</i> )	Laughing so hard it hurts
Lay it on with a trowel ( <i>As You Like It</i> )	Flatter excessively
Makes your hair stand on end ( <i>Hamlet</i> )	Really frightens you
The milk of human kindness ( <i>Macbeth</i> )	Compassion
A plague on both your houses ( <i>Romeo and Juliet</i> )	I'm fed up with both sides (in an argument)
Salad days ( <i>Antony and Cleopatra</i> )	Green, or naive, youth
Star-crossed lovers ( <i>Romeo and Juliet</i> )	Ill-fated lovers
Wear your heart upon your sleeve ( <i>Othello</i> )	Show your love to all
Won't budge an inch ( <i>The Taming of the Shrew</i> )	Will not give in; stands firm



## How to Read Shakespeare

Shakespeare wrote his plays in the language of his time. To the modern ear, however, that language can sound almost foreign. Certain words have changed meaning or fallen out of use. The idioms, slang, and humor of twenty-first-century America are very different from those of Elizabethan England. Even our way of viewing reality has changed. These differences present challenges for modern-day readers of Shakespeare. Here are some strategies for dealing with them.

### CHALLENGE: Elizabethan Words

Many words Shakespeare used are now archaic, or outdated. A few types of these words appear here.

TYPE OF WORD	CONTEMPORARY ENGLISH	ELIZABETHAN ENGLISH	EXAMPLE FROM ROMEO AND JULIET
pronouns	<i>you, your, yours</i>	<i>thou, thy, thine</i>	<i>And if he hear <b>thee</b>, <b>thou</b> wilt anger him. (I.i.22)</i>
verbs	<i>come, will, do, has</i>	<i>cometh, wilt, doth, hath</i>	<i>Verona's summer <b>hath</b> not such a flower. (I.iii.77)</i>
time words	<i>morning, evening</i>	<i>morrow, even</i>	<i>Good <b>morrow</b>, father. (II.iii.31)</i>
familiar words used in unfamiliar ways	<i>if</i>  <i>fortunate</i>	<i>an</i>  <i>happy</i>	<i><b>An</b> I should live a thousand years, / I should never forget it. (I.iii.46–47)</i>  <i>Oh, <b>happy</b> dagger, / This is thy sheath. (V.iii.182–3)</i>

#### STRATEGIES

Familiarize yourself with some of the most common archaic words in Shakespeare.

If a word is completely unfamiliar, look to the marginal notes for a translation. Otherwise, look for clues to the word's meaning in the surrounding text.

### CHALLENGE: Elizabethan Syntax

The syntax, or word order, Shakespeare used may also be archaic. In contemporary English, the subject of a sentence usually appears before the verb. Shakespeare often inverts this order, placing the verb before the subject.

#### Contemporary English Syntax

S V  
What do **you say**?

#### Elizabethan English Syntax

V S  
What **say you**?

#### STRATEGY

If a sentence uses inverted syntax, identify its subject and verb. Then, rephrase the sentence, placing the subject before the verb.

### CHALLENGE: Blank Verse

Shakespeare uses both prose and verse in his plays. The type of verse he wrote is called blank verse. In blank verse, each line has ten syllables, and every unstressed syllable is followed by a stressed one.

*If **ever you disturb** our **streets again**,  
Your **lives shall pay** the **forfeit of** the **peace**. (Romeo and Juliet, I.i.87–88)*

Often, a single sentence spans more than one line of verse. This is especially true when Shakespeare uses a semicolon to connect two or more clauses.

*With love's light wings did I o'erperch these walls;  
For stony limits cannot hold love out.... (Romeo and Juliet, II.ii.66–67)*

#### STRATEGIES

Look for capital letters and end marks to see where sentences begin and end. Read challenging sentences aloud.

When a sentence is made up of two clauses connected by a semicolon, ask yourself how the ideas in the clauses relate to each other.

**CHALLENGE: Elizabethan Worldview**

In Shakespeare's day, society was rigidly organized. The nobility occupied the top rung of the social ladder, and the uneducated peasantry occupied the bottom. It was difficult, if not impossible, to advance from one social class to another.

The ladder of power also existed within families. Children could not determine their own lives or make their own choices; their parents did so for them. Within a marriage, the husband was the master of his wife.

Elizabethan people expected to live shorter, more difficult lives, and they understood the events of a life to be fated. They did not believe they had the power to shape their own destinies as we do today.

**STRATEGY**

Keep the Elizabethan worldview in mind as you read. If a character's attitude clashes with your own, try to set aside your own ideas and view the situation through the character's eyes. This will help you understand why the character is behaving or speaking in a certain way.

**Close Read the Text**

Annotating the text as you read can help you tackle the challenges of Shakespearean language. Here are two sample annotations of an excerpt from Act II, Scene ii of *The Tragedy of Romeo and Juliet*—the famous “balcony scene.”



**ANNOTATE:** Two of Romeo's lines end with a dash. Two of Juliet's sentences include a semicolon.

**QUESTION:** What do these punctuation marks tell me about how the conversation is unfolding?

**CONCLUDE:** The dashes tell me that Romeo is being interrupted. The first semicolon shows Juliet changing her mind, and the second semicolon shows her expressing her opinion in yet another way. Juliet's interruptions and ramblings make her seem nervous and flirtatious.

**Romeo.** Lady, by yonder blessèd moon I vow,  
That tips with silver all these fruit-tree tops—

**Juliet.** O, swear not by the moon, th'inconstant moon,  
That monthly changes in her circle orb,  
Lest that thy love prove likewise variable.

**Romeo.** What shall I swear by?

**Juliet.** Do not swear at all;  
Or if thou wilt, swear by thy gracious self,  
Which is the god of my idolatry,  
And I'll believe thee.

**Romeo.** Heart's dear love—

**Juliet.** Well, do not swear. Although I joy in thee,  
I have no joy of this contract tonight.  
It is too rash, too unadvised, too sudden;  
Too like the lightning, which doth cease to be  
Ere one can say it lightens.

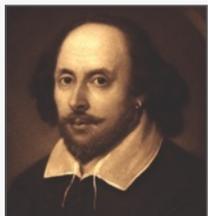
**ANNOTATE:** This long, complex sentence uses archaic words and syntax.

**QUESTION:** What is Juliet really saying?

**CONCLUDE:** If I paraphrase the sentence using modern-day language, it might read like this:  
*“Don't swear by the inconstant moon, which changes every month in its orbit, in case your love also proves changeable.”* Juliet is saying, “The moon comes and goes. I hope you don't!”



About the Playwright



**William Shakespeare**

(1564–1616) has long been called the greatest writer in the English language. He was born in Stratford-upon-Avon, a town not far from London. In his twenties, he made his name as an actor and a playwright and eventually became a part owner of the Globe theater, where he wrote and produced plays until his late forties. He then retired to the town where he had grown up. For more information, see the Literature and Culture feature.

**Tool Kit**

First-Read Guide and Model Annotation

# The Tragedy of Romeo and Juliet, Act I

## Concept Vocabulary

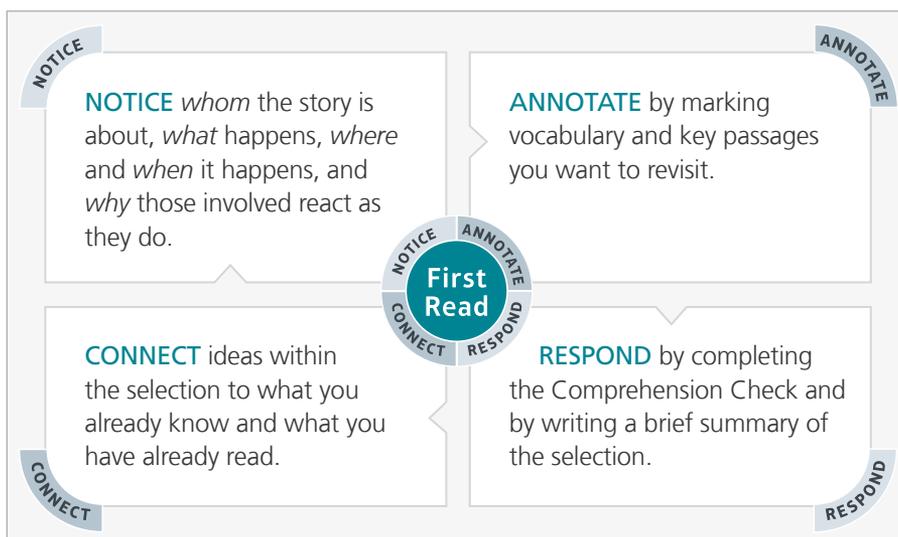
You will encounter the following words as you read Act I of *The Tragedy of Romeo and Juliet*. Before reading, note how familiar you are with each word. Rank the words in order from most familiar (1) to least familiar (3).

WORD	YOUR RANKING
mutiny	
transgression	
heretics	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



**STANDARDS**

**RL.9–10.10** By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## BACKGROUND FOR THE PLAY

### Star-Crossed Lovers

Written in 1594 or 1595, when Shakespeare was still a fairly young man, *The Tragedy of Romeo and Juliet* is a play about young love. The basic plot is simple: Two teenagers from feuding families fall in love and marry against their families' wishes, with tragic results. The story is set in Verona, Italy, and is based on an Italian legend that was fairly well known in England at the time.

**Shakespeare's Sources** Elizabethan writers deeply respected Italy as the birthplace of the Renaissance and often drew on Italian sources for inspiration. In 1562, an English poet named Arthur Brooke wrote *The Tragical History of Romeus and Juliet*, a long narrative poem based on the Romeo and Juliet legend. Three years later, a prose version of the legend also appeared in England. Scholars believe, however, that Brooke's poem was Shakespeare's chief source.

That poem contains a great deal of moralizing, stressing the disobedience of the young lovers, along with fate, as the cause of their doom. Shakespeare's portrayal of the young lovers is more sympathetic, but he does stress the strong role that fate plays in their tragedy. In fact, at the very start of the play, the Chorus describes Romeo and Juliet as "star-crossed lovers," indicating that their tragic ending is written in the stars, or fated by forces beyond their control.

**The Play Through the Centuries** Of all the love stories ever written, *The Tragedy of Romeo and Juliet* may well be the most famous. Acting celebrities down through the centuries have played the leading role—Edwin Booth and Ellen Terry in the nineteenth century, for example, and John Gielgud and Judi Dench in the twentieth. There have been dozens of film versions of the play, numerous works of art depicting its scenes, over twenty operatic versions, a famous ballet version by Tchaikovsky. The play is often adapted to reflect the concerns of different eras: *West Side Story*, for example, adapts the story as a musical set amid the ethnic rivalries of 1950s New York City; *Romanoff and Juliet* is a comedy of the Cold War set during the 1960s. One of the most recent popular adaptations was the 1996 film *Romeo + Juliet* starring Leonardo DiCaprio and Claire Danes, which sets the play in the fictional location of Verona Beach, California.



# The Tragedy of Romeo and Juliet

## Act I

William Shakespeare

### Characters

CHORUS

ESCALUS, Prince of Verona

PARIS, a young count, kinsman to the Prince

MONTAGUE

CAPULET

AN OLD MAN, of the Capulet family

ROMEO, son to Montague

MERCUTIO, kinsman to the Prince  
and friend to Romeo

BENVOLIO, nephew to Montague  
and friend to Romeo

TYBALT, nephew to Lady Capulet

FRIAR LAWRENCE, Franciscan

FRIAR JOHN, Franciscan

BALTHASAR, servant to Romeo

SAMPSON, servant to Capulet

GREGORY, servant to Capulet

PETER, servant to Juliet's nurse

ABRAM, servant to Montague

AN APOTHECARY

THREE MUSICIANS

AN OFFICER

LADY MONTAGUE, wife to Montague

LADY CAPULET, wife to Capulet

JULIET, daughter to Capulet

NURSE TO JULIET

CITIZENS OF VERONA, Gentlemen  
and Gentlewomen of both houses,  
Maskers, Torchbearers, Pages, Guards,  
Watchmen, Servants, and Attendants

## Prologue

Scene: Verona: Mantua

[Enter Chorus.]

**Chorus.** Two households, both alike in dignity,<sup>1</sup>  
 In fair Verona, where we lay our scene,  
 From ancient grudge break to new **mutiny**,  
 Where civil blood makes civil hands unclean.<sup>2</sup>  
 5 From forth the fatal loins of these two foes  
 A pair of star-crossed<sup>3</sup> lovers take their life;  
 Whose misadventured piteous overthrows<sup>4</sup>  
 Doth with their death bury their parents' strife.  
 The fearful passage of their death-marked love,  
 10 And the continuance of their parents' rage,  
 Which, but<sup>5</sup> their children's end, naught could remove,  
 Is now the two hours' traffic<sup>6</sup> of our stage;  
 The which if you with patient ears attend,  
 What here shall miss, our toil shall strive to mend.<sup>7</sup> [Exit.]

❧ ❧ ❧

## Act I

Scene i • Verona. A public place.

[Enter Sampson and Gregory, with swords and bucklers,<sup>1</sup> of the house of Capulet.]

**Sampson.** Gregory, on my word, we'll not carry coals.<sup>2</sup>

**Gregory.** No, for then we should be colliers.<sup>3</sup>

**Sampson.** I mean, an we be in choler, we'll draw.<sup>4</sup>

**Gregory.** Ay, while you live, draw your neck out of collar.<sup>5</sup>

5 **Sampson.** I strike quickly, being moved.

**Gregory.** But thou art not quickly moved to strike.

**Sampson.** A dog of the house of Montague moves me.

**Gregory.** To move is to stir, and to be valiant is to stand.  
 Therefore, if thou art moved, thou run'st away.

10 **Sampson.** A dog of that house shall move me to stand. I  
 will take the wall<sup>6</sup> of any man or maid of Montague's.

**Gregory.** That shows thee a weak slave; for the weakest  
 goes to the wall.

**Sampson.** 'Tis true; and therefore women, being the weaker

### NOTES

1. **dignity** *n.* high social rank.

**mutiny** (MYOO tuh nee) *n.*  
 open rebellion against  
 lawful authority, especially  
 by sailors or soldiers against  
 their officers

2. **Where. . . unclean** in which  
 the blood of citizens stains  
 citizens' hands.

3. **star-crossed** ill-fated by the  
 unfavorable positions of the  
 stars.

4. **Whose . . . overthrows** whose  
 unfortunate, sorrowful  
 destruction.

5. **but** except.

6. **two hours' traffic** two hours'  
 business.

7. **What . . . mend** Whatever is  
 unclear in this prologue we  
 actors shall try to clarify in the  
 course of the play.

1. **bucklers** *n.* small shields.

2. **carry coals** endure insults.

3. **colliers** *n.* sellers of coal.

4. **an . . . draw** if we are angered,  
 we'll draw our swords.

5. **collar** *n.* hangman's noose.

6. **take the wall** assert superiority  
 by walking nearer the houses  
 and therefore farther from the  
 gutter.

7. **tool** *n.* weapon.

8. **take . . . sides** make sure the law is on our side.

9. **list** please.

10. **bite . . . thumb** make an insulting gesture.

15 vessels, are ever thrust to the wall. Therefore I will push Montague's men from the wall, and thrust his maids to the wall.

**Gregory.** The quarrel is between our masters and us their men.

20 **Sampson.** 'Tis all one, I will show myself a tyrant. When I have fought with the men, I will be cruel with the maids—I will cut off their heads.

**Gregory.** The heads of the maids?

**Sampson.** Ay, the heads of the maids or their maidenheads. Take it in what sense thou wilt.

25 **Gregory.** They must take it in sense that feel it.

**Sampson.** Me they shall feel while I am able to stand: and 'tis known I am a pretty piece of flesh.

30 **Gregory.** 'Tis well thou art not fish; if thou hadst, thou hadst been Poor John. Draw thy tool!<sup>7</sup> Here comes two of the house of Montagues.

[Enter two other Servingmen, Abram and Balthasar.]

**Sampson.** My naked weapon is out. Quarrel! I will back thee.

**Gregory.** How? Turn thy back and run?

**Sampson.** Fear me not.

**Gregory.** No, marry. I fear thee!

35 **Sampson.** Let us take the law of our sides;<sup>8</sup> let them begin.

**Gregory.** I will frown as I pass by, and let them take it as they list.<sup>9</sup>

**Sampson.** Nay, as they dare. I will bite my thumb<sup>10</sup> at them, which is disgrace to them if they bear it.

40 **Abram.** Do you bite your thumb at us, sir?

**Sampson.** I do bite my thumb, sir.

**Abram.** Do you bite your thumb at us, sir?

**Sampson.** [*Aside to Gregory*] Is the law of our side if I say ay?

**Gregory.** [*Aside to Sampson*] No.

45 **Sampson.** No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

**Gregory.** Do you quarrel, sir?

**Abram.** Quarrel, sir? No, sir.

50 **Sampson.** But if you do, sir, I am for you. I serve as good a man as you.

**Abram.** No better.

**Sampson.** Well, sir.

[Enter Benvolio.]

**Gregory.** [*Aside to Sampson.*] Say “better.” Here comes one of my master’s kinsmen.

55 **Sampson.** Yes, better, sir.

**Abram.** You lie.

**Sampson.** Draw, if you be men. Gregory, remember thy swashing<sup>11</sup> blow. [*They fight.*]

**Benvolio.** Part, fools!

60 Put up your swords. You know not what you do. [*Enter Tybalt.*]

**Tybalt.** What, art thou drawn among these heartless hinds?<sup>12</sup> Turn thee, Benvolio; look upon thy death.

**Benvolio.** I do but keep the peace. Put up thy sword, Or manage it to part these men with me.

65 **Tybalt.** What, drawn, and talk of peace! I hate the word As I hate hell, all Montagues, and thee. Have at thee, coward! [*They fight.*]

[*Enter an Officer, and three or four Citizens with clubs or partisans.*<sup>13</sup>]

**Officer.** Clubs, bills,<sup>14</sup> and partisans! Strike! Beat them down! Down with the Capulets! Down with the Montagues!

[*Enter old Capulet in his gown, and his Wife.*]

70 **Capulet.** What noise is this? Give me my long sword, ho!

**Lady Capulet.** A crutch, a crutch! Why call you for a sword?

**Capulet.** My sword, I say! Old Montague is come And flourishes his blade in spite<sup>15</sup> of me.

[*Enter old Montague and his Wife.*]

**Montague.** Thou villain Capulet!—Hold me not; let me go.

75 **Lady Montague.** Thou shalt not stir one foot to seek a foe.

[*Enter Prince Escalus, with his Train.*<sup>16</sup>]

**Prince.** Rebellious subjects, enemies to peace, Profaners<sup>17</sup> of this neighbor-stained steel— Will they not hear? What, ho! You men, you beasts, That quench the fire of your pernicious rage

80 With purple fountains issuing from your veins! On pain of torture, from those bloody hands Throw your mistempered<sup>18</sup> weapons to the ground And hear the sentence of your moved prince. Three civil brawls, bred of an airy word

85 By thee, old Capulet, and Montague, Have thrice disturbed the quiet of our streets And made Verona’s ancient citizens Cast by their grave beseeming ornaments<sup>19</sup> To wield old partisans, in hands as old,

## NOTES

11. **swashing** *adj.* hard downward swordstroke.

12. **heartless hinds** cowardly servants. *Hind* also means “a female deer.”

13. **partisans** *n.* spearlike weapons with broad blades.

14. **bills** *n.* weapons consisting of hook-shaped blades with long handles.

15. **spite** defiance.

16. **Train** *n.* attendants.

17. **Profaners** *n.* those who show disrespect or contempt.

18. **mistempered** *adj.* hardened for a wrong purpose; bad tempered.

19. **Cast . . . ornaments** put aside their dignified and appropriate clothing.

NOTES

20. **Cank' red hate** rusted from lack of use, to put an end to your malignant feuding.

21. **Who . . . abroach?** Who reopened this old fight?

22. **on . . . part** on one side and the other.

23. **ware** *adj.* aware; wary.

24. **covert** *n.* hidden place.

25. **measuring . . . affections** judging his feelings.

26. **Which . . . found** which wanted to be where there was no one else.

27. **Pursued . . . his** followed my own mind by not following after Romeo.

28. **heavy** *adj.* sad; moody.

90 Cank' red with peace, to part your cank' red hate.<sup>20</sup>

If ever you disturb our streets again,  
Your lives shall pay the forfeit of the peace.  
For this time all the rest depart away.  
You, Capulet, shall go along with me;

95 And, Montague, come you this afternoon,  
To know our further pleasure in this case,  
To old Freetown, our common judgment place.  
Once more, on pain of death, all men depart.

[Exit all but Montague, his Wife, and Benvolio.]

**Montague.** Who set this ancient quarrel new abroach?<sup>21</sup>

100 Speak, nephew, were you by when it began?

**Benvolio.** Here were the servants of your adversary  
And yours, close fighting ere I did approach.

I drew to part them. In the instant came  
The fiery Tybalt, with his sword prepared;

105 Which, as he breathed defiance to my ears,  
He swung about his head and cut the winds,  
Who, nothing hurt withal, hissed him in scorn.  
While we were interchanging thrusts and blows,  
Came more and more, and fought on part and part,<sup>22</sup>

110 Till the prince came, who parted either part.

**Lady Montague.** O, where is Romeo? Saw you him today?  
Right glad I am he was not at this fray.

**Benvolio.** Madam, an hour before the worshiped sun  
Peered forth the golden window of the East,

115 A troubled mind drave me to walk abroad:  
Where, underneath the grove of sycamore  
That westward rooteth from the city side,  
So early walking did I see your son.

Towards him I made, but he was ware<sup>23</sup> of me

120 And stole into the covert<sup>24</sup> of the wood.

I, measuring his affections<sup>25</sup> by my own,  
Which then most sought where most might not be found,<sup>26</sup>  
Being one too many by my weary self,  
Pursued my humor not pursuing his,<sup>27</sup>

125 And gladly shunned who gladly fled from me.

**Montague.** Many a morning hath he there been seen,  
With tears augmenting the fresh morning's dew,  
Adding to clouds more clouds with his deep sighs;  
But all so soon as the all-cheering sun

130 Should in the furthest East begin to draw

The shady curtains from Aurora's bed,  
Away from light steals home my heavy<sup>28</sup> son  
And private in his chamber pens himself,  
Shuts up his windows, locks fair daylight out,

- 135 And makes himself an artificial night.  
Black and portentous<sup>29</sup> must this humor prove  
Unless good counsel may the cause remove.  
**Benvolio.** My noble uncle, do you know the cause?  
**Montague.** I neither know it nor can learn of him.
- 140 **Benvolio.** Have you importuned<sup>30</sup> him by any means?  
**Montague.** Both by myself and many other friends;  
But he, his own affections' counselor,  
Is to himself—I will not say how true—  
But to himself so secret and so close,  
145 So far from sounding<sup>31</sup> and discovery,  
As is the bud bit with an envious worm  
Ere he can spread his sweet leaves to the air  
Or dedicate his beauty to the sun.  
Could we but learn from whence his sorrows grow,  
150 We would as willingly give cure as know.  
[Enter Romeo.]  
**Benvolio.** See, where he comes: so please you, step aside;  
I'll know his grievance, or be much denied.  
**Montague.** I would thou wert so happy by thy stay,  
To hear true shrift.<sup>32</sup> Come, madam, let's away.  
[Exit Montague and Wife.]
- 155 **Benvolio.** Good-morrow, cousin.  
**Romeo.** Is the day so young?  
**Benvolio.** But new struck nine.  
**Romeo.** Ay me! Sad hours seem long.  
Was that my father that went hence so fast?  
**Benvolio.** It was. What sadness lengthens Romeo's hours?  
**Romeo.** Not having that which having makes them short.
- 160 **Benvolio.** In love?  
**Romeo.** Out—  
**Benvolio.** Of love?  
**Romeo.** Out of her favor where I am in love.  
**Benvolio.** Alas, that love, so gentle in his view,<sup>33</sup>  
165 Should be so tyrannous and rough in proof!<sup>34</sup>  
**Romeo.** Alas, that love, whose view is muffled still,<sup>35</sup>  
Should, without eyes, see pathways to his will!  
Where shall we dine? O me! What fray was here?  
Yet tell me not, for I have heard it all.  
170 Here's much to do with hate, but more with love.<sup>36</sup>  
Why, then, O brawling love! O loving hate,  
O any thing, of nothing first created!

## NOTES

29. **portentous** *adj.* promising bad fortune.
30. **importuned** *v.* questioned deeply.
31. **sounding** *n.* understanding.
32. **I . . . shrift** I hope you are lucky enough to hear him confess the truth.
33. **view** *n.* appearance.
34. **in proof** when experienced.
35. **whose . . . still** Cupid is traditionally represented as blindfolded.
36. **but . . . love** loyalty to family and love of fighting in the following lines, Romeo speaks of love as a series of contradictions—a union of opposites.

## NOTES

37. **coz** cousin.

**transgression** (tranz GREHSH uh)n. the act of breaking a law or command, or committing a sin

38. **Which . . . thine** which griefs you will increase by adding your own sorrow to them.

39. **discreet** *adj.* intelligently sensitive.

40. **gall** *n.* a bitter liquid.

41. **Soft!** Wait!

42. **in sadness** seriously.

43. **Dian's wit** the mind of Diana, goddess of chastity.

44. **proof** *n.* armor.

45. **stay** *v.* endure; put up with.

46. **That . . . store** in that her beauty will die with her if she does not marry and have children.

## CLOSE READ

**ANNOTATE:** In lines 200–211, mark words and phrases that relate to war or attacking someone.

**QUESTION:** What connection do Benvolio and Romeo seem to be making between love and conflict?

**CONCLUDE:** What do these references suggest about the ways in which the two characters' view love?

O heavy lightness, serious vanity,  
Misshapen chaos of well-seeming forms,  
175 Feather of lead, bright smoke, cold fire, sick health,  
Still-waking sleep, that is not what it is!  
This love feel I, that feel no love in this.  
Dost thou not laugh?

**Benvolio.** No, coz,<sup>37</sup> I rather weep.

**Romeo.** Good heart, at what?

**Benvolio.** At thy good heart's oppression.

180 **Romeo.** Why, such is love's **transgression**.  
Griefs of mine own lie heavy in my breast,  
Which thou wilt propagate, to have it prest  
With more of thine.<sup>38</sup> This love that thou hast shown  
Doth add more grief to too much of mine own.

185 Love is a smoke raised with the fume of sighs;  
Being purged, a fire sparkling in lovers' eyes;  
Being vexed, a sea nourished with loving tears.  
What is it else? A madness most discreet,<sup>39</sup>  
A choking gall,<sup>40</sup> and a preserving sweet.

190 Farewell, my coz.

**Benvolio.** Soft!<sup>41</sup> I will go along.  
And if you leave me so, you do me wrong.

**Romeo.** Tut! I have lost myself; I am not here;  
This is not Romeo, he's some other where.

**Benvolio.** Tell me in sadness,<sup>42</sup> who is that you love?

195 **Romeo.** What, shall I groan and tell thee?

**Benvolio.** Groan? Why, no;  
But sadly tell me who.

**Romeo.** Bid a sick man in sadness make his will.  
Ah, word ill urged to one that is so ill!  
In sadness, cousin, I do love a woman.

200 **Benvolio.** I aimed so near when I supposed you loved.

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

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

**Romeo.** Well, in that hit you miss. She'll not be hit  
With Cupid's arrow. She hath Dian's wit,<sup>43</sup>  
205 And, in strong proof<sup>44</sup> of chastity well armed,  
From Love's weak childish bow she lives uncharmed.  
She will not stay<sup>45</sup> the siege of loving terms,  
Nor bide th' encounter of assailing eyes,  
Nor ope her lap to saint-seducing gold.

210 O, she is rich in beauty; only poor  
That, when she dies, with beauty dies her store.<sup>46</sup>

**Benvolio.** Then she hath sworn that she will still live chaste?

**Romeo.** She hath, and in that sparing make huge waste;  
For beauty, starved with her severity,  
215 Cuts beauty off from all posterity.<sup>47</sup>  
She is too fair, too wise, wisely too fair  
To merit bliss by making me despair.<sup>48</sup>  
She hath forsworn<sup>49</sup> to love, and in that vow  
Do I live dead that live to tell it now.

220 **Benvolio.** Be ruled by me; forget to think of her.

**Romeo.** O, teach me how I should forget to think!

**Benvolio.** By giving liberty unto thine eyes.  
Examine other beauties.

**Romeo.** 'Tis the way  
To call hers, exquisite, in question more.<sup>50</sup>  
225 These happy masks that kiss fair ladies' brows,  
Being black put us in mind they hide the fair.  
He that is stricken blind cannot forget  
The precious treasure of his eyesight lost.  
Show me a mistress that is passing fair:  
230 What doth her beauty serve, but as a note  
Where I may read who passed that passing fair?<sup>51</sup>  
Farewell. Thou canst not teach me to forget.

**Benvolio.** I'll pay that doctrine, or else die in debt.<sup>52</sup> [Exit all.]



Scene ii • A street.

[Enter Capulet, County Paris, and the Clown, Capulet's servant.]

**Capulet.** But Montague is bound as well as I,  
In penalty alike; and 'tis not hard, I think,  
For men so old as we to keep the peace.

**Paris.** Of honorable reckoning<sup>1</sup> are you both,  
5 And pity 'tis you lived at odds so long.  
But now, my lord, what say you to my suit?

**Capulet.** But saying o'er what I have said before:  
My child is yet a stranger in the world,  
She hath not seen the change of fourteen years;  
10 Let two more summers wither in their pride  
Ere we may think her ripe to be a bride.

**Paris.** Younger than she are happy mothers made.

**Capulet.** And too soon marred are those so early made.  
Earth hath swallowed all my hopes<sup>2</sup> but she;  
15 She is the hopeful lady of my earth.<sup>3</sup>

## NOTES

- 47. in . . . posterity** By denying herself love and marriage, she wastes her beauty, which will not live on in future generations.
- 48. She . . . despair** She is being too good—she will earn happiness in heaven by dooming me to live without her love.
- 49. forsworn to** sworn not to.
- 50. 'Tis . . . more** That way will only make her beauty more strongly present in my mind.
- 51. who . . . fair** who surpassed in beauty that very beautiful woman.
- 52. I'll . . . debt** I will teach you to forget, or else die trying.

**1. reckoning** *n.* reputation.

**2. hopes** *n.* children.

**3. She . . . earth** My hopes for the future rest in her; she will inherit all that is mine.

NOTES

4. **An . . . voice** If she agrees, I will consent to and agree with her choice.

5. **Earth-treading stars** young ladies.

6. **Which . . . none** If you look at all the young girls, you may see her as merely one among many, and not worth special admiration.

7. **stay** v. await.

8. **shoemaker . . . nets** The servant is confusing workers and their tools. He intends to say that people should stick with what they know.

9. **In good time!** Just in time! The servant has seen Benvolio and Romeo, who can read.

10. **Turn . . . turning** If you are dizzy from turning one way, turn the other way.

11. **plantain leaf** used to stop bleeding.

12. **God-den** good afternoon; good evening.

But woo her, gentle Paris, get her heart;  
My will to her consent is but a part.

An she agree, within her scope of choice  
Lies my consent and fair according voice.<sup>4</sup>

20 This night I hold an old accustomed feast,  
Whereto I have invited many a guest,  
Such as I love; and you among the store,  
One more, most welcome, makes my number more.  
At my poor house look to behold this night

25 Earth-treading stars<sup>5</sup> that make dark heaven light.  
Such comfort as do lusty young men feel  
When well-appeared April on the heel  
Of limping Winter treads, even such delight  
Among fresh fennel buds shall you this night

30 Inherit at my house. Hear all, all see,  
And like her most whose merit most shall be;  
Which, on more view, of many, mine, being one,  
May stand in number, though in reck'ning none.<sup>6</sup>  
Come, go with me. [*To Servant, giving him a paper*]

Go, sirrah, trudge about

35 Through fair Verona; find those persons out  
Whose names are written there, and to them say  
My house and welcome on their pleasure stay.<sup>7</sup>

[*Exit with Paris.*]

**Servant.** Find them out whose names are written here? It is written, that the shoemaker should meddle with his yard and

40 the tailor with his last, the fisher with his pencil  
and the painter with his nets;<sup>8</sup> but I am sent to find those persons  
whose names are here writ, and can never find what names  
the writing person hath here writ. I must to the learned.  
In good time!<sup>9</sup>

[*Enter Benvolio and Romeo.*]

45 **Benvolio.** Tut, man, one fire burns out another's burning;  
One pain is less'ned by another's anguish;  
Turn giddy, and be holp by backward turning;<sup>10</sup>  
One desperate grief cures with another's languish.  
Take thou some new infection to thy eye,

50 And the rank poison of the old will die.

**Romeo.** Your plantain leaf<sup>11</sup> is excellent for that.

**Benvolio.** For what, I pray thee?

**Romeo.** For your broken shin.

**Benvolio.** Why, Romeo, art thou mad?

**Romeo.** Not mad, but bound more than a madman is;

55 Shut up in prison, kept without my food,  
Whipped and tormented and—God-den,<sup>12</sup> good fellow.

- Servant.** God gi' go-den. I pray, sir, can you read?
- Romeo.** Ay, mine own fortune in my misery.
- Servant.** Perhaps you have learned it without book.
- 60 **But, I pray, can you read anything you see?**
- Romeo.** Ay, if I know the letters and the language.
- Servant.** Ye say honestly. Rest you merry.<sup>13</sup>
- Romeo.** Stay, fellow; I can read. [*He reads the letter.*]  
"Signior Martino and his wife and daughters;  
65 County Anselm and his beauteous sisters;  
the lady widow of Vitruvio;  
Signior Placentio and his lovely nieces;  
Mercutio and his brother Valentine;  
Mine uncle Capulet, his wife and daughters;  
70 My fair niece Rosaline; Livia;  
Signior Valentio and his cousin Tybalt;  
Lucio and the lively Helena."  
A fair assembly. Whither should they come?
- Servant.** Up.
- 75 **Romeo.** Whither? To supper?
- Servant.** To our house.
- Romeo.** Whose house?
- Servant.** My master's.
- Romeo.** Indeed I should have asked you that before.
- 80 **Servant.** Now I'll tell you without asking. My master is the  
great rich Capulet; and if you be not of the house of  
Montagues, I pray come and crush a cup of wine. Rest you  
merry. [Exit.]
- Benvolio.** At this same ancient<sup>14</sup> feast of Capulet's  
85 Sups the fair Rosaline whom thou so loves;  
With all the admired beauties of Verona.  
Go thither, and with unattainted<sup>15</sup> eye,  
Compare her face with some that I shall show,  
And I will make thee think thy swan a crow.
- 90 **Romeo.** When the devout religion of mine eye  
Maintains such falsehood, then turn tears to fires:  
And these, who, often drowned, could never die,  
Transparent **heretics**, be burnt for liars!<sup>16</sup>  
One fairer than my love? The all-seeing sun  
95 Ne'er saw her match since first the world begun.
- Benvolio.** Tut! You saw her fair, none else being by,  
Herself poised with herself in either eye;<sup>17</sup>  
But in that crystal scales<sup>18</sup> let there be weighed  
Your lady's love against some other maid

## NOTES

**13. Rest you merry** May God keep you happy—a way of saying farewell.

**14. ancient** *adj.* long-established; traditional.

**15. unattainted** *adj.* unprejudiced.

**heretics** (HEHR uh tihks) *n.* people who hold a different belief from the official belief of their church

**16. When . . . liars!** When I see Rosaline as just a plain-looking girl, may my tears turn to fire and burn my eyes out!

**17. Herself . . . eye** Rosaline compared with no one else.

**18. crystal scales** your eyes.

19. **mine own** my own love;  
Rosaline.

1. **give leave** Leave us alone.

2. **thou's . . . counsel** You shall  
hear our conference.

3. **teen** *n.* sorrow.

4. **Lammastide** (LAM uhs  
tyd) August 1, a holiday  
celebrating the summer  
harvest.

5. **A fortnight and odd days** two  
weeks plus a few days.

6. **Susan . . . age** Susan, the  
Nurse's child, and Juliet were  
the same age.

100 That I will show you shining at this feast,  
And she shall scant show well that now seems best.

**Romeo.** I'll go along, no such sight to be shown,  
But to rejoice in splendor of mine own.<sup>19</sup> [Exit all.]

✂ ✂ ✂

Scene iii • *A room in Capulet's house.*

[Enter Capulet's Wife, and Nurse.]

**Lady Capulet.** Nurse, where's my daughter? Call her forth to me.

**Nurse.** Now, by my maidenhead at twelve year old,  
I bade her come. What, lamb! What, ladybird!  
God forbid, where's this girl? What, Juliet!

[Enter Juliet.]

5 **Juliet.** How now? Who calls?

**Nurse.** Your mother.

**Juliet.** Madam, I am here.  
What is your will?

**Lady Capulet.** This is the matter—Nurse, give leave<sup>1</sup> awhile;  
We must talk in secret. Nurse, come back again.  
I have rememb' red me, thou's hear our counsel.<sup>2</sup>

10 Thou knowest my daughter's of a pretty age.

**Nurse.** Faith, I can tell her age unto an hour.

**Lady Capulet.** She's not fourteen.

**Nurse.** I'll lay fourteen of my teeth—  
And yet, to my teen<sup>3</sup> be it spoken, I have but four—  
She's not fourteen. How long is it now

15 To Lammastide?<sup>4</sup>

**Lady Capulet.** A fortnight and odd days.<sup>5</sup>

**Nurse.** Even or odd, of all days in the year,  
Come Lammastide at night shall she be fourteen.  
Susan and she (God rest all Christian souls!)

Were of an age.<sup>6</sup> Well, Susan is with God;

20 She was too good for me. But, as I said,  
On Lammastide at night shall she be fourteen;  
That shall she, marry; I remember it well.

'Tis since the earthquake now eleven years.  
And she was weaned (I never shall forget it),

25 Of all the days of the year, upon that day;  
For I had then laid wormwood to my dug,  
Sitting in the sun under the dovehouse wall.  
My lord and you were then at Mantua.



## NOTES

- Nay, I do bear a brain. But, as I said,  
30 When it did taste the wormwood on the nipple  
Of my dug and felt it bitter, pretty fool,  
To see it tetchy and fall out with the dug!  
Shake, quoth the dovehouse! 'Twas no need, I trow,  
To bid me trudge.
- 35 And since that time it is eleven years,  
For then she could stand high-lone; nay, by th' rood,  
She could have run and waddled all about;  
For even the day before, she broke her brow;  
And then my husband (God be with his soul!  
40 'A was a merry man) took up the child.  
"Yea," quoth he, "dost thou fall upon thy face?  
Thou wilt fall backward when thou hast more wit;  
Wilt thou not, Jule?" and, by my holidam,  
The pretty wretch left crying and said "Ay."  
45 To see now how a jest shall come about!  
I warrant, and I should live a thousand years,  
I never should forget it. "Wilt thou not, Jule?" quoth he,  
And, pretty fool, it stinted and said "Ay."  
**Lady Capulet.** Enough of this. I pray thee hold thy peace.  
50 **Nurse.** Yes, madam. Yet I cannot choose but laugh  
To think it should leave crying and say, "Ay."  
And yet, I warrant, it had upon it brow  
A bump as big as a young cock'rel's stone;  
A perilous knock; and it cried bitterly.

### CLOSE READ

**ANNOTATE:** In the Nurse's speech starting on line 16, mark contractions, parenthetical statements, and any other deviations from formal speech.

**QUESTION:** Why does the Nurse's speech have so many asides and digressions?

**CONCLUDE:** What overall impression of the Nurse does this speech create?

7. **I . . . maid** I was your mother when I was as old as you are now.

8. **he's . . . wax** He's a model of a man.

9. **Examine . . . content** Examine every harmonious feature of his face, and see how each one enhances every other. Throughout this speech, Lady Capulet compares Paris to a book.

10. **margin** *n.* margin. Paris's eyes are compared to the margin of a book, where whatever is not clear in the text (the rest of his face) can be explained by notes.

11. **cover** metaphor for wife.

12. **I'll . . . move** If looking favorably at someone leads to liking him, I will look at Paris in a way that will lead to liking him.

55 "Yea," quoth my husband, "fall'st upon thy face?  
Thou wilt fall backward when thou comest to age,  
Wilt thou not, Jule?" It stinted and said "Ay."

**Juliet.** And stint thou too. I pray thee, nurse, say I.

**Nurse.** Peace, I have done. God mark thee to His grace!

60 Thou wast the prettiest babe that e'er I nursed.  
And I might live to see thee married once,  
I have my wish.

**Lady Capulet.** Marry, that "marry" is the very theme  
I came to talk of. Tell me, daughter Juliet,

65 How stands your dispositions to be married?

**Juliet.** It is an honor that I dream not of.

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

**Lady Capulet.** Well, think of marriage now. Younger than you,

70 Here in Verona, ladies of esteem,  
Are made already mothers. By my count,  
I was your mother much upon these years  
That you are now a maid.<sup>7</sup> Thus then in brief:  
The valiant Paris seeks you for his love.

75 **Nurse.** A man, young lady! Lady, such a man  
As all the world—Why, he's a man of wax.<sup>8</sup>

**Lady Capulet.** Verona's summer hath not such a flower.

**Nurse.** Nay, he's a flower, in faith—a very flower.

**Lady Capulet.** What say you? Can you love the gentleman?

80 This night you shall behold him at our feast.  
Read o'er the volume of young Paris' face,  
And find delight writ there with beauty's pen;  
Examine every married lineament,  
And see how one another lends content;<sup>9</sup>

85 And what obscured in this fair volume lies  
Find written in the margin<sup>10</sup> of his eyes.  
This precious book of love, this unbound lover,  
To beautify him only lacks a cover.<sup>11</sup>  
The fish lives in the sea, and 'tis much pride

90 For fair without the fair within to hide.  
That book in many's eyes doth share the glory,  
That in gold clasps locks in the golden story;  
So shall you share all that he doth possess,  
By having him making yourself no less.

95 **Nurse.** No less? Nay, bigger! Women grow by men.

**Lady Capulet.** Speak briefly, can you like of Paris' love?

**Juliet.** I'll look to like, if looking liking move;<sup>12</sup>  
But no more deep will I endart mine eye

Than your consent gives strength to make it fly.<sup>13</sup>

[Enter Servingman.]

100 **Servingman.** Madam, the guests are come, supper served up,  
you called, my young lady asked for, the nurse cursed in the  
pantry, and everything in extremity. I must hence to wait. I  
beseech you follow straight. [Exit.]

**Lady Capulet.** We follow thee. Juliet, the County stays.<sup>14</sup>

105 **Nurse.** Go, girl, seek happy nights to happy days. [Exit all.]



Scene iv • A street.

[Enter Romeo, Mercutio, Benvolio, with five or six other Maskers;  
Torchbearers.]

**Romeo.** What, shall this speech<sup>1</sup> be spoke for our excuse?  
Or shall we on without apology?

**Benvolio.** The date is out of such prolixity.<sup>2</sup>  
We'll have no Cupid hoodwinked with a scarf,  
5 Bearing a Tartar's painted bow of lath,  
Scaring the ladies like a crowkeeper,  
Nor no without-book prologue, faintly spoke  
After the prompter, for our entrance;  
But, let them measure us by what they will,  
10 We'll measure them a measure and be gone.

**Romeo.** Give me a torch. I am not for this ambling.  
Being but heavy,<sup>3</sup> I will bear the light.

**Mercutio.** Nay, gentle Romeo, we must have you dance.

**Romeo.** Not I, believe me. You have dancing shoes  
15 With nimble soles; I have a soul of lead  
So stakes me to the ground I cannot move.

**Mercutio.** You are a lover. Borrow Cupid's wings  
And soar with them above a common bound.

**Romeo.** I am too sore enpierced with his shaft  
20 To soar with his light feathers; and so bound  
I cannot bound a pitch above dull woe.  
Under love's heavy burden do I sink.

**Mercutio.** And, to sink in it, should you burden love—  
Too great oppression for a tender thing.

25 **Romeo.** Is love a tender thing? It is too rough,  
Too rude, too boist'rous, and it pricks like thorn.

**Mercutio.** If love be rough with you, be rough with love.  
Prick love for pricking, and you beat love down.

## NOTES

**13. But . . . fly** But I will not look harder than what you want me to.

**14. the County stays** The Count, Paris, is waiting.

**1. this speech** Romeo asks whether he and his companions, being uninvited guests, should follow custom by announcing their arrival in a speech.

**2. The . . . prolixity** Such wordiness is outdated. In the following lines, Benvolio says, in sum, "Let us forget about announcing our entrance with a show. The other guests can look over as they see fit. We will dance a while, then leave."

**3. heavy** *adj.* weighed down with sadness.

## NOTES

4. **visage** *n.* mask.
5. **A visor . . . visor!** A mask for a mask—which is what my real face is like!
6. **quote deformities** notice my ugly features.
7. **betake . . . legs** start dancing.
8. **Let . . . rushes** Let fun-loving people dance on the floor coverings.
9. **proverbial . . . phrase** directed by an old saying.
10. **The game . . . done** No matter how much enjoyment may be had, I will not have any.
11. **Dun's . . . word!** Lie low like a mouse—that is what a constable waiting to make an arrest might say.
12. **Dun** proverbial name for a horse.
13. **Take . . . wits** Understand my intended meaning. That shows more intelligence than merely following what your senses perceive.

## CLOSE READ

**ANNOTATE:** In lines 43–53, mark lines that one character begins but another ends.

**QUESTION:** Why does Shakespeare divide lines between characters?

**CONCLUDE:** How do these divided lines help to convey the nature of the characters' friendship?

14. **Queen Mab** the queen of fairyland.
15. **atomies** *n.* creatures.
16. **spinnets** *n.* spiders.
17. **film** *n.* spider's thread.
18. **old grub** insect that bores holes in nuts.

- Give me a case to put my visage<sup>4</sup> in.
- 30 A visor for a visor!<sup>5</sup> What care I  
What curious eye doth quote deformities?<sup>6</sup>  
Here are the beetle brows shall blush for me.
- Benvolio.** Come, knock and enter; and no sooner in  
But every man betake him to his legs.<sup>7</sup>
- 35 **Romeo.** A torch for me! Let wantons light of heart  
Tickle the senseless rushes<sup>8</sup> with their heels;  
For I am proverbial with a grandsire phrase,<sup>9</sup>  
I'll be a candleholder, and look on;  
The game was ne'er so fair, and I am done.<sup>10</sup>
- 40 **Mercutio.** Tut! Dun's the mouse, the constable's own word!<sup>11</sup>  
If thou art Dun,<sup>12</sup> we'll draw thee from the mire  
Of this sir-reverence love, wherein thou stickest  
Up to the ears. Come, we burn daylight, ho!
- Romeo.** Nay, that's not so.
- Mercutio.** I mean, sir, in delay
- 45 We waste our lights in vain, like lights by day.  
Take our good meaning, for our judgment sits  
Five times in that ere once in our five wits.<sup>13</sup>
- Romeo.** And we mean well in going to this masque,  
But 'tis no wit to go.
- Mercutio.** Why, may one ask?
- 50 **Romeo.** I dreamt a dream tonight.
- Mercutio.** And so did I.
- Romeo.** Well, what was yours?
- Mercutio.** That dreamers often lie.
- Romeo.** In bed asleep, while they do dream things true.
- Mercutio.** O, then, I see Queen Mab<sup>14</sup> hath been with you.  
She is the fairies' midwife, and she comes
- 55 In shape no bigger than an agate stone  
On the forefinger of an alderman,  
Drawn with a team of little atomies<sup>15</sup>  
Over men's noses as they lie asleep;  
Her wagon spokes made of long spinnets'<sup>16</sup> legs,
- 60 The cover, of the wings of grasshoppers;  
Her traces of the smallest spider web;  
Her collars, of the moonshine's wat'ry beams;  
Her whip, of cricket's bone; the lash, of film;<sup>17</sup>  
Her wagoner, a small gray-coated gnat,
- 65 Not half so big as a round little worm  
Pricked from the lazy finger of a maid;  
Her chariot is an empty hazelnut,  
Made by the joiner squirrel or old grub,<sup>18</sup>

Time out o' mind the fairies' coachmakers.  
70 And in this state she gallops night by night  
Through lovers' brains, and then they dream of love;  
On courtiers' knees, that dream on curtsies straight;  
O'er lawyers' fingers, who straight dream on fees;  
O'er ladies' lips, who straight on kisses dream,  
75 Which oft the angry Mab with blisters plagues,  
Because their breath with sweetmeats<sup>19</sup> tainted are.  
Sometimes she gallops o'er a courtier's nose,  
And then dreams he of smelling out a suit;<sup>20</sup>  
And sometime comes she with a tithe pig's<sup>21</sup> tail  
80 Tickling a parson's nose as 'a lies asleep,  
Then he dreams of another benefice.<sup>22</sup>  
Sometime she driveth o'er a soldier's neck,  
And then dream he of cutting foreign throats,  
Of breaches, ambuscadoes,<sup>23</sup> Spanish blades,  
85 Of healths<sup>24</sup> five fathom deep; and then anon  
Drums in his ear, at which he starts and wakes,  
And being thus frightened, swears a prayer or two  
And sleeps again. This is that very Mab  
That plats<sup>25</sup> the manes of horses in the night  
90 And bakes the elflocks<sup>26</sup> in foul sluttish hairs,  
Which once untangled much misfortune bodes.  
This is the hag, when maids lie on their backs,  
That presses them and learns them first to bear,  
Making them women of good carriage.<sup>27</sup>  
95 This is she—

**Romeo.** Peace, peace, Mercutio, peace!  
Thou talk'st of nothing.

**Mercutio.** True, I talk of dreams;  
Which are the children of an idle brain,  
Begot of nothing but vain fantasy;  
Which is as thin of substance as the air,  
100 And more inconstant than the wind, who woos  
Even now the frozen bosom of the North  
And, being angered, puffs away from thence,  
Turning his side to the dew-dropping South.

**Benvolio.** This wind you talk of blows us from ourselves.  
105 Supper is done, and we shall come too late.

**Romeo.** I fear, too early; for my mind misgives  
Some consequence yet hanging in the stars  
Shall bitterly begin his fearful date  
With this night's revels and expire the term  
110 Of a despisèd life, closed in my breast,  
By some vile forfeit of untimely death.<sup>28</sup>  
But he that hath the steerage of my course

## NOTES

19. **sweetmeats** *n.* candy.
20. **smelling . . . suit** finding someone who has a petition (suit) for the king and who will pay the courtier to gain the king's favor for the petition.
21. **tithe pig** pig donated to a parson.
22. **benefice** *n.* church appointment that included a guaranteed income.
23. **ambuscadoes** *n.* ambushes.
24. **healths** *n.* toasts ("To your health!").
25. **plats** *n.* tangles.
26. **elflocks** *n.* tangled hair.
27. **carriage** *n.* posture.
28. **my mind . . . death** My mind is fearful that some future event, fated by the stars, shall start to run its course tonight and cut my life short.

1. **trencher** *n.* wooden platter.

2. **marchpane** *n.* marzipan, a confection made of sugar and almonds.

3. **walk a bout** dance a turn.

4. **makes dainty** hesitates; acts shy.

5. **A hall** clear the floor, make room for dancing.

Direct my sail! On, lusty gentlemen!

**Benvolio.** Strike, drum.

[*They march about the stage, and retire to one side.*]

✂ ✂ ✂

Scene v • *A hall in Capulet's house.*

[*Servingmen come forth with napkins.*]

**First Servingman.** Where's Potpan, that he helps not to take away? He shift a trencher!<sup>1</sup> He scrape a trencher!

**Second Servingman.** When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.

5 **First Servingman.** Away with the joint-stools, remove the court cupboard, look to the plate. Good thou, save me a piece of marchpane,<sup>2</sup> and, as thou loves me, let the porter let in Susan Grindstone and Nell. Anthony and Potpan!

**Second Servingman.** Ay, boy, ready.

10 **First Servingman.** You are looked for and called for, asked for and sought for, in the great chamber.

**Third Servingman.** We cannot be here and there too. Cheerly, boys! Be brisk awhile, and the longest liver take all.

[*Exit.*]

[*Enter Capulet, his Wife, Juliet, Tybalt, Nurse, and all the Guests and Gentlewomen to the Maskers.*]

15 **Capulet.** Welcome, gentlemen! Ladies that have their toes Unplagued with corns will walk a bout<sup>3</sup> with you. Ah, my mistresses, which of you all Will now deny to dance? She that makes dainty,<sup>4</sup> She I'll swear hath corns. Am I come near ye now?

20 Welcome, gentlemen! I have seen the day That I have worn a visor and could tell A whispering tale in a fair lady's ear, Such as would please. 'Tis gone, 'tis gone, 'tis gone. You are welcome, gentlemen! Come, musicians, play.

[*Music plays, and they dance.*]

25 A hall, a hall!<sup>5</sup> Give room! And foot it, girls. More light, you knaves, and turn the tables up, And quench the fire; the room is grown too hot. Ah, sirrah, this unlooked-for sport comes well.

Nay, sit; nay, sit, good cousin Capulet;

30 For you and I are past our dancing days.

How long is't now since last yourself and I  
Were in a mask?

**Second Capulet.** By'r Lady, thirty years.

**Capulet.** What, man? 'Tis not so much, 'tis not so much;  
35 'Tis since the nuptial of Lucentio,  
Come Pentecost as quickly as it will,  
Some-five-and-twenty-years, and then we masked.

**Second Capulet.** 'Tis more, 'tis more. His son is elder, sir;  
His son is thirty.

**Capulet.** Will you tell me that?  
40 His son was but a ward<sup>6</sup> two years ago.

**Romeo.** [*To a Servingman*] What lady's that which doth  
enrich the hand  
Of yonder knight?

**Servingman.** I know not, sir.

**Romeo.** O, she doth teach the torches to burn bright!  
45 It seems she hangs upon the cheek of night  
As a rich jewel in an Ethiop's ear—  
Beauty too rich for use, for earth too dear!  
So shows a snowy dove trooping with crows  
As yonder lady o'er her fellows shows.  
50 The measure done, I'll watch her place of stand  
And, touching hers, make blessed my rude hand.  
Did my heart love till now? Forswear<sup>7</sup> it, sight!  
For I ne'er saw true beauty till this night.

**Tybalt.** This, by his voice, should be a Montague.  
55 Fetch me my rapier, boy. What! Dares the slave  
Come hither, covered with an antic face,<sup>8</sup>  
To flear<sup>9</sup> and scorn at our solemnity?  
Now, by the stock and honor of my kin,  
To strike him dead I hold it not a sin.

60 **Capulet.** Why, how now, kinsman? Wherefore storm you so?

**Tybalt.** Uncle, this is a Montague, our foe,  
A villain, that is hither come in spite  
To scorn at our solemnity this night.

**Capulet.** Young Romeo is it?

**Tybalt.** 'Tis he, that villain Romeo.

65 **Capulet.** Content thee, gentle coz,<sup>10</sup> let him alone.  
'A bears him like a portly gentleman,<sup>11</sup>  
And, to say truth, Verona brags of him  
To be a virtuous and well-governed youth.  
I would not for the wealth of all this town  
70 Here in my house do him disparagement.<sup>12</sup>  
Therefore be patient; take no note of him.

## NOTES

6. **ward** *n.* minor.

7. **Forswear** *v.* deny.

8. **antic face** strange, fantastic mask.

9. **flear** *v.* mock.

10. **coz** a term of address for a relative.

11. **'A . . . gentleman** He behaves like a dignified gentleman.

12. **disparagement** *n.* insult.

NOTES

13. **ill-beseeming semblance** inappropriate appearance.
14. **goodman** term of address for someone below the rank of gentleman.
15. **Go to!** expression of angry impatience.
16. **God . . . soul!** expression of impatience, equivalent to “God save me!”
17. **You will set a cock-a-hoop** You want to swagger like a barnyard rooster.
18. **This . . . you** This trait of yours may turn out to hurt you.
19. **princox** *n.* rude youngster; wise guy.
20. **Patience . . . meeting** enforced self-control mixing with strong anger.
21. **shrine** Juliet’s hand
22. **palmer** *n.* pilgrims who at one time carried palm branches from the Holy Land.
23. **move** *v.* initiate involvement in earthly affairs.
24. **O . . . urged!** Romeo is saying, in substance, that he is happy. Juliet calls his kiss a sin, for now he can take it back—by another kiss.

It is my will, the which if thou respect,  
Show a fair presence and put off these frowns,  
An ill-beseeming semblance<sup>13</sup> for a feast.

- 75 **Tybalt.** It fits, when such a villain is a guest.  
I’ll not endure him.

**Capulet.** He shall be endured.  
What, goodman<sup>14</sup> boy! I say, he shall. Go to!<sup>15</sup>  
Am I the master here, or you? Go to!  
You’ll not endure him, God shall mend my soul!<sup>16</sup>

- 80 You’ll make a mutiny among my guests!  
You will set cock-a-hoop.<sup>17</sup> You’ll be the man!

**Tybalt.** Why, uncle, ’tis a shame.

**Capulet.** Go to, go to!  
You are a saucy boy. Is’t so, indeed?  
This trick may chance to scathe you.<sup>18</sup> I know what.

- 85 You must contrary me! Marry, ’tis time—  
Well said, my hearts!—You are a princox<sup>19</sup>—go!  
Be quiet, or—more light, more light!—For shame!  
I’ll make you quiet. What!—Cheerly, my hearts!

**Tybalt.** Patience perforce with willful choler meeting<sup>20</sup>

- 90 Makes my flesh tremble in their different greeting.  
I will withdraw; but this intrusion shall,  
Now seeming sweet, convert to bitt’rest gall. [Exit.]

**Romeo.** If I profane with my unworhiest hand  
This holy shrine,<sup>21</sup> the gentle sin is this:

- 95 My lips, two blushing pilgrims, ready stand  
To smooth that rough touch with a tender kiss.

**Juliet.** Good pilgrim, you do wrong your hand too much,  
Which mannerly devotion shows in this;  
For saints have hands that pilgrims’ hands do touch

- 100 And palm to palm is holy palmers’<sup>22</sup> kiss.

**Romeo.** Have not saints lips, and holy palmers too?

**Juliet.** Ay, pilgrim, lips that they must use in prayer.

**Romeo.** O, then, dear saint, let lips do what hands do!  
They pray; grant thou, lest faith turn to despair.

- 105 **Juliet.** Saints do not move,<sup>23</sup> though grant for prayers’ sake.

**Romeo.** Then move not while my prayer’s effect I take.  
Thus from my lips, by thine my sin is purged.

[Kisses her.]

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

**Romeo.** Sin from my lips? O trespass sweetly urged!<sup>24</sup>

- 110 Give me my sin again. [Kisses her.]

**Juliet.** You kiss by th' book.<sup>25</sup>

**Nurse.** Madam, your mother craves a word with you.

**Romeo.** What is her mother?

**Nurse.** Marry, bachelor,  
Her mother is the lady of the house,  
And a good lady, and a wise and virtuous.

115 I nursed her daughter, that you talked withal.  
I tell you, he that can lay hold of her  
Shall have the chinks.<sup>26</sup>

**Romeo.** Is she a Capulet?  
O dear account! My life is my foe's debt.<sup>27</sup>

**Benvolio.** Away, be gone; the sport is at the best.

120 **Romeo.** Ay, so I fear; the more is my unrest.

**Capulet.** Nay, gentlemen, prepare not to be gone;  
We have a trifling foolish banquet towards.  
Is it e'en so?<sup>28</sup> Why, then, I thank you all.  
I thank you, honest gentlemen. Good night.

125 More torches here! Come on then; let's to bed.  
Ah, sirrah, by my fay,<sup>29</sup> it waxes late:

I'll to my rest. [Exit all but Juliet and Nurse.]

**Juliet.** Come hither, nurse. What is yond gentleman?

**Nurse.** The son and heir of old Tiberio.

130 **Juliet.** What's he that now is going out of door?

**Nurse.** Marry, that, I think, be young Petruchio.

**Juliet.** What's he that follows here, that would not dance?

#### NOTES

**25. by th' book** as if you were following a manual of courtly love.

**26. chinks** *n.* cash.

**27. My life . . . debt** Since Juliet is a Capulet, Romeo's life is at the mercy of his family.

**28. Is . . . so?** Is it the case that you really must leave?

**29. fay** *n.* faith.



30. **Prodigious** *adj.* monstrous; foretelling misfortune.

**Nurse.** I know not.

**Juliet.** Go ask his name—If he is married,  
135 My grave is like to be my wedding bed.

**Nurse.** His name is Romeo, and a Montague,  
The only son of your great enemy.

**Juliet.** My only love sprung from my only hate!  
Too early seen unknown, and known too late!

140 **Prodigious**<sup>30</sup> birth of love it is to me  
That I must love a loathed enemy.

**Nurse.** What's this? What's this?

**Juliet.** A rhyme I learnt even now.  
Of one I danced withal. [One calls within, "Juliet."]

**Nurse.** Anon, anon!  
Come, let's away; the strangers all are gone. [Exit all.]

## Comprehension Check

Complete the following items after you finish your first read.

1. What is troubling Romeo at the beginning of the play?
2. What is Paris's relationship to Juliet?
3. What does Lord Capulet stop Tybalt from doing at the feast?
4. What does Romeo say a kiss from Juliet will take from him?
5.  **Notebook** Confirm your understanding of the text by writing a summary.



## Close Read the Text

Reread what the Prince says when he finds the Capulets and Montagues quarreling again (Act I, Scene i, lines 77–89). How does the Prince describe the weapons of the citizens of Verona? What does this show about the feud’s effect on the community?



THE TRAGEDY OF ROMEO AND JULIET, ACT I

## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Respond to these questions.

- (a) What do you know about Romeo’s and Juliet’s lives at this point in the play? Explain, citing details from the play that support your answer. (b) **Compare and Contrast** How are their circumstances both similar and different? Explain.
- Analyze** What threats to Romeo and Juliet’s love are evident in Act I? Support your answer with details from the play.
- (a) What information about the two feuding households is presented in the Prologue? (b) **Connect** How does Juliet’s comment in Act I, Scene v, lines 138–141, echo the Prologue? Explain your response.
- Essential Question:** *Do we determine our own destinies?* What have you learned about destiny by reading Act I of *The Tragedy of Romeo and Juliet*?

### Tool Kit

Close-Read Guide and Model Annotation

### WORD NETWORK

Add interesting words related to destiny from the text to your Word Network.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

mutiny      transgression      heretics

**Why These Words?** These concept vocabulary words communicate a violation of order or authority. What other words in Act I connect to this concept?

### Practice

**Notebook** Confirm your understanding of these words by using each one in a sentence.

### Word Study

**Latin Prefix: trans-** The Latin prefix *trans-* means “across,” “beyond,” or “through.” In the play, Romeo describes his friend’s sympathy for him as love’s *transgression*. The word suggests that love has crossed a boundary and unfairly involved his friend. Find another word that includes this prefix. Write down the word and its meaning.

### STANDARDS

**L.9–10.4.b** Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.



THE TRAGEDY OF ROMEO AND JULIET, ACT I

## Analyze Craft and Structure

**Elements of Drama** The two most important elements of drama are **dialogue**, the conversation between the characters, and **stage directions**, the notes that describe how the work should be performed. Each plays an important role in conveying meaning in a drama.

In drama, dialogue generally follows the name of the speaker:

**Benvolio.** My noble uncle, do you know the cause?

**Montague.** I neither know it nor can learn of him.

Dialogue reveals characters' personalities and relationships, advances the action, and captures the language of the time and place in which a play is set.

**Stage directions** describe scenes, lighting, sound, and characters' actions. Stage directions are usually italicized and enclosed in brackets or parentheses.

*Scene i. Verona. A public place.*

*[Enter Sampson and Gregory, with swords and bucklers, of the house of Capulet.]*

As you reread portions of the play, notice how the dialogue and stage directions help you "hear" and "see" the action in your mind.

### STANDARDS

**RL.9–10.3** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**RL.9–10.5** Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Respond to these questions.

1. Cite two examples of dialogue in Act I, Scene i, that show Benvolio's peace-making personality.
2. Use the chart to analyze what the dialogue among the Nurse, Juliet, and Lady Capulet in Act I, Scene iii, reveals about each character. Record important lines, and determine what those lines reveal about the character speaking them.

CHARACTER	DIALOGUE	WHAT IT REVEALS
Juliet		
Nurse		
Lady Capulet		

3. (a) Identify three examples of stage directions from the text that do more than simply dictate characters' movements on and off stage. (b) Explain what each direction shows about the characters and the action.



## Author's Style

**Figurative Language** An **oxymoron** is a figure of speech that combines contradictory, or opposing, ideas. An oxymoron may help create meaning in a text by communicating a complicated truth, or it can simply display an absurd contradiction for effect. The word *bittersweet* is a perfect example; a bittersweet moment combines feelings of happiness and sadness.

In *The Tragedy of Romeo and Juliet*, Shakespeare uses oxymora (the plural form of *oxymoron*) to help communicate characters' feelings.

OXYMORON	MEANING/EFFECT
<b>Romeo.</b> . . . Why, then, O <u>brawling love</u> ! O <u>loving hate</u> , O <u>anything</u> , of <u>nothing</u> first created.	These examples of oxymoron show Romeo's conflicting feelings about love and that love can lead to negative feelings.

## Read It

Mark examples of oxymoron in this passage from Act I of *The Tragedy of Romeo and Juliet*. Then, describe what they communicate about love and their effect on the text.

DIALOGUE	MEANING/EFFECT
<b>Romeo.</b> . . . O heavy lightness, serious vanity, Misshapen chaos of well-seeming forms, Feather of lead, bright smoke, cold fire, sick health, Still-waking sleep, that is not what it is!	

## Write It

Write a paragraph that includes at least two oxymora you made up on your own.

### EVIDENCE LOG

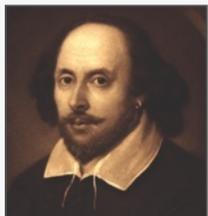
Before moving on to a new selection, go to your Evidence Log and record what you learned from Act I of *The Tragedy of Romeo and Juliet*.

### STANDARDS

**L.9–10.5.a** Interpret figures of speech in context and analyze their role in the text.



Playwright



William Shakespeare

# The Tragedy of Romeo and Juliet, Act II

## Concept Vocabulary

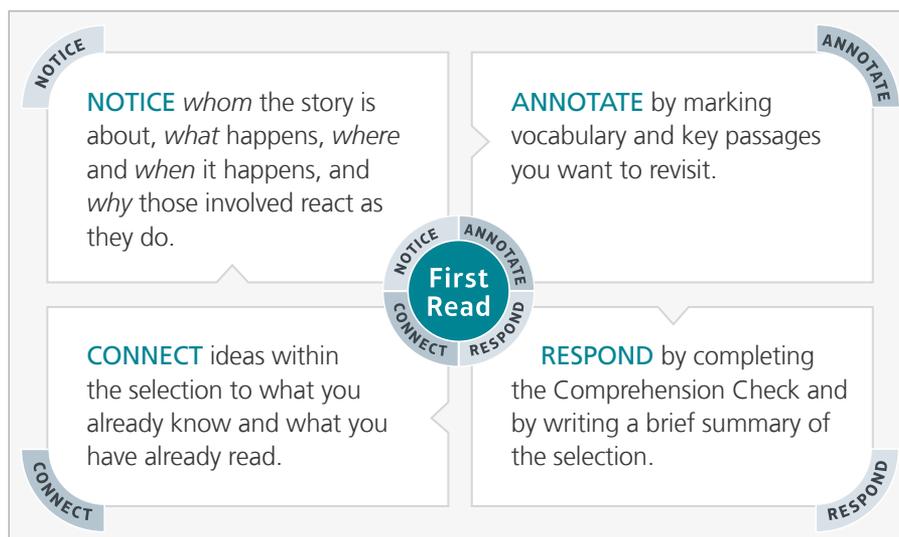
You will encounter the following words as you read Act II of *The Tragedy of Romeo and Juliet*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (3).

WORD	YOUR RANKING
cunning	
counterfeit	
confidence	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



**Tool Kit**

First-Read Guide and Model Annotation

**STANDARDS**

**RL.9–10.10** By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

# The Tragedy of Romeo and Juliet

## Act II

William Shakespeare

### REVIEW AND ANTICIPATE

Act I reveals a bitter, long-standing feud between the Montagues and the Capulets. It also introduces the play's title characters, who meet at a party and immediately fall in love, only to discover that they come from opposing sides of the feud. As you read Act II, think about the choices Romeo and Juliet make as both their love and the conflicts they face intensify.

SCAN FOR  
MULTIMEDIA 

### Prologue

[Enter Chorus.]

**Chorus.** Now old desire<sup>1</sup> doth in his deathbed lie,  
And young affection gapes to be his heir.<sup>2</sup>

That fair<sup>3</sup> for which love groaned for and would die,  
With tender Juliet matched, is now not fair.

- 5 Now Romeo is beloved and loves again,  
Alike bewitched<sup>4</sup> by the charm of looks;  
But to his foe supposed he must complain,<sup>5</sup>  
And she steal love's sweet bait from fearful hooks.  
Being held a foe, he may not have access  
10 To breathe such vows as lovers use to swear,

### NOTES

- 1. old desire** Romeo's love for Rosaline.
- 2. young . . . heir** Romeo's new love for Juliet is eager to replace his love for Rosaline.
- 3. fair** beautiful woman (Rosaline).
- 4. Alike bewitched** Both Romeo and Juliet are enchanted.
- 5. complain** v. address his words of love.

NOTES

6. **Temp'ring** . . . **sweet** easing their difficulties with great delights.

1. **dull earth** lifeless body.  
2. **center** heart, or possibly soul (Juliet).

3. **conjure** v. recite a spell to make Romeo appear.

4. **gossip** n. good friend

5. **The ape is dead.** Romeo, like a trained monkey, seems to be playing.

And she as much in love, her means much less  
To meet her new belovèd anywhere;  
But passion lends them power, time means to meet,  
Temp'ring extremities with extreme sweet.<sup>6</sup>  
[Exit.]



Scene i • *Near Capulet's orchard.*

[Enter Romeo alone.]

**Romeo.** Can I go forward when my heart is here?  
Turn back, dull earth,<sup>1</sup> and find thy center<sup>2</sup> out.  
[Enter Benvolio with Mercutio. Romeo retires.]

**Benvolio.** Romeo! My cousin Romeo! Romeo!

**Mercutio.** He is wise.  
And, on my life, hath stol'n him home to bed.

5 **Benvolio.** He ran this way and leapt this orchard wall.  
Call, good Mercutio.

**Mercutio.** Nay, I'll conjure<sup>3</sup> too.  
Romeo! Humors! Madman! Passion! Lover!  
Appear thou in the likeness of a sigh;  
Speak but one rhyme, and I am satisfied!

10 Cry but "Ay me!" Pronounce but "love" and "dove";  
Speak to my gossip<sup>4</sup> Venus one fair word,  
One nickname for her purblind son and heir,  
Young Abraham Cupid, he that shot so true  
When King Cophetua loved the beggar maid!

15 He heareth not, he stirreth not, he moveth not;  
The ape is dead,<sup>5</sup> and I must conjure him.  
I conjure thee by Rosaline's bright eyes,  
By her high forehead and her scarlet lip,  
By her fine foot, straight leg, and quivering thigh,

20 And the demesnes that there adjacent lie,  
That in thy likeness thou appear to us!

**Benvolio.** And if he hear thee, thou wilt anger him.

**Mercutio.** This cannot anger him. 'Twould anger him  
To raise a spirit in his mistress' circle

25 Of some strange nature, letting it there stand  
Till she had laid it and conjured it down.  
That were some spite; my invocation  
Is fair and honest; in his mistress' name,  
I conjure only but to raise up him.

30 **Benvolio.** Come, he hath hid himself among these trees  
To be consorted<sup>6</sup> with the humorous<sup>7</sup> night.  
Blind is his love and best befits the dark.

**Mercutio.** If love be blind, love cannot hit the mark.  
Now will he sit under a medlar<sup>8</sup> tree  
35 And wish his mistress were that kind of fruit  
As maids call medlars when they laugh alone.  
O, Romeo, that she were, O that she were  
And open *et cetera*, thou a pop'rin pear!  
Romeo, good night. I'll to my truckle bed;<sup>9</sup>  
40 This field bed is too cold for me to sleep.  
Come, shall we go?

**Benvolio.** Go then, for 'tis in vain  
To seek him here that means not to be found.

[Exit with others.]



### Scene ii • Capulet's orchard.

**Romeo.** [Coming forward] He jests at scars that never felt a  
wound.

[Enter Juliet at a window.]

But soft! What light through yonder window breaks?  
It is the East, and Juliet is the sun!  
Arise, fair sun, and kill the envious moon,  
5 Who is already sick and pale with grief  
That thou her maid art far more fair than she.  
Be not her maid, since she is envious.  
Her vestal livery<sup>1</sup> is but sick and green,  
And none but fools do wear it. Cast it off.  
10 It is my lady! O, it is my love!  
O, that she knew she were!  
She speaks, yet she says nothing. What of that?  
Her eye discourses; I will answer it.  
I am too bold; 'tis not to me she speaks.  
15 Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres<sup>2</sup> till they return.  
What if her eyes were there, they in her head?  
The brightness of her cheek would shame those stars  
20 As daylight doth a lamp; her eyes in heaven  
Would through the airy region stream so bright  
That birds would sing and think it were not night.

### NOTES

- 6. consorted** *v.* associated.
- 7. humorous** *adj.* humid; moody, like a lover.
- 8. medlar** *n.* applelike fruit.

- 9. truckle bed** trundlebed, placed under a larger bed when not in use.

### CLOSE READ

**ANNOTATE:** In lines 2–22, mark words and phrases that relate to brightness and light.

**QUESTION:** What connection does this language make between Juliet and the skies?

**CONCLUDE:** What does this famous speech suggest about Romeo's feelings for Juliet?

- 1. livery** *n.* clothing or costume worn by a servant.

- 2. spheres** *n.* orbits.

3. **Wherefore . . . Romeo?** Why are you Romeo—a Montague?

4. **though not** even if you were not.

5. **owes** *v.* owns; possesses.

6. **doff** *v.* remove.

7. **counsel** *n.* secret thoughts.

See how she leans her cheek upon that hand,  
O, that I were a glove upon that hand,  
25 That I might touch that cheek!

**Juliet.** Ay me!

**Romeo.** She speaks.

O, speak again, bright angel, for thou art  
As glorious to this night, being o'er my head,  
As is a winged messenger of heaven  
Unto the white-upturned wond'ring eyes  
30 Of mortals that fall back to gaze on him  
When he bestrides the lazy puffing clouds  
And sails upon the bosom of the air.

**Juliet.** O Romeo. Romeo! Wherefore art thou Romeo?<sup>3</sup>  
Deny thy father and refuse they name;

35 Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

**Romeo.** [*Aside*] Shall I hear more, or shall I speak at this?

**Juliet.** 'Tis but thy name that is my enemy.  
Thou art thyself, though not<sup>4</sup> a Montague.

40 What's Montague? It is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? That which we call a rose  
By any other name would smell as sweet.

45 So Romeo would, were he not Romeo called,  
Retain that dear perfection which he owes<sup>5</sup>  
Without that title. Romeo, doff<sup>6</sup> thy name;  
And for thy name, which is no part of thee,  
Take all myself.

**Romeo.** I take thee at thy word.

50 Call me but love, and I'll be new baptized;  
Henceforth I never will be Romeo.

**Juliet.** What man art thou, thus bescreened in night,  
So stumblest on my counsel?<sup>7</sup>

**Romeo.** By a name  
I know not how to tell thee who I am.

55 My name, dear saint, is hateful to myself  
Because it is an enemy to thee.  
Had I it written, I would tear the word.

**Juliet.** My ears have yet not drunk a hundred words  
Of thy tongue's uttering, yet I know the sound.

60 Art thou not Romeo, and a Montague?

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

**Juliet.** How camest thou hither, tell me, and wherefore?  
The orchard walls are high and hard to climb,

And the place death, considering who thou art,  
 65 If any of my kinsmen find thee here.

**Romeo.** With love's light wings did I o'erperch<sup>8</sup> these walls;  
 For stony limits cannot hold love out,  
 And for what love can do, that dares love attempt.  
 Therefore thy kinsmen are no stop to me.

70 **Juliet.** If they do see thee, they will murder thee.

**Romeo.** Alack, there lies more peril in thine eye  
 Than twenty of their swords! Look thou but sweet,  
 And I am proof<sup>9</sup> against their enmity.

**Juliet.** I would not for the world they saw thee here.

75 **Romeo.** I have night's cloak to hide me from their eyes;  
 And but<sup>10</sup> thou love me, let them find me here.  
 My life were better ended by their hate  
 Than death prorogued<sup>11</sup>, wanting of thy love.

**Juliet.** By whose direction found'st thou out this place?

80 **Romeo.** By love, that first did prompt me to inquire.  
 He lent me counsel, and I lent him eyes.  
 I am no pilot; yet, wert thou as far  
 As that vast shore washed with the farthest sea,  
 I should adventure<sup>12</sup> for such merchandise.

85 **Juliet.** Thou knowest the mask of night is on my face;  
 Else would a maiden blush bepaint my cheek  
 For that which thou hast heard me speak tonight.  
 Fain would I dwell on form<sup>13</sup>—fain, fain deny  
 What I have spoke; but farewell compliment!<sup>14</sup>

90 Dost thou love me? I know thou wilt say "Ay";  
 And I will take thy word. Yet, if thou swear'st,  
 Thou mayst prove false. At lovers' perjuries,  
 They say Jove laughs. O gentle Romeo,  
 If thou dost love, pronounce it faithfully.

95 Or if thou thinkest I am too quickly won,  
 I'll frown and be perverse<sup>15</sup> and say thee nay,  
 So thou wilt woo; but else, not for the world.  
 In truth, fair Montague, I am too fond,<sup>16</sup>  
 And therefore thou mayst think my havior light;<sup>17</sup>

100 But trust me, gentleman, I'll prove more true  
 Than those that have more cunning to be strange.<sup>18</sup>  
 I should have been more strange, I must confess,  
 But that thou overheard'st, ere I was ware,  
 My true-love passion. Therefore pardon me,  
 105 And not impute this yielding to light love,  
 Which the dark night hath so discovered.<sup>19</sup>

**Romeo.** Lady, by yonder blessed moon I vow,  
 That tips with silver all these fruit-tree tops—

## NOTES

8. **o'erperch** *v.* fly over.

9. **proof** *v.* protected, as by armor.

10. **And but** unless.

11. **prorogued** (proh ROHG ehd) *v.* postponed.

12. **adventure** *v.* risk a long journey, like a sea adventurer.

13. **Fain . . . form** eagerly would I follow convention (by acting reserved).

14. **compliment** *n.* conventional behavior.

15. **be perverse** act contrary to my true feelings.

16. **fond** *adj.* affectionate.

17. **my havior light** my behavior immodest or unserious.

**cunning** (KUHN ihng) *n.* skill in deception

18. **strange** *adj.* distant and cold.

19. **discovered** *v.* revealed.



©AlbyGwynne-Reading Company LLC.

**Juliet.** O, swear not by the moon, th' inconstant moon,  
110 That monthly changes in her circle orb,  
Lest that thy love prove likewise variable.

**Romeo.** What shall I swear by?

**Juliet.** Do not swear at all;  
Or if thou wilt, swear by thy gracious self,  
Which is the god of my idolatry,  
115 And I'll believe thee.

**Romeo.** If my heart's dear love—

**Juliet.** Well, do not swear. Although I joy in thee,  
I have no joy of this contract<sup>20</sup> tonight.  
It is too rash, too unadvised, too sudden;  
Too like the lightning, which doth cease to be  
120 Ere one can say it lightens. Sweet, good night!  
This bud of love, by summer's ripening breath,  
May prove a beauteous flow'r when next we meet.  
Good night, good night! As sweet repose and rest  
Come to thy heart as that within my breast!

125 **Romeo.** O, wilt thou leave me so unsatisfied?

**Juliet.** What satisfaction canst thou have tonight?

**Romeo.** Th'exchange of thy love's faithful vow for mine.

**Juliet.** I gave thee mine before thou didst request it;  
And yet I would it were to give again.

130 **Romeo.** Wouldst thou withdraw it? For what purpose, love?

**Juliet.** But to be frank<sup>21</sup> and give it thee again.  
And yet I wish but for the thing I have.  
My bounty<sup>22</sup> is as boundless as the sea,  
My love as deep; the more I give to thee,  
135 The more I have, for both are infinite.

[Nurse *calls within.*]

I hear some noise within. Dear love, adieu!  
Anon, good nurse! Sweet Montague, be true.  
Stay but a little, I will come again.

[*Exit.*]

**Romeo.** O blessèd, blessèd night! I am afeard,  
140 Being in night, all this is but a dream,  
Too flattering-sweet to be substantial.<sup>23</sup>

[*Enter Juliet again.*]

**Juliet.** Three words, dear Romeo, and good night indeed.  
If that thy bent<sup>24</sup> of love be honorable,  
Thy purpose marriage, send me word tomorrow,  
145 By one that I'll procure to come to thee,  
Where and what time thou wilt perform the rite;  
And all my fortunes at thy foot I'll lay

## NOTES

**20. contract** *n.* betrothal.

### CLOSE READ

**ANNOTATE:** In lines 116–124, mark repeated words and phrases.

**QUESTION:** Why do you think Juliet repeats herself so often in this short speech?

**CONCLUDE:** What is the effect of this repetition?

**21. frank** *adj.* generous.

**22. bounty** *n.* what I have to give.

**23. substantial** *adj.* real.

**24. bent** *n.* purpose; intention.

25. **By and by** at once.

26. **strife** *n.* efforts.

27. **tassel gentle** male falcon.

28. **Bondage is hoarse** Being bound in by my family restricts my speech.

29. **Echo** In classical mythology, the nymph Echo, unable to win the love of Narcissus, wasted away in a cave until nothing was left of her but her voice.

30. **wanton's** spoiled, playful child's.

31. **gyves** (jyvz) *n.* chains.

And follow thee my lord throughout the world.

**Nurse.** [*Within*] Madam!

150 **Juliet.** I come anon.—But if thou meanest not well,  
I do beseech thee—

**Nurse.** [*Within*] Madam!

**Juliet.** By and by<sup>25</sup> I come.—  
To cease thy strife<sup>26</sup> and leave me to my grief.  
Tomorrow I will send.

**Romeo.** So thrive my soul—

**Juliet.** A thousand times good night! [*Exit.*]

155 **Romeo.** A thousand times the worse, to want thy light!  
Love goes toward love as schoolboys from their books;  
But love from love, toward school with heavy looks.  
[*Enter Juliet again.*]

**Juliet.** Hist! Romeo, hist! O for a falc'ner's voice  
To lure this tassel gentle<sup>27</sup> back again!

160 **Bondage is hoarse**<sup>28</sup> and may not speak aloud,  
Else would I tear the cave where Echo<sup>29</sup> lies  
And make her airy tongue more hoarse than mine  
With repetition of "My Romeo!"

**Romeo.** It is my soul that calls upon my name.  
165 How silver-sweet sound lovers' tongues by night,  
Like softest music to attending ears!

**Juliet.** Romeo!

**Romeo.** My sweet?

**Juliet.** What o'clock tomorrow  
Shall I send to thee?

**Romeo.** By the hour of nine.

**Juliet.** I will not fail. 'Tis twenty year till then.

170 I have forgot why I did call thee back.

**Romeo.** Let me stand here till thou remember it.

**Juliet.** I shall forget, to have thee still stand there,  
Rememb'ring how I love thy company.

**Romeo.** And I'll stay, to have thee still forget,  
175 Forgetting any other home but this.

**Juliet.** 'Tis almost morning. I would have thee gone—  
And yet no farther than a wanton's<sup>30</sup> bird,  
That lets it hop a little from his hand,  
Like a poor prisoner in his twisted gyves,<sup>31</sup>

180 And with a silken thread plucks it back again,  
So loving-jealous of his liberty.

**Romeo.** I would I were thy bird.

**Juliet.** Sweet, so would I.  
Yet I should kill thee with much cherishing.

Good night, good night! Parting is such sweet sorrow  
185 That I shall say good night till it be morrow. [Exit.]

**Romeo.** Sleep dwell upon thine eyes, peace in thy breast!  
Would I were sleep and peace, so sweet to rest!  
Hence will I to my ghostly friar's<sup>32</sup> close cell,<sup>33</sup>  
His help to crave and my dear hap<sup>34</sup> to tell. [Exit.]



Scene iii • *Friar Lawrence's cell.*

[Enter Friar Lawrence alone, with a basket.]

**Friar.** The gray-eyed morn smiles on the frowning night,  
Check'ring the eastern clouds with streaks of light;  
And fleckèd darkness like a drunkard reels  
From forth day's path and Titan's burning wheels.  
5 Now, ere the sun advance his burning eye  
The day to cheer and night's dank dew to dry,  
I must upfill this osier cage of ours  
With baleful weeds and precious-juicèd flowers.  
The earth that's nature's mother is her tomb.  
10 What is her burying grave, that is her womb;  
And from her womb children of divers kind  
We sucking on her natural bosom find,  
Many for many virtues excellent,  
None but for some, and yet all different.  
15 O, mickle<sup>1</sup> is the powerful grace<sup>2</sup> that lies  
In plants, herbs, stones, and their true qualities;  
For naught so vile that on the earth doth live  
But to the earth some special good doth give;  
Nor aught so good but, strained<sup>3</sup> from that fair use,  
20 Revolts from true birth,<sup>4</sup> stumbling on abuse.  
Virtue itself turns vice, being misapplied,  
And vice sometime by action dignified.

[Enter Romeo.]

Within the infant rind<sup>5</sup> of this weak flower  
Poison hath residence and medicine power;<sup>6</sup>  
25 For this, being smelt, with that part cheers each part;<sup>7</sup>  
Being tasted, stays all senses with the heart.<sup>8</sup>  
Two such opposèd kings encamp them still<sup>9</sup>  
In man as well as herbs—grace and rude will;  
And where the worser is predominant,  
30 Full soon the canker<sup>10</sup> death eats up that plant.

NOTES

- 32. **ghostly friar's** spiritual father's.
- 33. **close cell** small room.
- 34. **dear hap** good fortune.

**CLOSE READ**

**ANNOTATE:** Mark examples of full rhyme at the ends of lines in the Friar's opening speech.

**QUESTION:** Why does Shakespeare have the Friar speak in rhymed verse?

**CONCLUDE:** How does the use of rhyme add to the portrayal of the Friar's character?

- 1. **mickle** *adj.* great.
- 2. **grace** *n.* divine power.
- 3. **strained** *v.* turned away.
- 4. **Revolts . . . birth** conflicts with its real purpose.
- 5. **infant rind** tender skin.
- 6. **and medicine power** and medicinal quality has power.
- 7. **with . . . part** with that quality—odor—revives each part of the body.
- 8. **stays . . . heart** kills (stops the working of the five senses along with the heart).
- 9. **still** *adv.* always.
- 10. **canker** *n.* destructive caterpillar.

NOTES

11. **Benedicite!** God bless you!
12. **distemperèd head** troubled mind.
13. **unstuffed** *adj.* not filled with cares.
14. **distemp'ature** illness.
15. **physic** (FIHZ ihk) *n.* medicine.
16. **My . . . foe** my plea also helps my enemy (Juliet, a Capulet).
17. **and . . . drift** and simple in your speech.
18. **Riddling . . . shrift** a confusing confession will get you uncertain forgiveness. The Friar means that unless Romeo speaks clearly, he will not get clear and direct advice.
19. **And . . . save** and we are united in every way, except for (save).
20. **brine** *n.* salt water (tears).

**Romeo.** Good morrow, father.

**Friar.** *Benedicite!*<sup>11</sup>

What early tongue so sweet saluteth me?

Young son, it argues a distemperèd head<sup>12</sup>

So soon to bid good morrow to thy bed.

- 35 Care keeps his watch in every old man's eye,  
And where care lodges, sleep will never lie;  
But where unbruised youth with unstuffed<sup>13</sup> brain  
Doth couch his limbs, there golden sleep doth reign,  
Therefore thy earliness doth me assure
- 40 Thou art uproused with some distemp'ature;<sup>14</sup>  
Or if not so, then here I hit it right—  
Our Romeo hath not been in bed tonight.

**Romeo.** That last is true. The sweeter rest was mine.

**Friar.** God pardon sin! Wast thou with Rosaline?

- 45 **Romeo.** With Rosaline, my ghostly father? No.  
I have forgot that name and that name's woe.

**Friar.** That's my good son! But where hast thou been then?

**Romeo.** I'll tell thee ere thou ask it me again.

I have been feasting with mine enemy,

- 50 Where on a sudden one hath wounded me  
That's by me wounded. Both our remedies  
Within thy help and holy physic<sup>15</sup> lies.  
I bear no hatred, blessed man, for, lo,  
My intercession likewise steads my foe.<sup>16</sup>

- 55 **Friar.** Be plain, good son, and homely in thy drift.<sup>17</sup>  
Riddling confession finds but riddling shrift.<sup>18</sup>

**Romeo.** Then plainly know my heart's dear love is set

On the fair daughter of rich Capulet;

As mine on hers, so hers is set on mine,

- 60 And all combined, save<sup>19</sup> what thou must combine  
By holy marriage. When and where and how  
We met, we wooed, and made exchange of vow,  
I'll tell thee as we pass; but this I pray,  
That thou consent to marry us today.

- 65 **Friar.** Holy Saint Francis! What a change is here!  
Is Rosaline, that thou didst love so dear,  
So soon forsaken? Young men's love then lies  
Not truly in their hearts, but in their eyes.  
Jesu Maria! What a deal of brine<sup>20</sup>

- 70 Hath washed thy sallow cheeks for Rosaline!  
How much salt water thrown away in waste  
To season love, that of it doth not taste!  
The sun not yet thy sighs from heaven clears,  
Thy old groans ring yet in mine ancient ears.

- 75 Lo, here upon thy cheek the stain doth sit  
Of an old tear that is not washed off yet.  
If e'er thou wast thyself, and these woes thine,  
Thou and these woes were all for Rosaline.  
And art thou changed? Pronounce this sentence then:
- 80 Women may fall<sup>21</sup> when there's no strength<sup>22</sup> in men.  
**Romeo.** Thou chidst me oft for loving Rosaline.  
**Friar.** For doting,<sup>23</sup> not for loving, pupil mine.  
**Romeo.** And badst<sup>24</sup> me bury love.  
**Friar.** Not in a grave  
To lay one in, another out to have.
- 85 **Romeo.** I pray thee chide me not. Her I love now  
Doth grace<sup>25</sup> for grace and love for love allow.<sup>26</sup>  
The other did not so.  
**Friar.** O, she knew well  
Thy love did read by rote, that could not spell.<sup>27</sup>  
But come, young waverer, come go with me.
- 90 In one respect I'll thy assistant be;  
For this alliance may so happy prove  
To turn your households' rancor<sup>28</sup> to pure love.  
**Romeo.** O, let us hence! I stand on<sup>29</sup> sudden haste.  
**Friar.** Wisely and slow. They stumble that run fast. [Exit all.]



Scene iv • A street.

[Enter Benvolio and Mercutio.]

**Mercutio.** Where the devil should this Romeo be?  
Came he not home tonight?

**Benvolio.** Not to his father's. I spoke with his man.

**Mercutio.** Why, that same pale hardhearted wench, that  
Rosaline,

5 Torments him so that he will sure run mad.

**Benvolio.** Tybalt, the kinsman to old Capulet,  
Hath sent a letter to his father's house.

**Mercutio.** A challenge, on my life.

**Benvolio.** Romeo will answer it.

10 **Mercutio.** Any man that can write may answer a letter.

**Benvolio.** Nay, he will answer the letter's master, how he dares,  
being dared.

## NOTES

21. **fall** *v.* be weak or inconstant.

22. **strength** *n.* constancy;  
stability.

23. **doting** *v.* being infatuated.

24. **badst** *v.* urged.

25. **grace** *n.* favor.

26. **allow** *v.* give.

27. **Thy . . . spell** your love recited  
words from memory with no  
understanding of them.

28. **rancor** *n.* hatred.

29. **stand on** insist on.

## NOTES

1. **blind bow-boy's butt-shaft** Cupid's blunt arrow.
2. **Prince of Cats** Tybalt, or a variation of it, is the name of the cat in medieval stories of Reynard the Fox.
3. **captain of compliments** master of formal behavior.
4. **as you sing pricksong** with attention to precision.
5. **rests . . . rests** observes all formalities.
6. **button** *n.* exact spot on the opponent's shirt.
7. **first house** finest school of fencing.
8. **the first and second cause** reasons that would cause a gentleman challenge another to a duel.
9. **passado! . . . punto reverso! . . . hay!** lunge . . . backhanded stroke . . . home thrust.
10. **The pox . . . accent** May the plague strike these absurd characters with their phony manners.
11. **these pardon-me's** these men who are always saying "Pardon me."
12. **Without . . . herring** worn out.
13. **numbers** *n.* verses of love poems.

**counterfeit** (KOWN tuhr fiht) *n.* something made to deceive

14. **slip** *n.* escape. Slip is also a term for a counterfeit coin.

15. **hams** *n.* hips.

**Mercutio.** Alas, poor Romeo, he is already dead; stabbed with a white wench's black eye; run through the ear with a love song; the very pin of his heart cleft with the blind bow-boy's butt-shaft;<sup>1</sup> and is he a man to encounter Tybalt?

**Benvolio.** Why, what is Tybalt?

**Mercutio.** More than Prince of Cats.<sup>2</sup> O, he's the courageous captain of compliments.<sup>3</sup> He fights as you sing pricksong<sup>4</sup>—keeps time, distance, and proportion; he rests his minim rests,<sup>5</sup> one, two, and the third in your bosom! The very butcher of a silk button,<sup>6</sup> a duelist, a duelist! A gentleman of the very first house,<sup>7</sup> of the first and second cause.<sup>8</sup> Ah, the immortal *passado!* The *punto reverso!* The hay!<sup>9</sup>

**Benvolio.** The what?

**Mercutio.** The pox of such antic, lispings, affecting fantasticoes—these new tuners of accent!<sup>10</sup> "By Jesu, a very good blade! A very tall man! A very good whore!" Why, is not this a lamentable thing, grandsir, that we should be thus afflicted with these strange flies, these fashionmongers, these pardon-me's,<sup>11</sup> who stand so much on the new form that they cannot sit at ease on the old bench? O, their bones, their bones!

[Enter Romeo.]

**Benvolio.** Here comes Romeo! Here comes Romeo!

**Mercutio.** Without this roe, like a dried herring.<sup>12</sup> O flesh, flesh, how art thou fishified! Now is he for the numbers<sup>13</sup> that Petrarch flowed in. Laura, to his lady, was a kitchen wench (marry, she had a better love to berhyme her), Dido a dowdy, Cleopatra a gypsy, Helen and Hero hildings and harlots, Thisbe a gray eye or so, but not to the purpose. Signior Romeo, *bonjour!* there's a French salutation to your French slop. You gave us the **counterfeit** fairly last night.

**Romeo.** Good morrow to you both. What counterfeit did I give you?

**Mercutio.** The slip,<sup>14</sup> sir, the slip. Can you not conceive?

**Romeo.** Pardon, good Mercutio. My business was great, and in such a case as mine a man may strain courtesy.

**Mercutio.** That's as much as to say, such a case as yours constrains a man to bow in the hams.<sup>15</sup>

**Romeo.** Meaning, to curtsy.

**Mercutio.** Thou hast most kindly hit it.

**Romeo.** A most courteous exposition.

**Mercutio.** Nay, I am the very pink of courtesy.

**Romeo.** Pink for flower.

**Mercutio.** Right.

**Romeo.** Why, then is my pump<sup>16</sup> well-flowered.

60 **Mercutio.** Sure wit, follow me this jest now till thou hast worn out thy pump, that, when the single sole of it is worn, the jest may remain, after the wearing, solely singular.<sup>17</sup>

**Romeo.** O single-soled jest, solely singular for the singleness!<sup>18</sup>

65 **Mercutio.** Come between us, good Benvolio! My wits faints.

**Romeo.** Swits and spurs, swits and spurs; or I'll cry a match.<sup>19</sup>

**Mercutio.** Nay, if our wits run the wild-goose chase, I am done; for thou hast more of the wild goose in one of  
70 thy wits than, I am sure, I have in my whole five. Was I with you there for the goose?

**Romeo.** Thou wast never with me for anything when thou wast not there for the goose.

**Mercutio.** I will bite thee by the ear for that jest.

75 **Romeo.** Nay, good goose, bite not!

**Mercutio.** Thy wit is a very bitter sweeting;<sup>20</sup> it is a most sharp sauce.

**Romeo.** And is it not, then, well served in to a sweet goose?

**Mercutio.** O, here's a wit of cheveril,<sup>21</sup> that stretches from an  
80 inch narrow to an ell broad!

**Romeo.** I stretch it out for that word "broad," which added to the goose, proves thee far and wide a broad goose.

**Mercutio.** Why, is not this better now than groaning for love? Now art thou sociable, now art thou Romeo; now  
85 art thou what thou art, by art as well as by nature. For this driveling love is like a great natural<sup>22</sup> that runs lolling<sup>23</sup> up and down to hide his bauble<sup>24</sup> in a hole.

**Benvolio.** Stop there, stop there!

**Mercutio.** Thou desirest me to stop in my tale against the hair.<sup>25</sup>

90 **Benvolio.** Thou wouldst else have made thy tale large.

**Mercutio.** O, thou art deceived! I would have made it short; for I was come to the whole depth of my tale, and meant indeed to occupy the argument<sup>26</sup> no longer.

**Romeo.** Here's goodly gear!<sup>27</sup>

[Enter Nurse and her Man, Peter.]

95 A sail, a sail!

## NOTES

16. **pump** *n.* shoe.

17. **when . . . singular** the jest will outwear the shoe and will then be all alone.

18. **O . . . singleness!** O thin joke, unique for only one thing—weakness!

19. **Swits . . . match** Drive your wit harder to beat me or else I will claim victory in this match of word play.

20. **sweeting** *n.* kind of apple.

21. **cheveril** *n.* easily stretched kid leather.

22. **natural** *n.* idiot.

23. **lolling** *v.* with tongue hanging out.

24. **bauble** *n.* toy.

25. **the hair** natural inclination.

26. **occupy the argument** talk about the matter.

27. **goodly gear** good stuff for joking (Romeo sees Nurse approaching).

NOTES

28. **A shirt and a smock** a man and a woman.

29. **fault** *n.* lack.

30. **took** *v.* understood.

**confidence** (KON fuh duhns) *n.* meeting, especially one held in secret

31. “Lady . . . lady” line from an old ballad, “Chaste Susanna.”

**Mercutio.** Two, two! A shirt and a smock.<sup>28</sup>

**Nurse.** Peter!

**Peter.** Anon.

**Nurse.** My fan, Peter.

100 **Mercutio.** Good Peter, to hide her face; for her fan’s the fairer face.

**Nurse.** God ye good morrow, gentlemen.

**Mercutio.** God ye good-den, fair gentlewoman.

**Nurse.** Is it good-den?

105 **Mercutio.** ’Tis no less. I tell ye; for the bawdy hand of the dial is now upon the prick of noon.

**Nurse.** Out upon you! What a man are you!

**Romeo.** One, gentlewoman, that God hath made, himself to mar.

**Nurse.** By my troth, it is well said. “For himself to mar,”  
110 quoth ’a? Gentlemen, can any of you tell me where I may find the young Romeo?

**Romeo.** I can tell you; but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault<sup>29</sup> of a  
115 worse.

**Nurse.** You say well.

**Mercutio.** Yea, is the worst well? Very well took,<sup>30</sup> i’ faith! Wisely, wisely.

**Nurse.** If you be he, sir, I desire some **confidence** with you.

120 **Benvolio.** She will endite him to some supper.

**Mercutio.** A bawd, a bawd, a bawd! So ho!

**Romeo.** What hast thou found?

**Mercutio.** No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent.

[*He walks by them and sings.*]

125           An old hare hoar,  
                  And an old hare hoar,  
                          Is very good meat in Lent;  
                  But a hare that is hoar  
                  Is too much for a score

130                           When it hoars ere it be spent.

Romeo, will you come to your father’s? We’ll to dinner thither.

**Romeo.** I will follow you.

**Mercutio.** Farewell, ancient lady. Farewell, [*singing*] “Lady, lady,<sup>31</sup> lady.” [Exit Mercutio, Benvolio.]

135 **Nurse.** I pray you, sir, what saucy merchant was this that

was so full of his ropery?<sup>32</sup>

**Romeo.** A gentleman, nurse, that loves to hear himself talk and will speak more in a minute than he will stand to in a month.

140 **Nurse.** And 'a<sup>33</sup> speak anything against me, I'll take him down, and 'a were lustier than he is, and twenty such jacks; and if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills;<sup>34</sup> I am none of his skainsmates.<sup>35</sup> And thou must stand by too, and suffer  
145 every knave to use me at his pleasure!

**Peter.** I saw no man use you at his pleasure. If I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

150 **Nurse.** Now, afore God, I am so vexed that every part about me quivers. Scurvy knave! Pray you, sir, a word; and, as I told you, my young lady bid me inquire you out. what she bid me say, I will keep to myself; but first let me tell ye, if ye should lead her in a fool's paradise, as  
155 they say, it were a very gross kind of behavior, as they say; for the gentlewoman is young; and therefore, if you should deal double with her, truly it were an ill thing to be off' red to any gentlewoman, and very weak<sup>36</sup> dealing.

160 **Romeo.** Nurse, commend<sup>37</sup> me to thy lady and mistress. I protest unto thee—

**Nurse.** Good heart, and i' faith I will tell her as much. Lord, Lord, she will be a joyful woman.

**Romeo.** What wilt thou tell her, nurse? Thou dost not  
165 mark me.

**Nurse.** I will tell her, sir, that you do protest, which, as I take it, is a gentlemanlike offer.

**Romeo.** Bid her devise  
Some means to come to shrift<sup>38</sup> this afternoon;  
170 And there she shall at Friar Lawrence' cell  
Be shrived and married. Here is for thy pains.

**Nurse.** No, truly, sir; not a penny.

**Romeo.** Go to! I say you shall.

**Nurse.** This afternoon, sir? Well, she shall be there.

175 **Romeo.** And stay, good nurse, behind the abbey wall. Within this hour my man shall be with thee And bring thee cords made like a tackled stair.<sup>39</sup> Which to the high topgallant<sup>40</sup> of my joy Must be my convoy<sup>41</sup> in the secret night.

## NOTES

32. **ropery** Nurse means "roguery," the talk and conduct of a rascal.

33. 'a he.

34. **flirt-gills** common girls.

35. **skainsmates** criminals; cutthroats.

36. **weak** *adj.* unmanly.

37. **commend** *v.* convey my respect and best wishes.

38. **shrift** *n.* confession.

39. **tackled stair** rope ladder.

40. **topgallant** *n.* summit.

41. **convoy** *n.* conveyance.

NOTES

42. **quit** *v.* reward; pay you back for.
43. **Two . . . away** Two can keep a secret if one is ignorant, or out of the way.
44. **prating** *adj.* babbling.
45. **fain . . . aboard** eagerly seize Juliet for himself.
46. **had as lieve** would as willingly.
47. **clout** *n.* cloth.
48. **versal world** universe.
49. **dog's name** *R* sounds like a growl.
50. **sententious** Nurse means "sentences"—clever, wise sayings.
51. **Before, and apace** Go ahead of me, and quickly.

1. **low'ring** *adj.* darkening.
2. **Therefore . . . Love** therefore, doves with quick wings pull the chariot of Venus, goddess of love.

180 Farewell. Be trusty, and I'll quit<sup>42</sup> thy pains.  
Farewell. Commend me to thy mistress.

**Nurse.** Now God in heaven bless thee! Hark you, sir.

**Romeo.** What say'st thou, my dear nurse?

**Nurse.** Is your man secret? Did you ne'er hear say,  
185 Two may keep counsel, putting one away?<sup>43</sup>

**Romeo.** Warrant thee my man's as true as steel.

**Nurse.** Well, sir, my mistress is the sweetest lady. Lord,  
Lord! When 'twas a little prating<sup>44</sup> thing—O, there is a  
nobleman in town, one Paris, that would fain lay knife  
190 aboard;<sup>45</sup> but she, good soul, had as lieve<sup>46</sup> see a toad,  
a very toad, as see him. I anger her sometimes, and tell  
her that Paris is the properer man; but I'll warrant  
you, when I say so, she looks as pale as any clout<sup>47</sup>  
in the versal<sup>48</sup> world. Doth not rosemary and Romeo  
195 begin both with a letter?

**Romeo.** Ay, nurse; what of that? Both with an R.

**Nurse.** Ah, mocker! That's the dog's name.<sup>49</sup> R is for the—  
No; I know it begins with some other letter; and she  
hath the prettiest sententious<sup>50</sup> of it, of you and rosemary,  
200 that it would do you good to hear it.

**Romeo.** Commend me to thy lady.

**Nurse.** Ay, a thousand times. [*Exit* Romeo.] Peter!

**Peter.** Anon.

**Nurse.** Before, and apace.<sup>51</sup> [*Exit, after* Peter.]



Scene v • *Capulet's orchard.*

[*Enter* Juliet.]

**Juliet.** The clock struck nine when I did send the nurse;  
In half an hour she promised to return.  
Perchance she cannot meet him. That's not so.  
O, she is lame! Love's heralds should be thoughts,  
5 Which ten times faster glides than the sun's beams  
Driving back shadows over low'ring<sup>1</sup> hills.  
Therefore do nimble-pinioned doves draw Love.<sup>2</sup>  
And therefore hath the wind-swift Cupid wings.  
Now is the sun upon the highmost hill  
10 Of this day's journey, and from nine till twelve  
Is three long hours; yet she is not come.

Had she affections and warm youthful blood,  
 She would be as swift in motion as a ball;  
 My words would bandy her<sup>3</sup> to my sweet love,  
 15 And his to me.  
 But old folks, many feign<sup>4</sup> as they were dead—  
 Unwieldy, slow, heavy and pale as lead.  
 [*Enter Nurse and Peter.*]  
 O God, she comes! O honey nurse, what news?  
 Hast thou met with him? Send thy man away.

20 **Nurse.** Peter, stay at the gate. [*Exit Peter.*]  
**Juliet.** Now, good sweet nurse—O Lord, why lookest thou sad?  
 Though news be sad, yet tell them merrily;  
 If good, thou shamest the music of sweet news  
 By playing it to me with so sour a face.

25 **Nurse.** I am weary, give me leave<sup>5</sup> awhile.  
 Fie, how my bones ache! What a jaunce<sup>6</sup> have I!  
**Juliet.** I would thou hadst my bones, and I thy news.  
 Nay, come, I pray thee speak. Good, good nurse, speak.

**Nurse.** Jesu, what haste? Can you not stay a while?  
 30 Do you not see that I am out of breath?  
**Juliet.** How art thou out of breath when thou hast breath  
 To say to me that thou art out of breath?  
 The excuse that thou dost make in this delay  
 Is longer than the tale thou dost excuse.

35 Is thy news good or bad? Answer to that.  
 Say either, and I'll stay the circumstance.<sup>7</sup>  
 Let me be satisfied, is't good or bad?  
**Nurse.** Well, you have made a simple<sup>8</sup> choice; you know  
 not how to choose a man. Romeo? No, not he. Though  
 40 his face be better than any man's, yet his leg excels all  
 men's; and for a hand and a foot, and a body, though  
 they be not to be talked on, yet they are past compare.  
 He is not the flower of courtesy, but, I'll warrant him,  
 as gentle as a lamb. Go thy ways, wench; serve God.

45 What, have you dined at home?  
**Juliet.** No, no. But all this I did know before.  
 What says he of our marriage? What of that?  
**Nurse.** Lord, how my head aches! What a head have I!  
 It beats as it would fall in twenty pieces.

50 My back a<sup>9</sup> t'other side—ah, my back, my back!  
 Beshrew<sup>10</sup> your heart for sending me about  
 To catch my death with jauncing up and down!  
**Juliet.** I' faith, I am sorry that thou art not well.  
 Sweet, sweet, sweet nurse, tell me, what says my love?

## NOTES

3. **bandy her** send her rapidly.

4. **feign** *v.* act.

5. **give me leave** excuse me; give me a moment's rest.

6. **jaunce** *n.* rough trip.

7. **stay the circumstance** wait for the details.

8. **simple** *adj.* foolish; simpleminded.

## CLOSE READ

**ANNOTATE:** In lines 31–65, mark Juliet's questions to the Nurse about Romeo's intentions.

**QUESTION:** Why does Shakespeare allow the Nurse to take so long to answer Juliet's question?

**CONCLUDE:** What is the effect of the Nurse's digressions?

9. **a** on.

10. **Beshrew** shame on.

11. **hot** *adj.* impatient; hot-tempered.  
 12. **Marry . . . trow** Indeed, cool down, I say.  
 13. **poultice** *n.* remedy.  
 14. **coil** *n.* disturbance.

15. **wanton** *adj.* excited.

1. **That . . . not!** that the future does not punish us with sorrow.

2. **countervail** *v.* equal.

3. **powder** *n.* gunpowder.

55 **Nurse.** Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous—Where is your mother?

**Juliet.** Where is my mother? Why, she is within. Where would she be? How oddly thou repliest!

60 “Your love says, like an honest gentleman, ‘Where is your mother?’”

**Nurse.** O God’s Lady dear!  
 Are you so hot?<sup>11</sup> Marry come up, I trow.<sup>12</sup>  
 Is this the poultice<sup>13</sup> for my aching bones?  
 Henceforth do your messages yourself.

65 **Juliet.** Here’s such a coil!<sup>14</sup> Come, what says Romeo?

**Nurse.** Have you got leave to go to shrift today?

**Juliet.** I have.

**Nurse.** Then hie you hence to Friar Lawrence’ cell;  
 There stays a husband to make you a wife.

70 Now comes the wanton<sup>15</sup> blood up in your cheeks:  
 They’ll be in scarlet straight at any news.  
 Hie you to church: I must another way,  
 To fetch a ladder, by the which your love  
 Must climb a bird’s nest soon when it is dark.

75 I am the drudge, and toil in your delight:  
 But you shall bear the burden soon at night.  
 Go; I’ll to dinner; hie you to the cell.

**Juliet.** Hie to high fortune! Honest nurse, farewell.

[*Exit all.*]



### Scene vi • *Friar Lawrence’s cell.*

[*Enter Friar Lawrence and Romeo.*]

**Friar.** So smile the heavens upon this holy act  
 That afterhours with sorrow chide us not!<sup>1</sup>

**Romeo.** Amen, amen! But come what sorrow can,  
 It cannot countervail<sup>2</sup> the exchange of joy  
 5 That one short minute gives me in her sight.  
 Do thou but close our hands with holy words,  
 Then love-devouring death do what he dare—  
 It is enough I may but call her mine.

**Friar.** These violent delights have violent ends  
 10 And in their triumph die, like fire and powder,<sup>3</sup>  
 Which, as they kiss, consume. The sweetest honey



^ Friar Lawrence weds Romeo and Juliet, while the Nurse looks on.

Is loathsome in his own deliciousness  
And in the taste confounds<sup>4</sup> the appetite.  
Therefore love moderately; long love doth so;

15 Too swift arrives as tardy as too slow.  
[Enter Juliet.]

Here comes the lady. O, so light a foot  
Will ne'er wear out the everlasting flint.<sup>5</sup>

A lover may bestride the gossamers<sup>6</sup>  
That idles in the wanton summer air,  
20 And yet not fall; so light is vanity.<sup>7</sup>

**Juliet.** Good even to my ghostly confessor.

**Friar.** Romeo shall thank thee, daughter, for us both.

**Juliet.** As much to him,<sup>8</sup> else is his thanks too much.

**Romeo.** Ah, Juliet, if the measure of thy joy  
25 Be heaped like mine, and that thy skill be more  
To blazon it,<sup>9</sup> then sweeten with thy breath  
This neighbor air, and let rich music's tongue  
Unfold the imagined happiness that both  
Receive in either by this dear encounter.

30 **Juliet.** Conceit, more rich in matter than in words,  
Braggs of his substance, not of ornament.<sup>10</sup>

#### NOTES

4. **confounds** *v.* destroys.

5. **flint** *n.* stone.

6. **gossamers** *n.* spider webs.

7. **vanity** *n.* foolish things that cannot last.

8. **As . . . him** the same greeting to him.

9. **and . . . it** and if you are better to proclaim it.

10. **Conceit . . . ornament**  
Understanding does not need to be dressed up in words.

They are but beggars that can count their worth;  
But my true love is grown to such excess  
I cannot sum up sum of half my wealth.

- 35 **Friar.** Come, come with me, and we will make short work,  
For, by your leaves, you shall not stay alone  
Till Holy Church incorporate two in one. [Exit all.]

## Comprehension Check

Complete the following items after you finish your first read.

1. Why does Juliet want Romeo to have a different name?
2. What items does Friar Lawrence carry in his basket when he first appears in the play?
3. What does Friar Lawrence agree to do for Romeo?
4. In Act II, Scene iv, how is Tybalt described?
5. Where does Act II, Scene iv, take place?
6.  **Notebook** Confirm your understanding of the text by writing a summary.

---

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the drama?



## Close Read the Text

Reread what Mercutio says when Benvolio tells him to call for Romeo in Act II, Scene i, lines 7–21. Mark the word that Mercutio uses to “call” for Romeo. How does it help develop the tone in these lines?



THE TRAGEDY OF ROMEO AND JULIET, ACT II

## Analyze the Text

**CITE TEXTUAL EVIDENCE** to support your answers.

**Notebook** Respond to these questions.

- (a) When do Romeo and Juliet first mutually declare their love? (b) **Analyze** How does this setting affect what they say to each other?
- (a) What weakness in Romeo does the Friar point out before agreeing to help? (b) **Compare and Contrast** How do the Friar’s motives differ from the couple’s motives? Explain your answer based on details from the text.
- (a) For whom is Juliet waiting in Act II, Scene v? (b) **Analyze** How does she feel as she waits? Use text details to explain your answer.
- Essential Question: Do we determine our own destinies?** What have you learned about destiny by reading Act II of *Romeo and Juliet*?

### Tool Kit

Close-Read Guide and Model Annotation

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

**cunning**      **counterfeit**      **confidence**

**Why These Words?** These concept vocabulary words relate to secrecy. How does each word contribute to meaning in the text? What other words in the selection connect to this concept?

### Practice

**Notebook** Confirm your understanding of these words by using each one in a sentence.

### Word Study

**Notebook** **Latin Prefix: counter-** The prefix *counter-* comes from the Latin word *contra*, which means “against.” In the word *counterfeit*, it is combined with a word part derived from the Latin word *facere*, which means “to make” or “to do.” In the word *counterfeit*, *counter-* suggests a substitute, which helps generate its meaning as an “imitation intended to deceive.” Using your understanding of the prefix *counter-*, record a definition for each of the following words: *counter*, *counterclaim*, *counterintuitive*.

### WORD NETWORK

Add interesting words related to destiny from the text to your Word Network.

### STANDARDS

**L.9–10.4.b** Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.



THE TRAGEDY OF ROMEO AND JULIET, ACT II

## Analyze Craft and Structure

**Poetic Structure** **Blank verse** is unrhymed poetry written in a meter called **iambic pentameter**. An **iamb** consists of an unstressed syllable followed by a stressed syllable (˘ ˊ). In **iambic pentameter**, there are five such units, called “feet,” in each line. *Romeo and Juliet* is written mainly in blank verse, as shown here:

Methought I heard a voice cry, “Sleep no more!” (II,ii,34)

In all of Shakespeare’s plays, high-ranking, aristocratic characters speak in blank verse. By contrast, comic characters or those of low rank usually speak in prose, which is writing that is not divided into poetic lines and does not follow a specific meter. These two distinct styles clarify characters’ social status and contribute to the tone and mood of their interactions.

### STANDARDS

**RL.9–10.5** Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

**CITE TEXTUAL EVIDENCE**  
to support your answers.

### Practice

- Use the chart to mark the stressed syllables in each line. (It may help you to read the lines aloud.) For each line, list the words the meter helps to emphasize. Explain how the emphasis created through meter reflects the character’s emotions or conflicts.

<p><b>Line 1</b> from Act II, Scene ii</p>	<p><b>Romeo:</b> Can I go forward when my heart is here? <b>Emphasized Words:</b>  <b>How Emphasis Reflects Character’s Emotions or Conflicts:</b></p>
<p><b>Line 33</b> from Act II, Scene iv</p>	<p><b>Juliet:</b> But my true love is grown to such excess. <b>Emphasized Words:</b>  <b>How Emphasis Reflects Character’s Emotions or Conflicts:</b></p>

- (a) Identify the aristocratic and common characters in Act II based on whether they speak in blank verse. (b) Why might Shakespeare have chosen blank verse for the dialogue spoken by aristocrats?



## Speaking and Listening

### Assignment

Work with a partner to choose and analyze a section of dialogue between a commoner and an aristocrat. Present a **dramatic interpretation** of the scene. As you perform the lines, demonstrate the differences between the the commoner's prose speech and the aristocrat's metered speech. After the performance, share your observations about how Shakespeare uses language to suggest character and social status.

1. **Select a Passage** Select an exchange between a commoner and an aristocrat that will work well as a dramatic interpretation. Use the following questions to help you select a passage:
  - What is happening in this passage?
  - How do the characters feel in this passage?
  - How easy or difficult will it be to convey these elements in a dramatic interpretation?
2. **Annotate the Passage** Annotate to better understand what is happening in the passage. Use the following guidelines to help you:
  - Summarize what is happening in the passage.
  - Distinguish between prose and blank verse, and mark the stressed and unstressed syllables in any sections of blank verse.
  - Identify words, phrases, or lines that are funny or convey specific feelings.
3. **Prepare Your Delivery** Practice your performance. Use the following guidelines to plan your delivery:
  - Use emphasis appropriately in both blank verse and prose dialogue.
  - Vary your tone and pace to reflect the characters' emotions or to convey humor.
  - Use facial expressions and gestures to help convey characters' feelings but avoid making them too exaggerated or distracting.
4. **Evaluate Dramatic Interpretations** As your classmates deliver their dramatic interpretations, pay close attention to what they say and do. Use an evaluation guide to analyze their delivery.

### PRESENTATION EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

- The speakers conveyed the appropriate actions, if applicable.
- The speakers communicated blank verse and prose dialogue appropriately.
- The speakers varied their tone and pace appropriately to convey the character's feelings and to convey humor.
- The speakers used gestures and other body language effectively to convey the characters' feelings and to convey humor.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from *The Tragedy of Romeo and Juliet*, Act II.

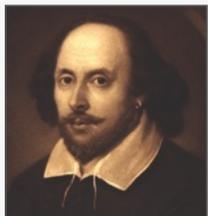
### STANDARDS

**SL.9-10.4.b** Plan, memorize, and present a recitation that: conveys the meaning of the selection and includes appropriate performance techniques to achieve the desired aesthetic effect.

**SL.9-10.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.



Playwright



William Shakespeare

# The Tragedy of Romeo and Juliet, Act III

## Concept Vocabulary

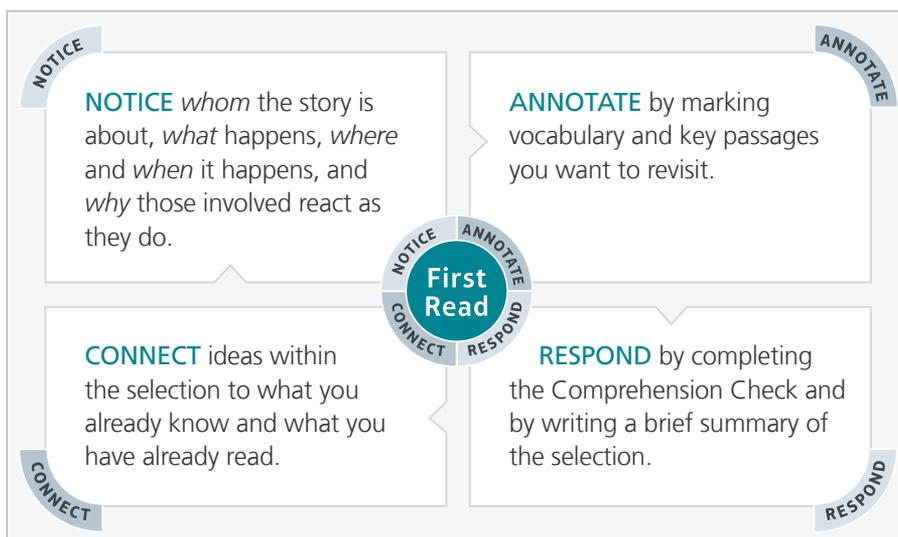
You will encounter the following words as you read Act III of *The Tragedy of Romeo and Juliet*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (3).

WORD	YOUR RANKING
exile	
banishment	
pardon	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



**Tool Kit**

First-Read Guide and Model Annotation

**STANDARDS**

**RL.9–10.10** By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

# The Tragedy of Romeo and Juliet

## Act III

William Shakespeare

### REVIEW AND ANTICIPATE

In Act II, Romeo and Juliet express their mutual love and enlist the aid of Juliet's nurse and Friar Lawrence to arrange a secret marriage ceremony. As the act closes, the young couple is about to be married. Before performing the ceremony, the Friar warns, "These violent delights have violent ends. . . ." Consider how this statement might hint at events that will occur in Act III or later in the play.

SCAN FOR  
MULTIMEDIA 

Scene i • *A public place.*

[Enter Mercutio, Benvolio, and Men.]

**Benvolio.** I pray thee, good Mercutio, let's retire.

The day is hot, the Capulets abroad.

And, if we meet, we shall not 'scape a brawl,

For now, these hot days, is the mad blood stirring.

- 5 **Mercutio.** Thou art like one of these fellows that, when he enters the confines of a tavern, claps me his sword upon the table and says, "God send me no need of thee!" and by the operation of the second cup draws him on the drawer,<sup>1</sup> when indeed there is no need.

- 10 **Benvolio.** Am I like such a fellow?

**Mercutio.** Come, come, thou art as hot as a Jack in thy mood as any in Italy; and as soon moved to be moody, and as soon moody to be moved.<sup>2</sup>

**Benvolio.** And what to?

- 15 **Mercutio.** Nay, and there were two such, we should have none shortly, for one would kill the other. Thou! Why, thou wilt

### NOTES

1. **and . . . drawer** and by the effect of the second drink, draws his sword against the waiter.

2. **and . . . moved** and as quickly stirred to anger as you are eager to be so stirred.

NOTES

3. **addle** *adv.* scrambled; crazy.

4. **doublet** *n.* jacket.

5. **riband** *n.* ribbon.

6. **tutor . . . quarreling** instruct me not to quarrel.

7. **fee simple** complete possession.

8. **an hour and a quarter** length of time that a man with Mercutio's fondness for quarreling may be expected to live.

9. **simple!** O stupid!

10. **occasion** *n.* cause; reason.

11. **consortest** *v.* associate with.

12. **Consort** *v.* associate with; *consort* also meant "a group of musicians."

13. **discords** *n.* harsh sounds.

14. **Zounds** exclamation of surprise or anger ("By God's wounds").

15. **man** *n.* man I am looking for; *man* also meant "manservant."

16. **livery** *n.* servant's uniform.

17. **field** *n.* dueling place.

quarrel with a man that hath a hair more or a hair less in his beard than thou hast. Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou  
 20 hast hazel eyes. What eye but such an eye would spy out such a quarrel? Thy head is as full of quarrels as an egg is full of meat; and yet thy head hath been beaten as addle<sup>3</sup> as an egg for quarreling. Thou hast quarreled with a man for coughing in the street, because he hath wakened thy dog  
 25 that hath lain asleep in the sun. Didst thou not fall out with a tailor for wearing his new doublet<sup>4</sup> before Easter? With another for tying his new shoes with old riband?<sup>5</sup> And yet thou wilt tutor me from quarreling!<sup>6</sup>

**Benvolio.** And I were so apt to quarrel as thou art, any man  
 30 should buy the fee simple<sup>7</sup> of my life for an hour and a quarter.<sup>8</sup>

**Mercutio.** The fee simple? O simple!<sup>9</sup>

[Enter Tybalt, Petruchio, and Others.]

**Benvolio.** By my head, here comes the Capulets.

**Mercutio.** By my heel, I care not.

35 **Tybalt.** Follow me close, for I will speak to them. Gentlemen, good-den. A word with one of you.

**Mercutio.** And but one word with one of us? Couple it with something; make it a word and a blow.

**Tybalt.** You shall me find me apt enough to that, sir, and you will  
 40 give me occasion.<sup>10</sup>

**Mercutio.** Could you not take some occasion without giving?

**Tybalt.** Mercutio, thou consortest<sup>11</sup> with Romeo.

**Mercutio.** Consort?<sup>12</sup> What, dost thou make us minstrels? And thou make minstrels of us, look to hear nothing but  
 45 discords.<sup>13</sup> Here's my fiddlestick; here's that shall make you dance. Zounds,<sup>14</sup> consort!

**Benvolio.** We talk here in the public haunt of men. Either withdraw unto some private place, Or reason coldly of your grievances,  
 50 Or else depart. Here all eyes gaze on us.

**Mercutio.** Men's eyes were made to look, and let them gaze. I will not budge for no man's pleasure, I.

[Enter Romeo.]

**Tybalt.** Well, peace be with you, sir. Here comes my man.<sup>15</sup>

**Mercutio.** But I'll be hanged, sir, if he wears your livery.<sup>16</sup>  
 55 Marry, go before to field,<sup>17</sup> he'll be your follower! Your worship in that sense may call him man.

**Tybalt.** Romeo, the love I bear thee can afford



< Romeo holds Mercutio back from dueling Tybalt.

#### NOTES

No better term than this: thou art a villain.<sup>18</sup>

**Romeo.** Tybalt, the reason that I have to love thee  
 60 Doth much excuse the appertaining<sup>19</sup> rage  
 To such a greeting. Villain am I none.  
 Therefore farewell. I see thou knowest me not.

**Tybalt.** Boy, this shall not excuse the injuries  
 That thou hast done me; therefore turn and draw.

65 **Romeo.** I do protest I never injured thee,  
 But love thee better than thou canst devise<sup>20</sup>  
 Till thou shalt know the reason of my love;  
 And so, good Capulet, which name I tender<sup>21</sup>  
 As dearly as my own, be satisfied

70 **Mercutio.** O calm, dishonorable, vile submission!  
*Alla stoccata*<sup>22</sup> carries it away.  
 Tybalt, you ratcatcher, will you walk?

[Draws.]

**Tybalt.** What wouldst thou have with me?

**Mercutio.** Good King of Cats, nothing but one of your  
 75 nine lives. That I mean to make bold withal,<sup>23</sup> and, as  
 you shall use me here-after, dry-beat<sup>24</sup> the rest of the  
 eight. Will you pluck your sword out of his pilcher<sup>25</sup>  
 by the ears? Make haste, lest mine be about your  
 ears ere it be out.

80 **Tybalt.** I am for you.

[Draws.]

**Romeo.** Gentle Mercutio, put thy rapier up.

18. **villain** *n.* low, vulgar person.  
 19. **appertaining** *adj.* appropriate.

20. **devise** *v.* understand; imagine.

21. **tender** *v.* value.

22. **Alla stoccata** at the thrust—  
 Italian fencing term that  
 Mercutio uses as a nickname  
 for Tybalt.

23. **make bold withal** make bold  
 with; take.

24. **dry-beat** *v.* thrash.

25. **pilcher** *n.* scabbard.

NOTES

26. a on.

27. **sped** *adj.* wounded; done for.

**CLOSE READ**

**ANNOTATE:** In lines 90–101, mark examples of Mercutio's wordplay and jokes.

**QUESTION:** Why does Shakespeare have Mercutio joke around even after he is mortally wounded?

**CONCLUDE:** What emotional effect does Mercutio's wordplay have in this speech?

28. **peppered** *adj.* finished off.

29. **by . . . arithmetic** by formal rules.

30. **I have it** I have got my deathblow.

31. **ally** *n.* relative.

32. **aspired** *v.* climbed to.

33. **moe** *adj.* more.

34. **depend** *v.* hang over.

**Mercutio.** Come, sir, your passado! [They fight.]

**Romeo.** Draw, Benvolio; beat down their weapons.  
Gentlemen, for shame! Forbear this outrage!

85 **Tybalt, Mercutio, the Prince expressly hath**  
Forbid this bandying in Verona streets.  
Hold, Tybalt! Good Mercutio!

[Tybalt under Romeo's arm thrusts Mercutio in, and flies.]

**Mercutio.** I am hurt.  
A plague a<sup>26</sup> both your houses! I am sped.<sup>27</sup>  
Is he gone and hath nothing?

**Benvolio.** What, art thou hurt?

90 **Mercutio.** Ay, ay, a scratch, a scratch. Marry, 'tis enough.  
Where is my page? Go, villain, fetch a surgeon. [Exit Page.]

**Romeo.** Courage, man. The hurt cannot be much.

**Mercutio.** No, 'tis not so deep as a well, nor so wide as  
a church door; but 'tis enough, 'twill serve. Ask for  
95 me tomorrow, and you shall find me a grave man. I  
am peppered,<sup>28</sup> I warrant, for this world. A plague a  
both your houses! Zounds, a dog, a rat, a mouse, a  
cat, to scratch a man to death! A braggart, a rogue,  
a villain, that fights by the book of arithmetic!<sup>29</sup> Why  
100 the devil came you between us? I was hurt under  
your arm.

**Romeo.** I thought all for the best.

**Mercutio.** Help me into some house, Benvolio,  
Or I shall faint. A plague a both your houses!  
105 They have made worms' meat of me. I have it,<sup>30</sup>  
And soundly too. Your houses!

[Exit Mercutio and Benvolio]

**Romeo.** This gentleman, the Prince's near ally,<sup>31</sup>  
My very friend, hath got his mortal hurt  
In my behalf—my reputation stained  
110 With Tybalt's slander—Tybalt, that an hour  
Hath been my cousin. O sweet Juliet,  
Thy beauty hath made me effeminate  
And in my temper soft'ned valor's steel!

[Enter Benvolio.]

**Benvolio.** O Romeo, Romeo, brave Mercutio is dead!  
115 That gallant spirit hath aspired<sup>32</sup> the clouds,  
Which too untimely here did scorn the earth.

**Romeo.** This day's black fate on moe<sup>33</sup> days doth depend;<sup>34</sup>  
This but begins the woe others must end.

[Enter Tybalt.]

**Benvolio.** Here comes the furious Tybalt back again.

120 **Romeo.** Alive in triumph, and Mercutio slain?

Away to heaven respective<sup>35</sup> lenity,  
And fire-eyed fury be my conduct<sup>36</sup> now!  
Now, Tybalt, take the “villain” back again  
That late thou gavest me; for Mercutio’s soul

125 Is but a little way above our heads,  
Staying for thine to keep him company.  
Either thou or I, or both, must go with him.

**Tybalt.** Thou, wretched boy, that didst consort him here,  
Shalt with him hence.

**Romeo.** This shall determine that.

[*They fight. Tybalt falls.*]

130 **Benvolio.** Romeo, away, be gone!

The citizens are up, and Tybalt slain.  
Stand not amazed. The Prince will doom thee death  
If thou art taken. Hence, be gone, away!

**Romeo.** O, I am fortune’s fool!<sup>37</sup>

**Benvolio.** Why dost thou stay? [*Exit Romeo.*]

[*Enter Citizens.*]

135 **Citizen.** Which way ran he that killed Mercutio?

Tybalt, that murderer, which way ran he?

**Benvolio.** There lies that Tybalt.

**Citizen.** Up, sir, go with me.

I charge thee in the Prince’s name obey.

[*Enter Prince, Old Montague, Capulet, their Wives, and all.*]

**Prince.** Where are the vile beginners of this fray?

140 **Benvolio.** O noble Prince, I can discover<sup>38</sup> all

The unlucky manage<sup>39</sup> of this fatal brawl.  
There lies the man, slain by young Romeo,  
That slew thy kinsman, brave Mercutio.

**Lady Capulet.** Tybalt, my cousin! O my brother’s child!

145 O Prince! O cousin! Husband! O, the blood is spilled

Of my dear kinsman! Prince, as thou art true,  
For blood of ours shed blood of Montague.  
O cousin, cousin!

**Prince.** Benvolio, who began this bloody fray?

150 **Benvolio.** Tybalt, here slain, whom Romeo’s hand did slay,

Romeo, that spoke him fair, bid him bethink  
How nice<sup>40</sup> the quarrel was, and urged withal  
Your high displeasure. All this—utterèd  
With gentle breath, calm look, knees humbly bowed—

## NOTES

35. **respective lenity** thoughtful mercy.

36. **conduct** *n.* guide.

37. **fool** *n.* plaything.

38. **discover** *v.* reveal.

39. **manage** *n.* course.

40. **nice** *adj.* trivial.

NOTES

41. **spleen** *n.* angry nature.

42. **tilts** *v.* thrusts.

43. **envious** *adv.* full of hatred.

44. **entertained** *v.* considered.

45. **His fault . . . Tybalt** by killing Tybalt, he did what the law could have done.

**exile** (EHG zyl) *v.* punish someone by forcing them to leave a place permanently

46. **My blood** Mercutio was related to the Prince.

47. **amerce** *v.* punish.

48. **attend our will** await my decision.

155 Could not take truce with the unruly spleen<sup>41</sup>  
Of Tybalt deaf to peace, but that he tilts<sup>42</sup>  
With piercing steel at bold Mercutio's breast;  
Who, all as hot, turns deadly point to point,  
And, with a martial scorn, with one hand beats  
160 Cold death aside and with the other sends  
It back to Tybalt, whose dexterity  
Retorts it. Romeo he cries aloud,  
"Hold, friends! Friends, part!" and swifter than his tongue,  
His agile arm beats down their fatal points,  
165 And 'twixt them rushes; underneath whose arm  
An envious<sup>43</sup> thrust from Tybalt hit the life  
Of stout Mercutio, and then Tybalt fled;  
But by and by comes back to Romeo,  
Who had but newly entertained<sup>44</sup> revenge,  
170 And to't they go like lightning; for, ere I  
Could draw to part them, was stout Tybalt slain;  
And, as he fell, did Romeo turn and fly.  
This is the truth, or let Benvolio die.

**Lady Capulet.** He is a kinsman to the Montague;

175 Affection makes him false, he speaks not true.  
Some twenty of them fought in this black strife,  
And all those twenty could but kill one life.  
I beg for justice, which thou, Prince, must give.  
Romeo slew Tybalt; Romeo must not live.

180 **Prince.** Romeo slew him; he slew Mercutio.  
Who now the price of his dear blood doth owe?

**Montague.** Not Romeo, Prince; he was Mercutio's friend;  
His fault concludes but what the law should end,  
The life of Tybalt.<sup>45</sup>

**Prince.** And for that offense

185 Immediately we do **exile** him hence.  
I have an interest in your hate's proceeding.  
My blood<sup>46</sup> for your rude brawls doth lie a-bleeding;  
But I'll amerce<sup>47</sup> you with so strong a fine  
That you shall all repent the loss of mine.

190 I will be deaf to pleading and excuses;  
Nor tears nor prayers shall purchase out abuses.  
Therefore, use none. Let Romeo hence in haste,  
Else, when he is found, that hour is his last.  
Bear hence this body and attend our will.<sup>48</sup>

195 Mercy but murders, pardoning those that kill.

[Exit with others.]



Scene ii • *Capulet's orchard.*

[Enter Juliet alone.]

**Juliet.** Gallop apace, you fiery-footed steeds,<sup>1</sup>  
Towards Phoebus' lodging!<sup>2</sup> Such a wagoner  
As Phaëthon<sup>3</sup> would whip you to the west  
And bring in cloudy night immediately.  
5 Spread thy close curtain, love-performing night,  
That runaways' eyes may wink,<sup>4</sup> and Romeo  
Leap to these arms untalked of and unseen.  
Lovers can see to do their amorous rites,  
And by their own beauties; or, if love be blind,  
10 It best agrees with night. Come, civil night,  
Thou sober-suited matron all in black,  
And learn me how to lose a winning match,  
Played for a pair of stainless maidenhoods.  
Hood my unmanned blood, bating in my cheeks,<sup>5</sup>  
15 With thy black mantle till strange<sup>6</sup> love grows bold,  
Think true love acted simple modesty,  
Come, night; come, Romeo; come, thou day in night;  
For thou wilt lie upon the wings of night  
Whiter than new snow upon a raven's back.  
20 Come, gentle night; come, loving, black-browed night;  
Give me my Romeo; and when I shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night  
25 And pay no worship to the garish sun.  
O, I have bought the mansion of a love,  
But not possessed it; and though I am sold,  
Not yet enjoyed. So tedious is this day  
As is the night before some festival  
30 To an impatient child that hath new robes  
And may not wear them. O, here comes my nurse.

[Enter Nurse, with cords.]

And she brings news; and every tongue that speaks  
But Romeo's name speaks heavenly eloquence.  
Now, nurse, what news? What hast thou there, the cords  
35 That Romeo bid thee fetch?

**Nurse.** Ay, ay, the cords.

**Juliet.** Ay me! What news? Why dost thou wring thy hands?

**Nurse.** Ah, weraday!<sup>7</sup> He's dead, he's dead, he's dead!  
We are undone, lady, we are undone!  
Alack the day! He's gone, he's killed, he's dead!

NOTES

1. **fiery-footed steeds** horses of the sun god, Phoebus.
2. **Phoebus'** (FEE buhs) **lodging** below the horizon.
3. **Phaëthon** (FAY uh thon) Phoebus' son, who tried to drive his father's horses but was unable to control them.
4. **That runways' eyes may wink** so that the eyes of busybodies may not see.
5. **Hood . . . cheeks** hide the untamed blood that makes me blush.
6. **strange** *adj.* unfamiliar.

CLOSE READ

**ANNOTATE:** In lines 1–31 of Scene ii, mark words and phrases that describe the night.

**QUESTION:** In Juliet's view, what qualities does the night have?

**CONCLUDE:** How does this language clarify the state of Juliet's emotions?

7. **Ah, weraday!** alas!

8. "Ay" yes.
9. **eyes' shot** the Nurse's glance.
10. **God save the mark!** May God save us from evil!
11. **corse** *n.* corpse.
12. **swounded** *v.* swooned; fainted.
13. **bankrout** *n.* bankrupt.
14. **Vile . . . resign** let my body return to the earth.
15. **bier** *n.* platform in which a corpse is displayed before burial.
16. **contrary** *adv.* in opposite directions.
17. **dreadful . . . doom** let the trumpet that announces doomsday be sounded.

40 **Juliet.** Can heaven be so envious?

**Nurse.** Romeo can,  
Though heaven cannot. O Romeo, Romeo!  
Who ever would have thought it? Romeo!

**Juliet.** What devil art thou that dost torment me thus?  
This torture should be roared in dismal hell.

45 Hath Romeo slain himself? Say thou but "Ay,"<sup>8</sup>  
And that bare vowel "I" shall poison more  
Than the death-darting eye of cockatrice.

I am not I, if there be such an "Ay,"  
Or those eyes' shot<sup>9</sup> that makes thee answer "Ay."

50 If he be slain, say "Ay"; or if not, "No."  
Brief sounds determine of my weal or woe.

**Nurse.** I saw the wound, I saw it with mine eyes,  
(God save the mark!<sup>10</sup>) here on his manly breast.  
A piteous corse,<sup>11</sup> a bloody piteous corse;

55 Pale, pale as ashes, all bedaubed in blood,  
All in gore-blood. I swounded<sup>12</sup> at the sight.

**Juliet.** O, break, my heart! Poor bankrout,<sup>13</sup> break at once!  
To prison, eyes; ne'er look on liberty!

Vile earth, to earth resign;<sup>14</sup> end motion here,

60 And thou and Romeo press one heavy bier!<sup>15</sup>

**Nurse.** O Tybalt, Tybalt, the best friend I had!  
O courteous Tybalt! Honest gentleman!  
That ever I should live to see thee dead!

**Juliet.** What storm is this that blows so contrary?<sup>16</sup>

65 Is Romeo slaught' red, and is Tybalt dead?

My dearest cousin, and my dearer lord?

Then, dreadful trumpet, sound the general doom!<sup>17</sup>

For who is living, if those two are gone?

**Nurse.** Tybalt is gone, and Romeo banishèd;

70 Romeo that killed him, he is banishèd.

**Juliet.** O God! Did Romeo's hand shed Tybalt's blood?

**Nurse.** It did, it did! Alas the day, it did!

**Juliet.** O serpent heart, hid with a flow'ring face!  
Did ever dragon keep so fair a cave?

75 Beautiful tyrant! Fiend angelical!

Dove-feathered raven! Wolvish-ravening lamb!

Despisèd substance of divinest show!

Just opposite to what thou justly seem'st—

A damnèd saint, an honorable villain!

80 O nature, what hadst thou to do in hell

When thou didst bower the spirit of a fiend

In mortal paradise of such sweet flesh?

Was ever book containing such vile matter  
So fairly bound? O, that deceit should dwell  
85 In such a gorgeous palace!

**Nurse.** There's no trust,  
No faith, no honesty in men; all perjured,  
All forsworn,<sup>18</sup> all naught, all dissemblers.<sup>19</sup>  
Ah, where's my man? Give me some aqua vitae.<sup>20</sup>  
These griefs, these woes, these sorrows make me old.

90 Shame come to Romeo!

**Juliet.** Blistered by thy tongue  
For such a wish! He was not born to shame.  
Upon his brow shame is ashamed to sit;  
For 'tis a throne where honor may be crowned  
Sole monarch of the universal earth.

95 O, what a beast was I to chide at him!

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

**Juliet.** Shall I speak ill of him that is my husband?  
Ah, poor my lord, what tongue shall smooth thy name  
When I, thy three-hours wife, have mangled it?

100 But wherefore, villain, didst thou kill my cousin?  
That villain cousin would have killed my husband.  
Back, foolish tears, back to your native spring!  
Your tributary<sup>21</sup> drops belong to woe,  
Which you, mistaking, offer up to joy.

105 My husband lives, that Tybalt would have slain;  
And Tybalt's dead, that would have slain my husband.  
All this is comfort; wherefore weep I then?  
Some word there was, worser than Tybalt's death,  
That murd' red me. I would forget it fain;

110 But O, it presses to my memory  
Like damnèd guilty deeds to sinners' minds!  
"Tybalt is dead, and Romeo—banishèd."  
That "banishèd," that one word "banishèd,"  
Hath slain ten thousand Tybalts. Tybalt's death

115 Was woe enough, if it had ended there;  
Or, if sour woe delights in fellowship  
And needly will be ranked with<sup>22</sup> other griefs,  
Why followed not, when she said "Tybalt's dead,"  
Thy father, or thy mother, nay, or both,

120 Which modern<sup>23</sup> lamentation might have moved?  
But with a rearward<sup>24</sup> following Tybalt's death,  
"Romeo is banishèd"—to speak that word  
Is father, mother, Tybalt, Romeo, Juliet,  
All slain, all dead. "Romeo is banishèd"—

125 There is no end, no limit, no measure, bound,  
In that word's death; no words can that woe sound.

## NOTES

18. **forsworn** *v.* are liars.

19. **dissemblers** *n.* hypocrites.

20. **aqua vitae** (AK wuh VY tee)  
brandy.

21. **tributary** *adj.* contributing;  
also, honoring.

22. **needly . . . with** must be  
accompanied by.

23. **modern** *adj.* ordinary.

24. **rearward** *n.* follow up; literally,  
a rear guard.

**banishment** (BAN ihsh muhnt) *n.*  
state of having been banished,  
or exiled

25. **wot** *v.* know.

1. **Affliction . . . parts** misery is  
in love with your attractive  
qualities.

2. **doom** *n.* final decision.

3. **doomsday** *n.* my death.

4. **vanished** *v.* escaped;  
came forth.

Where is my father and my mother, nurse?

**Nurse.** Weeping and wailing over Tybalt's corse.  
Will you go to them? I will bring you thither.

130 **Juliet.** Wash they his wounds with tears? Mine shall be spent,  
When theirs are dry, for Romeo's **banishment**.  
Take up those cords. Poor ropes, you are beguiled,  
Both you and I, for Romeo is exiled.

He made you for a highway to my bed;  
135 But I, a maid, die maiden-widowèd.  
Come, cords; come, nurse. I'll to my wedding bed;  
And death, not Romeo, take my maidenhead!

**Nurse.** Hie to your chamber. I'll find Romeo  
To comfort you. I wot<sup>25</sup> well where he is.

140 Hark ye, your Romeo will be here at night.  
I'll to him; he is hid at Lawrence' cell.

**Juliet.** O, find him! Give this ring to my true knight  
And bid him come to take his last farewell. [*Exit with Nurse.*]



Scene iii • *Friar Lawrence's cell.*

[*Enter Friar Lawrence.*]

**Friar.** Romeo, come forth; come forth, thou fearful man.  
Affliction is enamored of thy parts,<sup>1</sup>  
And thou art wedded to calamity.

[*Enter Romeo.*]

**Romeo.** Father, what news? What is the Prince's doom?

5 What sorrow craves acquaintance at my hand  
That I yet know not?

**Friar.** Too familiar  
Is my dear son with such sour company.  
I bring thee tidings of the Prince's doom.<sup>2</sup>

**Romeo.** What less than doomsday<sup>3</sup> is the Prince's doom?

10 **Friar.** A gentler judgment vanished<sup>4</sup> from his lips—  
Not body's death, but body's banishment.

**Romeo.** Ha, banishment? Be merciful, say "death";  
For exile hath more terror in his look,  
Much more than death. Do not say "banishment."

15 **Friar.** Here from Verona art thou banishèd  
Be patient, for the world is broad and wide.

**Romeo.** There is no world without<sup>5</sup> Verona walls,  
 But purgatory, torture, hell itself.  
 Hence banishèd is banishèd from the world,  
 20 And world's exile is death. Then "banishèd"  
 Is death mistermed. Calling death "banishèd,"  
 Thou cut'st my head off with a golden ax  
 And smilest upon the stroke that murders me.

**Friar.** O deadly sin! O rude unthankfulness!  
 25 Thy fault our law calls death;<sup>6</sup> but the kind Prince,  
 Taking thy part, hath rushed<sup>7</sup> aside the law,  
 And turned that black word "death" to "banishment."  
 This is dear mercy, and thou seest it not.

**Romeo.** 'Tis torture, and not mercy. Heaven is here,  
 30 Where Juliet lives; and every cat and dog  
 And little mouse, every unworthy thing,  
 Live here in heaven and may look on her;  
 But Romeo may not. More validity,<sup>8</sup>  
 More honorable state, more courtship lives  
 35 In carrion flies than Romeo. They may seize  
 On the white wonder of dear Juliet's hand  
 And steal immortal blessing from her lips,  
 Who, even in pure and vestal modesty,  
 Still blush, as thinking their own kisses sin;  
 40 But Romeo may not, he is banishèd.  
 Flies may do this but I from this must fly;  
 They are freemen, but I am banishèd.  
 And sayest thou yet that exile is not death?  
 Hadst thou no poison mixed, no sharp-ground knife,  
 45 No sudden mean<sup>9</sup> of death, though ne'er so mean,<sup>10</sup>  
 But "banishèd" to kill me—"banishèd"?  
 O friar, the damnèd use that word in hell;  
 Howling attends it! How hast thou the heart,  
 Being a divine, a ghostly confessor,  
 50 A sin-absolver, and my friend professed,  
 To mangle me with that word "banishèd"?

**Friar.** Thou fond mad man, hear me a little speak.

**Romeo.** O, thou wilt speak again of banishment.

**Friar.** I'll give thee armor to keep off that word;  
 55 Adversity's sweet milk, philosophy,  
 To comfort thee, though thou art banishèd.

**Romeo.** Yet "banishèd"? Hang up philosophy!  
 Unless philosophy can make a Juliet,  
 Displant a town, reverse a prince's doom,  
 60 It helps not, it prevails not. Talk no more.

**Friar.** O, then I see that madmen have no ears.

## NOTES

5. **without** outside.

6. **Thy fault . . . death** for what you did our law demands the death penalty.

7. **rushed** *v.* pushed.

8. **validity** *v.* value.

9. **mean** *n.* method.

10. **mean** *adj.* humiliating.

NOTES

11. **dispute** *v.* discuss.  
 12. **estate** *n.* condition; situation.
13. **By and by!** In a minute! (said to the person knocking).  
 14. **simpleness** *n.* silly behavior (Romeo does not move).

15. **concealed lady** secret bride.

**Romeo.** How should they, when that wise men have no eyes?

**Friar.** Let me dispute<sup>11</sup> with thee of thy estate.<sup>12</sup>

**Romeo.** Thou canst not speak of that thou dost not feel.

- 65 Wert thou as young as I, Juliet thy love,  
 An hour but married, Tybalt murderèd,  
 Doting like me, and like me banishèd,  
 Then mightst thou speak, then mightst thou tear thy hair,  
 And fall upon the ground, as I do now,  
 70 Taking the measure of an unmade grave.

[*Knock.*]

**Friar.** Arise, one knocks. Good Romeo, hide thyself.

**Romeo.** Not I; unless the breath of heartsick groans  
 Mistlike infold me from the search of eyes. [*Knock.*]

**Friar.** Hark, how they knock! Who's there? Romeo, arise;

- 75 Thou wilt be taken.—Stay awhile!—Stand up; [*Knock.*]  
 Run to my study.—By and by!<sup>13</sup>—God's will,  
 What simpleness<sup>14</sup> is this.—I come, I come! [*Knock.*]  
 Who knocks so hard? Whence come you? What's your will?

[*Enter Nurse.*]

**Nurse.** Let me come in, and you shall know my errand.

- 80 I come from Lady Juliet.

**Friar.** Welcome then.

**Nurse.** O holy friar, O, tell me, holy friar,  
 Where is my lady's lord, where's Romeo?

**Friar.** There on the ground, with his own tears made drunk.

**Nurse.** O, he is even in my mistress' case,

- 85 Just in her case! O woeful sympathy!  
 Piteous predicament! Even so lies she,  
 Blubb'ring and weeping, weeping and blubb'ring.  
 Stand up, stand up! Stand, and you be a man.  
 For Juliet's sake, for her sake, rise and stand!  
 90 Why should you fall into so deep an O?

**Romeo.** [*Rises.*] Nurse—

**Nurse.** Ah sir, ah sir! Death's the end of all.  
 Romeo. Spakest thou of Juliet? How is it with her?

- 95 Doth not she think of me an old murderer,  
 Now I have stained the childhood of our joy  
 With blood removed but little from her own?  
 Where is she? And how doth she? And what says  
 My concealed lady<sup>15</sup> to our canceled love?

**Nurse.** O, she says nothing, sir, but weeps and weeps;

- 100 And now falls on her bed, and then starts up,  
 And Tybalt calls; and then on Romeo cries,

And then down falls again.

**Romeo.** As if that name,

Shot from the deadly level<sup>16</sup> of a gun,

Did murder her; as that name's cursèd hand

105 Murdered her kinsman. O, tell me, friar, tell me,

In what vile part of this anatomy

Doth my name lodge? Tell me, that I may sack<sup>17</sup>

The hateful mansion.

[*He offers to stab himself, and Nurse snatches the dagger away.*]

**Friar.** Hold thy desperate hand.

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

110 Thy tears are womanish, thy wild acts denote

The unreasonable fury of a beast.

Unseemly<sup>18</sup> woman in a seeming man!

And ill-beseeming beast in seeming both!<sup>19</sup>

Thou hast amazed me. By my holy order,

115 I thought thy disposition better tempered.

Hast thou slain Tybalt? Wilt thou slay thyself?

And slay thy lady that in thy life lives,

By doing damnèd hate upon thyself?

Why rail'st thou on thy birth, the heaven, and earth?

120 Since birth and heaven and earth, all three do meet

In thee at once; which thou at once wouldst lose.

Fie, fie, thou shamest thy shape, thy love, thy wit,<sup>20</sup>

Which, like a usurer,<sup>21</sup> abound'st in all,

And usest none in that true use indeed

125 Which should bedeck<sup>22</sup> thy shape, thy love, thy wit,

Thy noble shape is but a form of wax,

Digressing from the valor of a man;

Thy dear love sworn but hollow perjury,

Killing that love which thou hast vowed to cherish;

130 Thy wit, that ornament to shape and love,

Misshapen in the conduct<sup>23</sup> of them both,

Like powder in a skillless soldier's flask,<sup>24</sup>

Is set afire by thine own ignorance,

And thou dismemb' red with thine own defense.<sup>25</sup>

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

For whose dear sake thou wast but lately dead.<sup>26</sup>

There art thou happy.<sup>27</sup> Tybalt would kill thee,

But thou slewest Tybalt. There art thou happy.

The law, that threat'ned death, becomes thy friend

140 And turns it to exile. There art thou happy.

A pack of blessings light upon thy back;

Happiness courts thee in her best array;

But, like a misbehaved and sullen wench,<sup>28</sup>

Thou puts up<sup>29</sup> thy fortune and thy love.

## NOTES

16. **level** *n.* aim.

17. **sack** *v.* plunder.

18. **Unseemly** *adj.* inappropriate (because unnatural).

19. **And . . . both!** Romeo has inappropriately lost his human nature because he seems like a man and woman combined.

20. **wit** *n.* mind; intellect.

21. **Which, like a usurer** who, like a rich money-lender.

22. **bedeck** *v.* do honor to.

23. **conduct** *n.* management

24. **flask** *n.* powder flask.

25. **And thou . . . defense** The friar is saying that Romeo's mind, which is now irrational, is destroying rather than aiding him.

26. **but lately dead** only recently declaring yourself dead.

27. **happy** *adj.* fortunate

28. **wench** *n.* low, common girl.

29. **puts up** pouts over.

NOTES

30. **watch be set** watchmen go on duty.

31. **blaze** *v.* announce publicly.  
**pardon** (PAHR duhn) *n.* forgiveness for a crime

32. **apt unto** likely to do.

33. **chide** *v.* rebuke me (for slaying Tybalt).

34. **here . . . state** this is your situation.

35. **Sojourn** *v.* remain.

36. **signify** *v.* let you know.

1. **move** *v.* discuss your proposal with.

145 Take heed, take heed, for such die miserable.  
Go get thee to thy love, as was decreed,  
Ascend her chamber, hence and comfort her.  
But look thou stay not till the watch be set,<sup>30</sup>  
For then thou canst not pass to Mantua,  
150 Where thou shalt live till we can find a time  
To blaze<sup>31</sup> your marriage, reconcile your friends,  
Beg **pardon** of the Prince, and call thee back  
With twenty hundred thousand times more joy  
Than thou went'st forth in lamentation.  
155 Go before, nurse. Commend me to thy lady,  
And bid her hasten all the house to bed,  
Which heavy sorrow makes them apt<sup>32</sup> unto.  
Romeo is coming.  
**Nurse.** O Lord, I could have stayed here all the night  
160 To hear good counsel. O, what learning is!  
My lord, I'll tell my lady you will come.  
**Romeo.** Do so, and bid my sweet prepare to chide.<sup>33</sup>  
[Nurse offers to go in and turns again.]  
**Nurse.** Here, sir, a ring she bid me give you, sir.  
Hie you, make haste, for it grows very late. [Exit.]  
165 **Romeo.** How well my comfort is revived by this!  
**Friar.** Go hence; good night; and here stands all your state:<sup>34</sup>  
Either be gone before the watch is set,  
Or by the break of day disguised from hence.  
Sojourn<sup>35</sup> in Mantua. I'll find out your man,  
170 And he shall signify<sup>36</sup> from time to time  
Every good hap to you that chances here.  
Give me thy hand. 'Tis late. Farewell; good night.  
**Romeo.** But that a joy past joy calls out on me,  
It were a grief so brief to part with thee.  
175 Farewell. [Exit all.]



Scene iv • A room in Capulet's house.

[Enter old Capulet, his Wife, and Paris.]

**Capulet.** Things have fall'n out, sir, so unluckily  
That we have had no time to move<sup>1</sup> our daughter.  
Look you, she loved her kinsman Tybalt dearly,  
And so did I. Well, we were born to die.

5 'Tis very late; she'll not come down tonight.

I promise you, but for your company,  
I would have been abed an hour ago.

**Paris.** These times of woe afford no times to woo.  
Madam, good night. Commend me to your daughter.

10 **Lady Capulet.** I will, and know her mind early tomorrow;  
Tonight she's mewed up to her heaviness.<sup>2</sup>

**Capulet.** Sir, Paris, I will make a desperate tender<sup>3</sup>  
Of my child's love. I think she will be ruled  
In all respects by me; nay more, I doubt it not.

15 Wife, go you to her ere you go to bed;  
Acquaint her here of my son<sup>4</sup> Paris' love  
And bid her (mark you me?) on Wednesday next—  
But soft! What day is this?

**Paris.** Monday, my lord.

**Capulet.** Monday! Ha, ha! Well, Wednesday is too soon.

20 A<sup>5</sup> Thursday let it be—a Thursday, tell her,  
She shall be married to this noble earl.

Will you be ready? Do you like this haste?

We'll keep no great ado<sup>6</sup>—a friend or two;  
For hark you, Tybalt being slain so late,

25 It may be thought we held him carelessly,<sup>7</sup>  
Being our kinsman, if we revel much.

Therefore we'll have some half a dozen friends,  
And there an end. But what say you to Thursday?

**Paris.** My lord, I would that Thursday were tomorrow.

30 **Capulet.** Well, get you gone. A Thursday be it then.

Go you to Juliet ere you go to bed;

Prepare her, wife, against<sup>8</sup> this wedding day.

Farewell, my lord.—Light to my chamber, ho!

Afore me,<sup>9</sup> it is so very late

35 That we may call it early by and by.

Good night.

[Exit all.]



### Scene v • Capulet's orchard.

[Enter Romeo and Juliet aloft.]

**Juliet.** Wilt thou be gone? It is not yet near day.

It was the nightingale, and not the lark,

That pierced the fearful hollow of thine ear.

Nightly she sings on yond pomegranate tree.

5 Believe me, love, it was the nightingale.

### NOTES

2. **mewed . . . heaviness** locked up with her sorrow.

3. **desperate tender** risky offer.

4. **son** son-in-law.

5. **A** on.

6. **We'll . . . ado** We will not make a great fuss.

7. **held him carelessly** did not respect him enough.

8. **against** for.

9. **Afore me** indeed (a mild oath).

NOTES

1. **severing** *adj.* parting.
2. **Night's candles** stars.
  
3. **exhales** *v.* sends out.
  
4. **reflex . . . brow** reflection of the moon (Cynthia was a name for the moon goddess.).
  
5. **sharps** *n.* shrill high notes.
6. **division** *n.* melody.
7. **change eyes** exchange eyes (because the lark has a beautiful body with ugly eyes and the toad has an ugly body with beautiful eyes).
8. **affray** *v.* frighten.
9. **hunt's-up** morning song for hunters.
  
10. **much in years** much older.

**Romeo.** It was the lark, the herald of the morn;  
 No nightingale. Look, love, what envious streaks  
 Do lace the severing<sup>1</sup> clouds in yonder East.  
 Night's candles<sup>2</sup> are burnt out, and jocund day  
 10 Stands tiptoe on the misty mountaintops.  
 I must be gone and live, or stay and die.

**Juliet.** Yond light is not daylight; I know it, I.  
 It is some meteor that the sun exhales<sup>3</sup>  
 To be to thee this night a torchbearer  
 15 And light thee on thy way to Mantua.  
 Therefore stay yet; thou need'st not to be gone.

**Romeo.** Let me be ta'en, let me be put to death.  
 I am content, so thou wilt have it so.  
 I'll say yon gray is not the morning's eye,  
 20 'Tis but the pale reflex of Cynthia's brow;<sup>4</sup>  
 Nor that is not the lark whose notes do beat  
 The vaulty heaven so high above our heads.  
 I have more care to stay than will to go.  
 Come, death, and welcome! Juliet wills it so.  
 25 How is't, my soul? Let's talk; it is not day.

**Juliet.** It is, it is! Hie hence, be gone, away!  
 It is the lark that sings so out of tune,  
 Straining harsh discords and unpleasing sharps.<sup>5</sup>  
 Some say the lark makes sweet division;<sup>6</sup>  
 30 This doth not so, for she divideth us.  
 Some say the lark and loathed toad change eyes;<sup>7</sup>  
 O, now I would they had changed voices too,  
 Since arm from arm that voice doth us affray,<sup>8</sup>  
 Hunting thee hence with hunt's-up<sup>9</sup> to the day.  
 35 O, now be gone! More light and light it grows.

**Romeo.** More light and light—more dark and dark our woes.  
 [Enter Nurse.]

**Nurse.** Madam!

**Juliet.** Nurse?

**Nurse.** Your lady mother is coming to your chamber.  
 40 The day is broke; be wary, look about. [Exit.]

**Juliet.** Then, window, let day in, and let life out.

**Romeo.** Farewell, farewell! One kiss, and I'll descend.  
 [He goeth down.]

**Juliet.** Art thou gone so, love-lord, ay husband-friend?  
 I must hear from thee every day in the hour,  
 45 For in a minute there are many days.  
 O, by this count I shall be much in years<sup>10</sup>  
 Ere I again behold my Romeo!

- Romeo.** Farewell!  
I will omit no opportunity  
50 That may convey my greetings, love, to thee.
- Juliet.** O, think'st thou we shall ever meet again?
- Romeo.** I doubt it not; and all these woes shall serve  
For sweet discourses<sup>11</sup> in our times to come.
- Juliet.** O God, I have an ill-divining<sup>12</sup> soul!  
55 Methinks I see thee, now thou art so low,  
As one dead in the bottom of a tomb.  
Either my eyesight fails, or thou lookest pale.
- Romeo.** And trust me, love, in my eye so do you.  
Dry sorrow drinks our blood.<sup>13</sup> Adieu, adieu!
- 60 **Juliet.** O Fortune, Fortune! All men call thee fickle.  
If thou art fickle, what dost thou<sup>14</sup> with him  
That is renowned for faith? Be fickle, Fortune,  
For then I hope thou wilt not keep him long  
But send him back.
- [Enter Mother.]
- 65 **Lady Capulet.** Ho, daughter! Are you up?
- Juliet.** Who is't that calls? It is my lady mother.  
Is she not down so late,<sup>15</sup> or up so early?  
What unaccustomed cause procures her hither?<sup>16</sup>
- Lady Capulet.** Why, how now, Juliet?
- Juliet.** Madam, I am not well.
- 70 **Lady Capulet.** Evermore weeping for your cousin's death?  
What, wilt thou wash him from his grave with tears?  
An if thou couldst, thou couldst not make him live.  
Therefore have done. Some grief shows much of love;  
But much of grief shows still some want of wit.
- 75 **Juliet.** Yet let me weep for such a feeling<sup>17</sup> loss.
- Lady Capulet.** So shall you feel the loss, but not the friend  
Which you weep for.
- Juliet.** Feeling so the loss,  
I cannot choose but ever weep the friend.
- Lady Capulet.** Well, girl, thou weep'st not so much for his death  
80 As that the villain lives which slaughtered him.
- Juliet.** What villain, madam?
- Lady Capulet.** That same villain Romeo.
- Juliet.** [Aside.] Villain and he be many miles asunder.<sup>18</sup>—  
God pardon him! I do, with all my heart;  
And yet no man like he doth grieve my heart.
- 85 **Lady Capulet.** That is because the traitor murderer lives.

## NOTES

11. **discourses** *n.* conversations.
12. **ill-divining** *adj.* predicting evil.
13. **Dry sorrow . . . blood** It was once believed that sorrow drained away the blood.
14. **dost thou** do you have to do.
15. **Is she . . . late** Has she stayed up so late?
16. **What . . . hither?** What unusual reason brings her here?
17. **feeling** *adj.* deeply felt.
18. **asunder** *adj.* apart.

NOTES

19. **runagate** *n.* renegade; runaway.
20. **unaccustomed dram** unexpected dose of poison.
21. **dead** Juliet is deliberately ambiguous here. Her mother thinks *dead* refers to Romeo. But Juliet is using the word with the following line, in reference to her heart.
22. **temper** *v.* mix; weaken.
23. **wreak** (reek) *v.* avenge; express.
24. **careful** *adj.* considerate
25. **sorted out** selected.
26. **in happy time** just in time.

**CLOSE READ**

**ANNOTATE:** In lines 94–124, mark Juliet’s uses of double meanings and puns.

**QUESTION:** Why does Shakespeare construct Juliet’s lines so that she never directly lies?

**CONCLUDE:** What purpose does such wordplay, even at critical moments such as this, serve?

27. **conduit** *n.* water pipe.

**Juliet.** Ay, madam, from the reach of these my hands,  
Would none but I might venge my cousin’s death!

**Lady Capulet.** We will have vengeance for it, fear thou not.  
Then weep no more. I’ll send to one in Mantua,  
90 Where that same banished runagate<sup>19</sup> doth live,  
Shall give him such unaccustomed dram<sup>20</sup>  
That he shall soon keep Tybalt company;  
And then I hope thou wilt be satisfied.

**Juliet.** Indeed I never shall be satisfied  
95 With Romeo till I behold him—dead<sup>21</sup>—  
Is my poor heart so for a kinsman vexed.  
Madam, if you could find out but a man  
To bear a poison, I would temper<sup>22</sup> it,  
That Romeo should, upon receipt thereof,  
100 Soon sleep in quiet. O, how my heart abhors  
To hear him named and cannot come to him,  
To wreak<sup>23</sup> the love I bore my cousin  
Upon his body that hath slaughtered him!

**Lady Capulet.** Find thou the means, and I’ll find such a man.  
105 But now I’ll tell thee joyful tidings, girl.

**Juliet.** And joy comes well in such a needy time.  
What are they, I beseech your ladyship?

**Lady Capulet.** Well, well, thou hast a careful<sup>24</sup> father, child;  
One who, to put thee from thy heaviness,  
110 Hath sorted out<sup>25</sup> a sudden day of joy  
That thou expects not nor I looked not for.

**Juliet.** Madam, in happy time!<sup>26</sup> What day is that?

**Lady Capulet.** Marry, my child, early next Thursday morn  
The gallant, young, and noble gentleman,  
115 The County Paris, at Saint Peter’s Church,  
Shall happily make thee there a joyful bride.

**Juliet.** Now by Saint Peter’s Church, and Peter too,  
He shall not make me there a joyful bride!  
I wonder at this haste, that I must wed  
120 Ere he that should be husband comes to woo.  
I pray you tell my lord and father, madam,  
I will not marry yet; and when I do, I swear  
It shall be Romeo, whom you know I hate,  
Rather than Paris. These are news indeed!

125 **Lady Capulet.** Here comes your father. Tell him so yourself,  
And see how he will take it at your hands.  
[Enter Capulet and Nurse.]

**Capulet.** When the sun sets the earth doth drizzle dew,  
But for the sunset of my brother’s son  
It rains downright.  
130 How now? A conduit,<sup>27</sup> girl? What, still in tears?



^ Juliet, the Nurse, and Lady Capulet speak in private.

- Evermore show'ring? In one little body  
 Thou counterfeitst a bark,<sup>28</sup> a sea, a wind:  
 For still thy eyes, which I may call the sea,  
 Do ebb and flow with tears; the bark thy body is,  
 135 Sailing in this salt flood; the winds, thy sighs,  
 Who, raging with thy tears and they with them,  
 Without a sudden calm will overset  
 Thy tempest-tossed body. How now, wife?  
 Have you delivered to her our decree?
- 140 **Lady Capulet.** Ay, sir; but she will none, she gives you  
 thanks.<sup>29</sup>  
 I would the fool were married to her grave!
- Capulet.** Soft! Take me with you,<sup>30</sup> take me with you, wife.  
 How? Will she none? Doth she not give us thanks?  
 Is she not proud?<sup>31</sup> Doth she not count her blest,  
 145 Unworthy as she is, that we have wrought<sup>32</sup>  
 So worthy a gentleman to be her bride?
- Juliet.** Not proud you have, but thankful that you have.  
 Proud can I never be of what I hate,  
 But thankful even for hate that is meant love.
- 150 **Capulet.** How, how, how, how, chopped-logic?<sup>33</sup> What is this?  
 "Proud"—and "I thank you"—and "I thank you not"—  
 And yet "not proud"? Mistress minion<sup>34</sup> you,  
 Thank me no thankings, nor proud me no prouds,  
 But fettle<sup>35</sup> your fine joints 'gainst Thursday next  
 155 To go with Paris to Saint Peter's Church,

#### NOTES

28. **bark** *n.* boat.

29. **she will none . . . thanks** she will have nothing to do with it, thank you.

30. **Soft! Take . . . you** Wait a minute. Let me understand you.

31. **proud** *adj.* pleased.

32. **wrought** *v.* arranged.

33. **chopped-logic** contradictory, unsound thought and speech.

34. **Mistress minion** Miss Uppity; overly proud.

35. **fettle** *v.* prepare.

NOTES

36. **hurdle** *n.* sled on which prisoners were taken to their execution.
37. **greensickness carrion** anemic lump of flesh.
38. **baggage** *n.* naughty girl.
39. **tallow-face** wax-pale face.
- 
40. **hilding** *n.* worthless person.
41. **rate** *v.* scold; berate.
42. **Smatter . . . go!** Go chatter with the other old women.
- 
43. **gravity** *v.* wisdom.
44. **God's bread!** By the holy Eucharist!
- 
45. **demesnes** (dih MAYNZ) *n.* property.
46. **parts** *n.* qualities.
47. **puling** *adj.* whining.
48. **mammet** *n.* doll.
49. **in . . . tender** when good fortune is offered her.
- 
50. **advise** *v.* consider.

Or I will drag thee on a hurdle<sup>36</sup> thither.  
 Out, you greensickness carrion!<sup>37</sup> Out, you baggage!<sup>38</sup>  
 You tallow-face!<sup>39</sup>

**Lady Capulet.** Fie, fie! What, are you mad?

**Juliet.** Good father, I beseech you on my knees,  
 160 Hear me with patience but to speak a word.

**Capulet.** Hang thee, young baggage! Disobedient wretch!  
 I tell thee what—get thee to church a Thursday  
 Or never after look me in the face.  
 Speak not, reply not, do not answer me!

165 My fingers itch. Wife, we scarce thought us blest  
 That God had lent us but this only child;  
 But now I see this one is one too much,  
 And that we have a curse in having her.  
 Out on her, hilding!<sup>40</sup>

**Nurse.** God in heaven bless her!  
 170 You are to blame, my lord, to rate<sup>41</sup> her so.

**Capulet.** And why, my Lady Wisdom? Hold your tongue,  
 Good Prudence. Smatter with your gossips, go!<sup>42</sup>

**Nurse.** I speak no treason.

**Capulet.** O, God-i-god-en!

**Nurse.** May not one speak?

**Capulet.** Peace, you mumbling fool!  
 175 Utter your gravity<sup>43</sup> o'er a gossip's bowl,  
 For here we need it not.

**Lady Capulet.** You are too hot.

**Capulet.** God's bread!<sup>44</sup> It makes me mad.  
 Day, night; hour, tide, time; work, play;  
 Alone, in company; still my care hath been  
 180 To have her matched; and having now provided  
 A gentleman of noble parentage,  
 Of fair demesnes,<sup>45</sup> youthful, and nobly trained,  
 Stuffed, as they say, with honorable parts,<sup>46</sup>  
 Proportioned as one's thought would wish a man—  
 185 And then to have a wretched puling<sup>47</sup> fool,  
 A whining mammet,<sup>48</sup> in her fortune's tender,<sup>49</sup>  
 To answer "I'll not wed, I cannot love;  
 I am too young, I pray you pardon me"  
 But, and you will not wed, I'll pardon you!

190 Graze where you will, you shall not house with me.  
 Look to't, think on't; I do not use to jest.  
 Thursday is near; lay hand on heart, advise:<sup>50</sup>  
 And you be mine, I'll give you to my friend;  
 And you be not, hang, beg, starve, die in the streets,  
 195 For, by my soul, I'll ne'er acknowledge thee,

Nor what is mine shall never do thee good.  
Trust to't. Bethink you. I'll not be forsworn.<sup>51</sup>

**Juliet.** Is there no pity sitting in the clouds  
That sees into the bottom of my grief?

200 O sweet my mother, cast me not away!  
Delay this marriage for a month, a week;  
Or if you do not, make the bridal bed  
In that dim monument where Tybalt lies.

**Lady Capulet.** Talk not to me, for I'll not speak a word.

205 Do as thou wilt, for I have done with thee.

**Juliet.** O God!—O nurse, how shall this be prevented?  
My husband is on earth, my faith in heaven.<sup>52</sup>

How shall that faith return again to earth  
Unless that husband send it me from heaven

210 By leaving earth?<sup>53</sup> Comfort me, counsel me.  
Alack, alack, that heaven should practice stratagems<sup>54</sup>  
Upon so soft a subject as myself!  
What say'st thou? Hast thou not a word of joy?  
Some comfort, nurse.

**Nurse.** Faith, here it is.

215 Romeo is banished; and all the world to nothing<sup>55</sup>  
That he dares ne'er come back to challenge<sup>56</sup> you;  
Or if he do, it needs must be by stealth.  
Then, since the case so stands as now it doth,  
I think it best you married with the County.

220 O, he's a lovely gentleman!  
Romeo's a dishclout to him.<sup>57</sup> An eagle, madam,  
Hath not so green, so quick, so fair an eye  
As Paris hath. Beshrew my very heart,  
I think you are happy in this second match,  
225 For it excels your first; or if it did not,  
Your first is dead—or 'twere as good he were  
As living here and you no use of him.

**Juliet.** Speak'st thou from thy heart?

**Nurse.** And from my soul too; else beshrew them both.

230 **Juliet.** Amen!

**Nurse.** What?

**Juliet.** Well, thou hast comforted me marvelous much.  
Go in; and tell my lady I am gone,  
Having displeased my father, to Lawrence' cell,

235 To make confession and to be absolved.<sup>58</sup>

**Nurse.** Marry, I will; and this is wisely done.

**Juliet.** Ancient damnation!<sup>59</sup> O most wicked fiend!  
Is it more sin to wish me thus forsworn,  
Or to dispraise my lord with that same tongue

[Exit.]

## NOTES

**51. forsworn** v. made to violate my promise.

**52. my faith in heaven** my marriage vow is recorded in heaven.

**53. leaving earth** dying.

**54. stratagems** *n.* tricks; plots.

**55. all . . . nothing** the odds are overwhelming.

**56. challenge** v. claim.

**57. a dishclout to him** a dishcloth compared with him.

**58. absolved** v. receive forgiveness for my sins.

**59. Ancient damnation!** Old devil!

[Exit.]

[Exit.]

## NOTES

**60. Thou . . . twain** You will from now on be separated from my trust

240 Which she hath praised him with above compare  
So many thousand times? Go, counselor!  
Thou and my bosom henceforth shall be twain.<sup>60</sup>  
I'll to the friar to know his remedy.  
If all else fail, myself have power to die.

[Exit.]

## Comprehension Check

Complete the following items after you finish your first read.

1. Why does Romeo refuse to fight with Tybalt?
2. In what two ways is Romeo the cause of Mercutio's death?
3. What punishment could the Prince have ordered for Romeo? What punishment did he order?
4.  **Notebook** Confirm your understanding of the text by writing a summary.

---

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?



## Close Read the Text

Reread Benvolio’s description of the two fights that lead to Mercutio’s and Tybalt’s deaths (Act III, Scene i, lines 150–173). Mark words and phrases that describe specific details about the actions of Romeo and Tybalt. Based on these details, what is Benvolio trying to convey in his account to the Prince?



THE TRAGEDY OF ROMEO AND JULIET, ACT III

## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Respond to these questions.

1. (a) How and why does Romeo kill Tybalt? (b) **Interpret** What does Romeo mean when he says, after killing Tybalt, “I am fortune’s fool”?
2. (a) **Analyze** Describe the conflicting emotions Juliet feels when the Nurse reports Tybalt’s death and Romeo’s punishment. (b) **Compare and Contrast** In what ways are Romeo’s and Juliet’s reactions to Romeo’s banishment similar and different? Explain.
3. (a) **Paraphrase** When you **paraphrase**, you restate a text in your own words. Paraphrase Romeo’s thoughts in Act III, Scene iii, lines 29–51. (b) **Criticize** How would you describe Romeo’s response in these lines?
4. **Essential Question:** What have you learned about destiny by reading Act III of *The Tragedy of Romeo and Juliet*?

### **Tool Kit**

Close-Read Guide and Model Annotation

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

exile      banishment      pardon

**Why These Words?** These concept vocabulary words relate to punishment and forgiveness. How does each word contribute to meaning in the text? What other words in the selection connect to this concept?

### Practice

**Notebook** Confirm your understanding of these words by using each one in a sentence.

### Word Study

**Notebook Latin Prefix: ex-** In the word *exile*, the Latin prefix *ex-* means “away” or “out of.” In the play, Romeo is exiled, which means he must go away from his home city. Using your understanding of the prefix *ex-*, record a definition for each of the following words: *extract*, *excavate*, *export*, *extension*.

### **WORD NETWORK**

Add interesting words related to destiny from the text to your Word Network.

### **STANDARDS**

**L.9–10.4.b.** Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.



THE TRAGEDY OF ROMEO AND JULIET, ACT III

**STANDARDS**

**RL.9–10.5** Analyze how an author’s choices concerning how to structure a text, order events within it create such effects as mystery, tension, or surprise.

## Analyze Craft and Structure

**Dramatic Structures** In most plays, the dramatic action takes place primarily through **dialogue**—the conversations between characters. Some playwrights use specialized dialogue in the form of these types of **dramatic speeches**:

- **Soliloquy**: a lengthy speech in which a character—usually alone on the stage—expresses his or her true thoughts or feelings.
- **Aside**: a brief remark, often addressed to the audience and unheard by the other characters.
- **Monologue**: a lengthy speech by one character. Unlike a soliloquy or an aside, a monologue is addressed to other characters.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Respond to these questions.

1. (a) What thoughts and feelings does Juliet express in the soliloquy that opens Scene ii of Act III? (b) When Juliet makes an allusion to Phoebus and Phaëthon, what is she hoping will happen? Explain.
2. What criticisms of Romeo does the Friar express in his Act III, Scene iii monologue beginning, “Hold thy desperate hand”? Cite details from the monologue in your response.
3. (a) In Act III, Scene v, when her mother refers to Romeo as a villain, Juliet utters the aside, “Villain and he be many miles asunder.” What does she mean by this? (b) Why does Juliet speak only to the audience? Explain.
4. Complete the chart to analyze Mercutio’s dialogue in Act III, Scene i. (a) In the first row, write the remark regarding the Montagues and the Capulets that Mercutio makes three times as he is dying. (b) In the second row, explain what Mercutio means by this exclamation. (c) In the third row, explain how his remark reinforces ideas set forth in the play’s Prologue.

MERCUTIO’S DIALOGUE
MEANING
EXPLANATION



## Writing to Sources

Writings about literature may be called critical writing, literary criticism, or responses to literature. In most literary criticism, you will need to combine explanatory writing with argument. Your aim is to both explain your interpretation of a text and present it in a convincing, persuasive way.

### Assignment

Write a **dual character study** in which you show how two characters in the play provide strong contrasts for one another. A character who provides a strong contrast to another character is called a **foil**.

- The foil is usually a secondary character who presents contrasts to a main character.
- The presence of the foil serves to emphasize the main character's distinctive qualities. If a main character is gentle, the foil is aggressive.

In this assignment, consider writing about the following sets of characters:

Romeo and Tybalt / Benvolio and Mercutio

You may also choose another pair of characters that you think work as foils. Regardless of the pair you choose, make sure to describe both characters' qualities and explain how Shakespeare conveys strong contrasts between the two.

**Vocabulary Connection** In your dual character study, consider including concept vocabulary words.

exile      banishment      pardon

### Reflect on Your Writing

After you have written your dual character study, answer these questions.

1. What was the hardest part of creating this dual character study?
2. How might you revise your dual character study to clarify your ideas?
3. **Why These Words?** The words you choose make a difference in your writing. Which words helped you convey contrasts between the two characters in your dual character study?

### EVIDENCE LOG

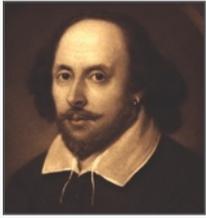
Before moving on to a new selection, go to your Evidence Log and record what you learned from *The Tragedy of Romeo and Juliet*, Act III.

### STANDARDS

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



Playwright



William Shakespeare

# The Tragedy of Romeo and Juliet, Act IV

## Concept Vocabulary

You will encounter the following words as you read Act IV of *The Tragedy of Romeo and Juliet*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (3).

WORD	YOUR RANKING
<b>lamentable</b>	
<b>distressed</b>	
<b>melancholy</b>	

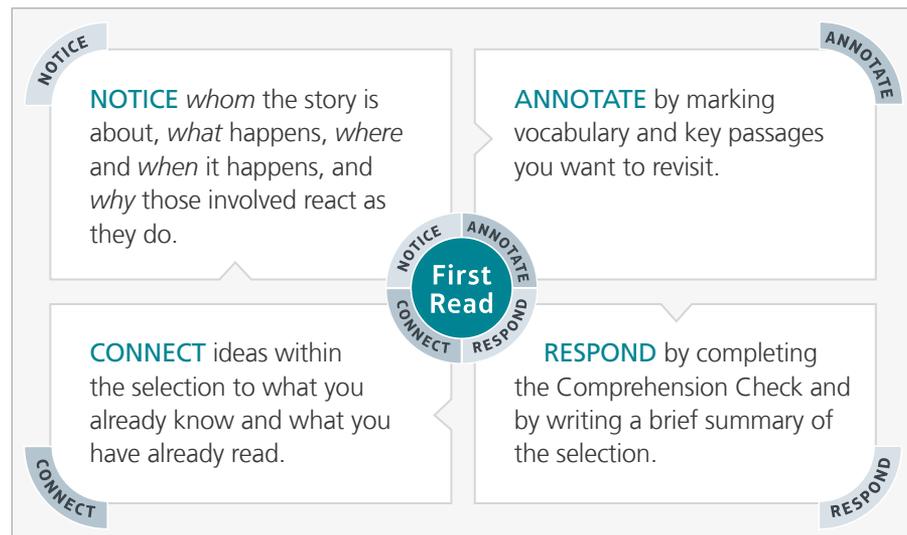
After completing your first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

### Tool Kit

First-Read Guide and Model Annotation

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



### STANDARDS

**RL.9–10.10** By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

# The Tragedy of Romeo and Juliet

William Shakespeare

## Act IV



### REVIEW AND ANTICIPATE

Romeo and Juliet are married for only a few hours when disaster strikes. In Act III, Juliet's cousin Tybalt kills Mercutio, and then Romeo kills Tybalt. This leads to Romeo's banishment from Verona. To make matters worse, Juliet's parents are determined to marry her to Paris. As you read Act IV, consider the passions and conflicts that motivate Romeo and Juliet as their situation becomes increasingly desperate.

Scene i • *Friar Lawrence's cell.*

[*Enter Friar Lawrence and County Paris.*]

**Friar.** On Thursday, sir? The time is very short.

**Paris.** My father<sup>1</sup> Capulet will have it so,  
And I am nothing slow to slack his haste.<sup>2</sup>

**Friar.** You say you do not know the lady's mind.  
5 Uneven is the course;<sup>3</sup> I like it not.

**Paris.** Immoderately she weeps for Tybalt's death,  
And therefore have I little talked of love;  
For Venus smiles not in a house of tears.  
Now, sir, her father counts it dangerous  
10 That she do give her sorrow so much sway,  
And in his wisdom hastes our marriage  
To stop the inundation<sup>4</sup> of her tears,  
Which, too much minded<sup>5</sup> by herself alone,  
May be put from her by society.  
15 Now do you know the reason of this haste.

SCAN FOR  
MULTIMEDIA



### NOTES

- 1. father** future father-in-law.
- 2. I . . . haste** I will not slow him down by being slow myself.
- 3. Uneven . . . course** irregular is the plan.

- 4. inundation** *n.* flood.
- 5. minded** *v.* thought about.

## NOTES

6. **That's . . . text** That is a certain truth.

### CLOSE READ

**ANNOTATE:** In lines 18–38, mark speeches that are no more than one sentence in length.

**QUESTION:** Why is Paris and Juliet's conversation composed primarily of short lines?

**CONCLUDE:** How does this scene make the audience feel about Paris?

7. **price** *n.* value.

8. **before their spite** before the harm that the tears did.

9. **entreat . . . alone** ask to have this time to ourselves.

10. **shield** *v.* forbid.

11. **past . . . wits** beyond the ability of my mind to find a remedy.

12. **prorogue** (proh ROHG) *v.* delay.

13. **presently** *adv.* at once.

**Friar.** [*Aside*] I would I knew not why it should be slowed.—  
Look, sir, here comes the lady towards my cell.

[*Enter Juliet.*]

**Paris.** Happily met, my lady and my wife!

**Juliet.** That may be, sir, when I may be a wife.

20 **Paris.** That “may be” must be, love, on Thursday next.

**Juliet.** What must be shall be.

**Friar.** That's a certain text.<sup>6</sup>

**Paris.** Come you to make confession to this father?

**Juliet.** To answer that, I should confess to you.

**Paris.** Do not deny to him that you love me.

25 **Juliet.** I will confess to you that I love him.

**Paris.** So will ye, I am sure, that you love me.

**Juliet.** If I do so, it will be of more price,<sup>7</sup>  
Being spoke behind your back, than to your face.

**Paris.** Poor soul, thy face is much abused with tears.

30 **Juliet.** The tears have got small victory by that,  
For it was bad enough before their spite.<sup>8</sup>

**Paris.** Thou wrong'st it more than tears with that report.

**Juliet.** That is no slander, sir, which is a truth;  
And what I spake, I spake it to my face.

35 **Paris.** Thy face is mine, and thou hast sland' red it.

**Juliet.** It may be so, for it is not mine own.  
Are you at leisure, holy father, now,  
Or shall I come to you at evening mass?

**Friar.** My leisure serves me, pensive daughter, now.

40 My lord, we must entreat the time alone.<sup>9</sup>

**Paris.** God shield<sup>10</sup> I should disturb devotion!

Juliet, on Thursday early will I rouse ye.

Till then, adieu, and keep this holy kiss.

[*Exit.*]

**Juliet.** O, shut the door, and when thou hast done so,

45 Come weep with me—past hope, past cure, past help!

**Friar.** O Juliet, I already know thy grief;  
It strains me past the compass of my wits.<sup>11</sup>

I hear thou must, and nothing may prorogue<sup>12</sup> it,  
On Thursday next be married to this County.

50 **Juliet.** Tell me not, friar, that thou hearest of this,  
Unless thou tell me how I may prevent it.

If in thy wisdom thou canst give no help,  
Do thou but call my resolution wise

And with this knife I'll help it presently.<sup>13</sup>

55 God joined my heart and Romeo's, thou our hands;

And ere this hand, by thee to Romeo's sealed,  
 Shall be the label to another deed,<sup>14</sup>  
 Or my true heart with treacherous revolt  
 Turn to another, this shall slay them both.

60 Therefore, out of thy long-experienced time,  
 Give me some present counsel; or, behold,  
 'Twixt my extremes and me<sup>15</sup> this bloody knife  
 Shall play the umpire, arbitrating<sup>16</sup> that  
 Which the commission of thy years and art

65 Could to no issue of true honor bring.<sup>17</sup>  
 Be not so long to speak. I long to die  
 If what thou speak'st speak not of remedy.

**Friar.** Hold, daughter. I do spy a kind of hope,  
 Which craves<sup>18</sup> as desperate an execution

70 As that is desperate which we would prevent.  
 If, rather than to marry County Paris,  
 Thou hast the strength of will to slay thyself,  
 Then is it likely thou wilt undertake  
 A thing like death to chide away this shame,

75 That cop'st with death himself to scape from it;<sup>19</sup>  
 And, if thou darest, I'll give thee remedy.

**Juliet.** O, bid me leap, rather than marry Paris,  
 From off the battlements of any tower,  
 Or walk in thievish ways,<sup>20</sup> or bid me lurk

80 Where serpents are; chain me with roaring bears,  
 Or hide me nightly in a charnel house,<sup>21</sup>  
 O'ercovered quite with dead men's rattling bones,  
 With reeky<sup>22</sup> shanks and yellow chapless<sup>23</sup> skulls;  
 Or bid me go into a new-made grave

85 And hide me with a dead man in his shroud—  
 Things that, to hear them told, have made me tremble—  
 And I will do it without fear or doubt,  
 To live an unstained wife to my sweet love.

**Friar.** Hold, then. Go home, be merry, give consent

90 To marry Paris. Wednesday is tomorrow.  
 Tomorrow night look that thou lie alone;  
 Let not the nurse lie with thee in thy chamber.  
 Take thou this vial, being then in bed,  
 And this distilled liquor drink thou off;

95 When presently through all thy veins shall run  
 A cold and drowsy humor,<sup>24</sup> for no pulse  
 Shall keep his native<sup>25</sup> progress, but surcease;<sup>26</sup>  
 No warmth, no breath, shall testify thou livest;  
 The roses in thy lips and cheeks shall fade

100 To wanny ashes,<sup>27</sup> thy eyes' windows<sup>28</sup> fall  
 Like death when he shuts up the day of life;  
 Each part, deprived of supple government,<sup>29</sup>

## NOTES

14. **Shall . . . deed** shall give the seal of approval to another marriage contract.
15. **'Twixt . . . me** between my misfortunes and me.
16. **arbitrating** *v.* deciding.
17. **Which . . . bring** which the authority that derives from your age and ability could not solve honorably.
18. **craves** *v.* requires.
19. **That cop'st . . . it** that bargains with death itself to escape from it.
20. **thievish ways** roads where criminals lurk.
21. **charnel house** vault for bones removed from graves to be reused.
22. **reeky** *adj.* foul-smelling.
23. **chapless** *adj.* jawless.
24. **humor** *n.* fluid; liquid.
25. **native** *adj.* natural.
26. **surcease** *v.* stop.
27. **wanny ashes** to the color of pale ashes.
28. **eyes' windows** eyelids.
29. **supple government** ability for maintaining motion.

30. **uncovered on the bier** (bihr) displayed on the funeral platform.

31. **against** *adv.* before.

32. **drift** *n.* purpose; plan.

33. **inconstant toy** passing whim.

34. **Abate thy valor** Lessen your courage.

1. **cunning** *adj.* skillful.

2. **try** *v.* test.

3. **'tis . . . fingers** It is a bad cook who will not taste his own cooking.

4. **unfurnished** *adj.* unprepared.

- Shall, stiff and stark and cold, appear like death;  
And in this borrowed likeness of shrunk death
- 105 Thou shalt continue two-and-forty hours,  
And then awake as from a pleasant sleep.  
Now, when the bridegroom in the morning comes  
To rouse thee from thy bed, there art thou dead.  
Then, as the manner of our country is,
- 110 In thy best robes uncovered on the bier<sup>30</sup>  
Thou shalt be borne to that same ancient vault  
Where all the kindred of the Capulets lie.  
In the meantime, against<sup>31</sup> thou shalt awake,  
Shall Romeo by my letters know our drift;<sup>32</sup>
- 115 And hither shall he come: and he and I  
Will watch thy waking, and that very night  
Shall Romeo bear thee hence to Mantua.  
And this shall free thee from this present shame,  
If no inconstant toy<sup>33</sup> nor womanish fear,
- 120 Abate thy valor<sup>34</sup> in the acting it.
- Juliet.** Give me, give me! O, tell not me of fear!
- Friar.** Hold! Get you gone, be strong and prosperous  
In this resolve. I'll send a friar with speed  
To Mantua, with my letters to thy lord.
- 125 **Juliet.** Love give me strength! and strength shall help afford.  
Farewell, dear father. [Exit with Friar.]



### Scene ii • *Hall in Capulet's house.*

[Enter Father Capulet, Mother, Nurse, and Servingmen, two or three.]

**Capulet.** So many guests invite as here are writ.  
[Exit a Servingman.]

Sirrah, go hire me twenty cunning<sup>1</sup> cooks.

**Servingman.** You shall have none ill, sir; for I'll try<sup>2</sup> if they can lick their fingers.

5 **Capulet.** How canst thou try them so?

**Servingman.** Marry, sir, 'tis an ill cook that cannot lick his own fingers.<sup>3</sup> Therefore he that cannot lick his fingers goes not with me.

**Capulet.** Go, begone.

[Exit Servingman.]

10 We shall be much unfurnished<sup>4</sup> for this time.  
What, is my daughter gone to Friar Lawrence?

**Nurse.** Ay, forsooth.<sup>5</sup>

**Capulet.** Well, he may chance to do some good on her.  
A peevish self-willed harlotry it is.<sup>6</sup>

[Enter Juliet.]

15 **Nurse.** See where she comes from shrift with merry look.

**Capulet.** How now, my headstrong! Where have you been  
gadding?

**Juliet.** Where I have learnt me to repent the sin  
Of disobedient opposition

To you and your behests,<sup>7</sup> and am enjoined  
20 By holy Lawrence to fall prostrate<sup>8</sup> here  
To beg your pardon. Pardon, I beseech you!  
Henceforward I am ever ruled by you.

**Capulet.** Send for the County. Go tell him of this.  
I'll have this knot knit up tomorrow morning.

25 **Juliet.** I met the youthful lord at Lawrence' cell  
And gave him what becomèd<sup>9</sup> love I might,  
Not stepping o'er the bounds of modesty.

**Capulet.** Why, I am glad on't. This is well. Stand up.  
This is as't should be. Let me see the County.

30 Ay, marry, go, I say, and fetch him hither.  
Now, afore God, this reverend holy friar,  
All our whole city is much bound<sup>10</sup> to him.

**Juliet.** Nurse, will you go with me into my closet<sup>11</sup>  
To help me sort such needful ornaments<sup>12</sup>

35 As you think fit to furnish me tomorrow?

**Lady Capulet.** No, not till Thursday. There is time enough.

**Capulet.** Go, nurse, go with her. We'll to church tomorrow.

[Exit Juliet and Nurse.]

**Lady Capulet.** We shall be short in our provision.<sup>13</sup>  
'Tis now near night.

**Capulet.** Tush, I will stir about,  
40 And all things shall be well, I warrant thee, wife.  
Go thou to Juliet, help to deck up her.<sup>14</sup>  
I'll not to bed tonight; let me alone.

I'll play the housewife for this once. What, ho!<sup>15</sup>  
They are all forth; well, I will walk myself  
45 To County Paris, to prepare up him  
Against tomorrow. My heart is wondrous light,  
Since this same wayward girl is so reclaimed.

[Exit with Mother.]



## NOTES

5. **forsooth** *adv.* in truth.

6. **A peevish . . . it is** It is the ill-tempered, selfish behavior of a woman without good breeding.

7. **behests** *v.* requests.

8. **fall prostrate** lie face down in humble submission.

9. **becomèd** *adj.* suitable; proper.

10. **bound** *adj.* indebted.

11. **closet** *n.* private room.

12. **ornaments** *n.* clothes.

13. **short . . . provision** lacking time for preparation.

14. **deck up her** dress her; get her ready.

15. **What, ho!** Capulet is calling one of his servants.

1. **orisons** (AWR uh zuhnz) *n.* prayers.
2. **state** *n.* condition.
3. **cross** *adj.* selfish; disobedient.

4. **culled** *v.* chosen.
5. **behoveful** *adj.* desirable; appropriate.

**CLOSE READ**

**ANNOTATE:** In lines 15–58, mark the questions Juliet asks that include the word *if*.

**QUESTION:** Why does Shakespeare have Juliet ask this series of questions?

**CONCLUDE:** What does this series of questions show about Juliet's state of mind as she prepares to drink the potion?

6. **minist' red** *v.* given me.

7. **tried** *v.* proved.

8. **conceit** *n.* idea; thought.

Scene iii • *Juliet's chamber.*

[Enter Juliet and Nurse.]

**Juliet.** Ay, those attires are best: but, gentle nurse,  
I pray thee, leave me to my self tonight;  
For I have need of many orisons<sup>1</sup>  
To move the heavens to smile upon my state,<sup>2</sup>  
5 Which, well thou knowest, is cross<sup>3</sup> and full of sin.

[Enter Lady Capulet.]

**Lady Capulet.** What, are you busy, ho? Need you my help?

**Juliet.** No, madam; we have culled<sup>4</sup> such necessaries  
As are behoveful<sup>5</sup> for our state tomorrow.  
So please you, let me now be left alone,  
10 And let the nurse this night sit up with you;  
For I am sure you have your hands full all  
In this so sudden business.

**Lady Capulet.** Good night.  
Get thee to bed, and rest; for thou hast need.

[Exit Lady Capulet and Nurse.]

**Juliet.** Farewell! God knows when we shall meet again.  
15 I have a faint cold fear thrills through my veins  
That almost freezes up the heat of life.  
I'll call them back again to comfort me.  
Nurse!—What should she do here?  
My dismal scene I needs must act alone.  
20 Come, vial.  
What if this mixture do not work at all?  
Shall I be married then tomorrow morning?  
No, no! This shall forbid it. Lie thou there.

[Lays down a dagger.]

What if it be a poison which the friar  
25 Subtly hath minist' red<sup>6</sup> to have me dead,  
Lest in this marriage he should be dishonored  
Because he married me before to Romeo?  
I fear it is; and yet methinks it should not,  
For he hath still been tried<sup>7</sup> a holy man.  
30 How if, when I am laid into the tomb,  
I wake before the time that Romeo  
Come to redeem me? There's a fearful point!  
Shall I not then be stifled in the vault,  
To whose foul mouth no healthsome air breathes in,  
35 And there die strangled ere my Romeo comes?  
Or, if I live, is it not very like  
The horrible conceit<sup>8</sup> of death and night,  
Together with the terror of the place—  
As in a vault, an ancient receptacle



## NOTES

- 40 Where for this many hundred years the bones  
Of all my buried ancestors are packed;  
Where bloody Tybalt, yet but green in earth,<sup>9</sup>  
Lies fest'ring in his shroud; where, as they say,  
At some hours in the night spirits resort—
- 45 Alack, alack, is it not like<sup>10</sup> that I,  
So early waking—what with loathsome smells,  
And shrieks like mandrakes<sup>11</sup> torn out of the earth,  
That living mortals, hearing them, run mad—  
O, if I wake, shall I not be distraught,<sup>12</sup>
- 50 Environed<sup>13</sup> with all these hideous fears,  
And madly play with my forefathers' joints,  
And pluck the mangled Tybalt from his shroud,  
And, in this rage, with some great kinsman's bone  
As with a club dash out my desp'rate brains?
- 55 O, look! Methinks I see my cousin's ghost  
Seeking out Romeo, that did spit his body  
Upon a rapier's point. Stay, Tybalt, stay!  
Romeo, Romeo, Romeo, I drink to thee!
- [*She falls upon her bed, within the curtains.*]



Scene iv • *Hall in Capulet's house.*

[*Enter Lady of The House and Nurse.*]

**Lady Capulet.** Hold, take these keys and fetch more spices,  
nurse.

**Nurse.** They call for dates and quinces<sup>1</sup> in the pastry.<sup>2</sup>

[*Enter old Capulet.*]

**Capulet.** Come, stir, stir, stir! The second cock hath crowed,  
The curfew bell hath rung, 'tis three o'clock,

9. **green in earth** newly entombed.

10. **like** *adv.* likely.

11. **mandrakes** *n.* plants with forked roots that resemble human legs. The mandrake was believed to shriek when uprooted and cause the hearer to go mad.

12. **distraught** *adj.* insane.

13. **Environed** *v.* surrounded.

1. **quinces** *n.* golden, apple-shaped fruits.

2. **pastry** *n.* baking room.

## NOTES

3. **Angelica** this is probably the Nurse's name.
4. **cotquean** (KOT kween) *n.* man who does housework.
5. **watching** *adj.* staying awake.
6. **mouse hunt** woman chaser.
7. **jealous hood** jealousy.
8. **Mass** by the Mass (an oath).
9. **loggerhead** blockhead.

## CLOSE READ

**ANNOTATE:** Mark details in both spoken lines and stage directions of Scene iv that relate to food, joy, and anticipation.

**QUESTION:** Why does Shakespeare present such a happy scene?

**CONCLUDE:** What are the effects of positioning this scene right after Scene iii in which Juliet drinks the potion?

1. **Fast** fast asleep.
2. **slugabed** sleepyhead.

5 Look to the baked meats, good Angelica;<sup>3</sup>  
Spare not for cost.

**Nurse.** Go, you cotquean,<sup>4</sup> go,  
Get you to bed! Faith, you'll be sick tomorrow  
For this night's watching.<sup>5</sup>

**Capulet.** No, not a whit. What, I have watched ere now  
10 All night for lesser cause, and ne'er been sick.

**Lady Capulet.** Ay, you have been a mouse hunt<sup>6</sup> in your time;  
But I will watch you from such watching now.

[Exit Lady and Nurse.]

**Capulet.** A jealous hood, a jealous hood!<sup>7</sup>  
[Enter three or four Fellows with spits and logs and baskets.]  
Now, fellow,

What is there?

15 **First Fellow.** Things for the cook, sir; but I know not what.

**Capulet.** Make haste, make haste. [Exit First Fellow.] Sirrah,  
fetch drier logs.

Call Peter; he will show thee where they are.

**Second Fellow.** I have a head, sir, that will find out logs  
And never trouble Peter for the matter.

20 **Capulet.** Mass,<sup>8</sup> and well said; a merry whoreson, ha!  
Thou shalt be loggerhead.<sup>9</sup>

[Exit Second Fellow, with the others.]

Good faith, 'tis day.

The County will be here with music straight,  
For so he said he would.

[Play music.]

I hear him near.

Nurse! Wife! What, ho! What, nurse, I say!

[Enter Nurse.]

25 Go waken Juliet; go and trim her up.

I'll go and chat with Paris. Hie, make haste,  
Make haste! The bridegroom he is come already;

Make haste, I say.

[Exit.]

⌘ ⌘ ⌘

## Scene v • Juliet's chamber.

**Nurse.** Mistress! What, mistress! Juliet! Fast,<sup>1</sup> I warrant her,  
she.

Why, lamb! Why, lady! Fie, you slugabed!<sup>2</sup>

Why, love, I say! Madam; Sweetheart! Why, bride!

What, not a word? You take your pennyworths now;

5 Sleep for a week; for the next night, I warrant,

The County Paris hath set up his rest,  
That you shall rest but little. God forgive me!  
Marry, and amen. How sound is she asleep!  
I must needs wake her. Madam, madam, madam!  
10 Ay, let the County take you in your bed;  
He'll fright you up, i' faith. Will it not be?

[*Draws aside the curtains.*]

What, dressed, and in your clothes, and down again?<sup>3</sup>  
I must needs wake you. Lady! Lady! Lady!  
Alas, alas! Help, help! My lady's dead!  
15 O weraday that ever I was born!  
Some aqua vitae, ho! My lord! My lady!  
[*Enter Lady Capulet.*]

**Lady Capulet.** What noise is here?

**Nurse.** O **lamentable** day!

**Lady Capulet.** What is the matter?

**Nurse.** Look, look! O heavy day!

**Lady Capulet.** O me, O me! My child, my only life!

20 Revive, look up, or I will die with thee!  
Help, help! Call help.

[*Enter Capulet.*]

**Capulet.** For shame, bring Juliet forth; her lord is come.

**Nurse.** She's dead, deceased; she's dead, alack the day!

**Lady Capulet.** Alack the day, she's dead, she's dead, she's  
dead!

25 **Capulet.** Ha! Let me see her. Out alas! She's cold,  
Her blood is settled, and her joints are stiff;  
Life and these lips have long been separated.  
Death lies on her like an untimely frost  
Upon the sweetest flower of all the field.

30 **Nurse.** O lamentable day!

**Lady Capulet.** O woeful time!

**Capulet.** Death, that hath ta'en her hence to make me wail,  
Ties up my tongue and will not let me speak.

[*Enter Friar Lawrence and the County Paris, with Musicians.*]

**Friar.** Come, is the bride ready to go to church?

**Capulet.** Ready to go, but never to return.

35 O son, the night before thy wedding day  
Hath Death lain with thy wife. There she lies,  
Flower as she was, deflowered by him.  
Death is my son-in-law, Death is my heir;  
My daughter he hath wedded. I will die,

## NOTES

**3. down again** back in bed.

**lamentable** (luh MEHN tuh buhl) *adj.*  
grievous; mournful; sorrowful

4. **solace** *v.* find comfort.

5. **Beguiled** *adj.* cheated.

**distressed** (dihs TREHST) *adj.* full of anxiety and suffering

6. **Uncomfortable** *adj.* painful, upsetting.

7. **solemnity** *n.* solemn rites.

8. **Confusion's . . . confusions** The remedy for this calamity is not to be found in these outcries.

9. **well** *adj.* blessed in heaven.

10. **rosemary** *n.* evergreen herb signifying love and remembrance.

11. **fond nature** mistake-prone human nature.

12. **Yet . . . merriment** While human nature causes us to weep for Juliet, reason should cause us to be happy (since she is in heaven).

13. **ordainèd festival** planned to be part of a celebration.

40 And leave him all. Life, living, all is Death's.

**Paris.** Have I thought, love, to see this morning's face,  
And doth it give me such a sight as this?

**Lady Capulet.** Accursed, unhappy, wretched, hateful day!  
Most miserable hour that e'er time saw

45 In lasting labor of his pilgrimage!

But one, poor one, one poor and loving child,  
But one thing to rejoice and solace<sup>4</sup> in,  
And cruel Death hath caught it from my sight.

**Nurse.** O woe! O woeful, woeful, woeful day!

50 Most lamentable day, most woeful day,

That ever ever I did yet behold!

O day, O day, O day! O hateful day!

Never was seen so black a day as this.

O woeful day! O woeful day!

55 **Paris.** Beguiled,<sup>5</sup> divorcèd, wrongèd, spited, slain!

Most detestable Death, by thee beguiled,

By cruel, cruel thee quite overthrown.

O love! O life!—not life, but love in death!

**Capulet.** Despised, **distressed**, hated, martyred, killed!

60 Uncomfortable<sup>6</sup> time, why cam'st thou now

To murder, murder our solemnity?<sup>7</sup>

O child! O child! My soul, and not my child!

Dead art thou—alack, my child is dead,

And with my child my joys are buried!

65 **Friar.** Peace, ho, for shame! Confusion's cure lives not

In these confusions.<sup>8</sup> Heaven and yourself

Had part in this fair maid—now heaven hath all,

And all the better is it for the maid.

Your part in her you could not keep from death,

70 But heaven keeps his part in eternal life.

The most you sought was her promotion,

For 'twas your heaven she should be advanced;

And weep ye now, seeing she is advanced

Above the clouds, as high as heaven itself?

75 O, in this love, you love your child so ill

That you run mad, seeing that she is well.<sup>9</sup>

She's not well married that lives married long,

But she's best married that dies married young.

Dry up your tears, and stick your rosemary<sup>10</sup>

80 On this fair corse, and, as the custom is,

And in her best array bear her to church;

For though fond nature<sup>11</sup> bids us all lament,

Yet nature's tears are reason's merriment.<sup>12</sup>

**Capulet.** All things that we ordainèd festival<sup>13</sup>

85 Turn from their office to black funeral—



22. **cry you mercy** beg your pardon.

Why “silver sound”? Why “music with her silver sound?”  
What say you, Simon Catling?

**First Musician.** Marry, sir, because silver hath a sweet sound.

125 **Peter.** Pretty! What say you, Hugh Rebeck?

**Second Musician.** I say “silver sound” because musicians sound for silver.

**Peter.** Pretty too! What say you, James Soundpost?

**Third Musician.** Faith, I know not what to say.

**Peter.** O, I cry you mercy,<sup>22</sup> you are the singer. I will say for you. It is “music with her silver sound” because musicians have no gold for sounding.

“Then music with her silver sound  
With speedy help doth lend redress.” [Exit.]

**First Musician.** What a pestilent knave is this same!

135 **Second Musician.** Hang him, Jack! Come, we’ll in here, tarry for the mourners, and stay dinner. [Exit with others.]

## Comprehension Check

Complete the following items after you finish your first read.

1. What is Juliet prepared to do rather than marry Paris?
2. Why does Juliet tell her father she is willing to marry Paris?
3. What happens when Juliet drinks the potion?
4.  **Notebook** Confirm your understanding of the text by writing a summary.

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?



## Close Read the Text

Reread lines 13–20 of Act IV, Scene iii. Mark words and phrases that describe Juliet’s thoughts and feelings after the Nurse and Lady Capulet leave. Based on these details, how does Juliet feel about what she is preparing to do?



THE TRAGEDY OF ROMEO AND JULIET, ACT IV

## Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

**Notebook** Respond to these questions.

1. (a) What is Friar Lawrence’s plan for Juliet? (b) **Analyze** Why do you think Juliet trusts the Friar? Explain your answer using details from the text.
2. (a) What three fears about taking the potion does Juliet reveal in her soliloquy in Act IV, Scene iii? (b) **Interpret** What does the soliloquy reveal about her personality? Explain your response and support it with details from the text.
3. (a) **Summarize** Juliet’s words in Act IV, Scene i, lines 50–59. (b) **Interpret** What do Juliet’s words indicate about her view of the situation that she finds herself in?
4. **Essential Question:** *Do we determine our own destinies?* What have you learned about destiny by reading Act IV of *The Tragedy of Romeo and Juliet*?

### Tool Kit

Close-Read Guide and Model Annotation

### WORD NETWORK

Add interesting words related to destiny from the text to your Word Network.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

**lamentable**      **distressed**      **melancholy**

**Why These Words?** The concept vocabulary words relate to feelings of sadness. What other words in the selection connect to this concept?

#### Practice

**Notebook** Confirm your understanding of these words by using each one in a sentence.

### Word Study

**Notebook Latin Root: -stress-** The word *distressed* contains the root *-stress-*. This root comes from a Latin word, *stringere*, which means “to draw tight.” The roots *-strict-*, in the word *constrict*, and *-strain-* in the word *constrain*, also come from *stringere*. Find several other words that contain *-stress-*, *-strict-*, or *-strain-*. Record the words and their meanings.

#### STANDARDS

**L.9–10.4.b** Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

**L.9–10.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.



THE TRAGEDY OF ROMEO AND JULIET, ACT IV

## Analyze Craft and Structure

**Dramatic Elements** The author of a drama may include an element known as dramatic irony. **Dramatic irony** is a contradiction between what a character thinks and what the audience knows to be true. Dramatic irony engages the audience emotionally because it allows tension and suspense to build as the audience waits for the truth to be revealed to the characters. An excellent example of dramatic irony is the scene in which Juliet’s family prepares for her wedding celebration while the audience knows that she is lying “dead” in the other room.

In Shakespearean drama, tension and suspense is sometimes broken, at least temporarily, by the use of comic elements such as these:

- **Comic relief** is the introduction of a humorous character or situation into an otherwise tragic sequence of events to lighten the mood and offer the audience some emotional relief.
- A **pun** is a play on words involving either one word that has two different meanings or two words that sound alike but have different meanings. For example, the dying Mercutio makes a pun using the two different meanings of the word *grave*: “Ask for me tomorrow, and you shall find me a grave man.”

### STANDARDS

**RL.9–10.5** Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

**L.9–10.5.a** Interpret figures of speech in context and analyze their role in the text.

**CITE TEXTUAL EVIDENCE** to support your answers.

### Practice

**Notebook** Respond to these questions.

1. Reread Act IV, Scene i, lines 18–43. In what way is Juliet’s encounter with Paris in Friar Lawrence’s cell an instance of dramatic irony?
2. (a) Based on Capulet’s statement in Act IV, Scene iv, line 25, what does the character think? What does the audience know? Record each detail in the chart.  
(b) Use the completed chart to explain why Capulet’s statement is an example of dramatic irony. How does this example of dramatic irony build tension and suspense?

WHAT CHARACTER THINKS	WHAT AUDIENCE KNOWS

3. Explain the key role that dramatic irony plays in Act IV, Scene v, lines 1–95.
4. (a) How does Capulet’s encounter with the fellows in Act IV, Scene iv, lines 13–21 represent a moment of comic relief? (b) Does this moment effectively lighten the mood? Use text details to support your opinion.
5. Explain the pun in the Nurse’s exchange with the First Musician in Act IV, Scene v, lines 97–98. How is the conversation that follows among the musicians and Peter an instance of comic relief? Explain.



## Speaking and Listening

### Assignment

Hold a **classroom debate** to resolve this question: *Is Juliet's drinking of the potion a brave act or a foolish act?*

- Each debater presents an oral response to the question, stating a claim and supporting it with relevant details from the text.
- A panel of judges or the class as a whole can evaluate the arguments and decide which has the most effective support.

- 1. Develop Your Claim and Identify Support** Use the text details you identified to determine how you would respond to the question. Write a clear statement of your claim on a sheet of paper. Then, identify several pieces of supporting evidence from Act IV. Take detailed notes on how each piece of evidence supports your claim.
- 2. Develop Your Response** Use your notes to develop your oral response. Decide what points you will make in your response and in what order you will present them.
- 3. Prepare Your Delivery** Practice delivering your oral response to the judges. Include the following performance techniques to make your argument convincing:
  - Speak clearly, in an appropriate tone, and at an appropriate volume and rate.
  - Use appropriate facial expressions and gestures to convey your conviction.
  - Maintain regular eye contact with the audience.
- 4. Evaluate Responses** Listen carefully as your classmates deliver their responses. Use an evaluation guide like the one shown to evaluate their responses.

### EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

- The claim was clearly stated in the response.
- The claim was supported with relevant text evidence.
- The debater communicated his or her ideas clearly and convincingly.
- The debater used appropriate facial expressions, gestures, and eye contact.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from *The Tragedy of Romeo and Juliet*, Act IV.

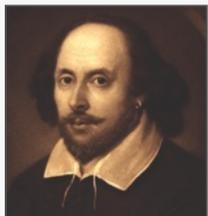
### STANDARDS

**W.9–10.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**SL.9–10.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.



Playwright



William Shakespeare

# The Tragedy of Romeo and Juliet, Act V

## Concept Vocabulary

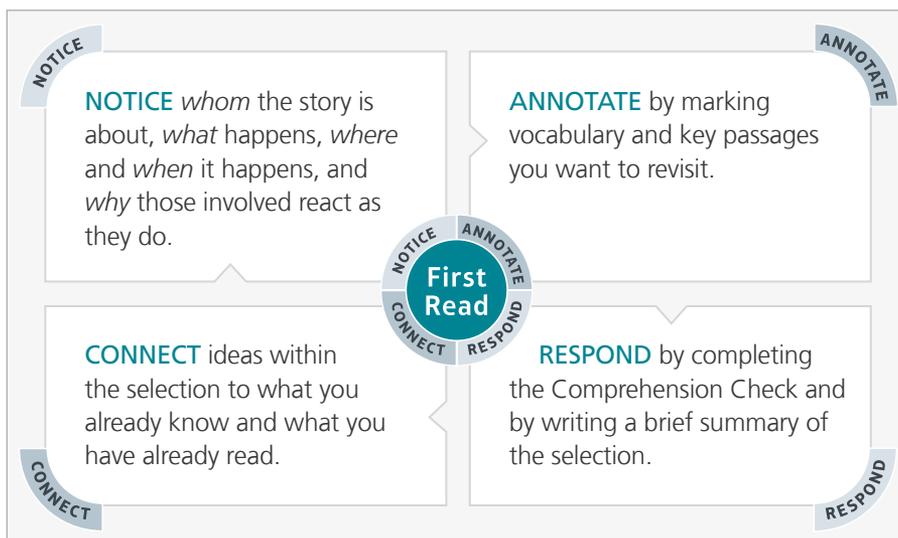
You will encounter the following words as you read Act V of *The Tragedy of Romeo and Juliet*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
desperate	
meager	
misery	
penury	

After completing your first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

## First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



### Tool Kit

First-Read Guide and Model Annotation

### STANDARDS

**RL.9–10.10** By the end of grade 9, read and comprehend literature, including stories, dramas, and poems in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the end of the range.

# The Tragedy of Romeo and Juliet

## Act V

William Shakespeare

### REVIEW AND ANTICIPATE

To prevent her marriage to Paris, Juliet has taken the Friar's potion, which has placed her in a temporary, deathlike sleep. As Act V begins, her unsuspecting family plans her funeral. Meanwhile, the Friar has sent a messenger to Romeo in Mantua, where he is living in exile. The Friar plans to tell Romeo of the ruse so that he may return and rescue Juliet from the family tomb. As you read Act V, consider how much of the Friar's plan is built on somewhat rickety foundations.

SCAN FOR  
MULTIMEDIA 

Scene i • Mantua. A Street.

[Enter Romeo.]

- Romeo.** If I may trust the flattering truth of sleep,<sup>1</sup>  
My dreams presage<sup>2</sup> some joyful news at hand.  
My bosom's lord<sup>3</sup> sits lightly in his throne,  
And all this day an unaccustomed spirit
- 5 Lifts me above the ground with cheerful thoughts.  
I dreamt my lady came and found me dead  
(Strange dream that gives a dead man leave to think!)  
And breathed such life with kisses in my lips

### NOTES

- flattering . . . sleep** pleasing illusions of dreams.
- presage** v. foretell.
- bosom's lord** heart.

## NOTES

4. **shadows** *n.* dreams; unreal images.

5. **Capels' monument** the Capulets' burial vault.

6. **presently took post** immediately set out on horseback.

7. **office** *n.* duty.

8. **import** / Some **misadventure** suggest some misfortune.

**desperate** (DEHS puh r iht) *adj.* driven to action by a loss of hope

9. **apothecary** (uh POTH uh keh r ee) *n.* one who prepares and sells drugs and medicines.

10. **In tatt' red . . . simples** in torn clothing, with overhanging eyebrows, sorting out herbs.

**meager** (MEE guhr) *adj.* extremely thin  
**misery** (MIHZ uhr ee) *n.* condition of great wretchedness

11. **beggarly account** small number.

12. **cakes of roses** pressed rose petals (used for perfume).

**penury** (PEHN yuhr ee) *n.* destitution or poverty

That I revived and was an emperor.

10 Ah me! How sweet is love itself possessed,  
When but love's shadows<sup>4</sup> are so rich in joy!

[Enter Romeo's Man, Balthasar, booted.]

News from Verona! How now, Balthasar?  
Dost thou not bring me letters from the friar?  
How doth my lady? Is my father well?

15 How fares my Juliet? That I ask again,  
For nothing can be ill if she be well.

**Man.** Then she is well, and nothing can be ill.  
Her body sleeps in Capels' monument,<sup>5</sup>  
And her immortal part with angels lives.

20 I saw her laid low in her kindred's vault  
And presently took post<sup>6</sup> to tell it you.  
O, pardon me for bringing these ill news,  
Since you did leave it for my office,<sup>7</sup> sir.

**Romeo.** Is it e'en so? Then I defy you, stars!

25 Thou knowest my lodging. Get me ink and paper  
And hire post horses. I will hence tonight.

**Man.** I do beseech you, sir, have patience.  
Your looks are pale and wild and do import  
Some misadventure.<sup>8</sup>

**Romeo.** Tush, thou art deceived.

30 Leave me and do the thing I bid thee do.  
Hast thou no letters to me from the friar?

**Man.** No, my good lord.

**Romeo.** No matter. Get thee gone.  
And hire those horses. I'll be with thee straight.

[Exit Balthasar.]

Well, Juliet, I will lie with thee tonight.

35 Let's see for means. O mischief, thou art swift  
To enter in the thoughts of **desperate** men!

I do remember an apothecary,<sup>9</sup>  
And hereabouts 'a dwells, which late I noted  
In tatt' red weeds, with overwhelming brows,

40 Culling of simples.<sup>10</sup> **Meager** were his looks,  
Sharp **misery** had worn him to the bones;  
And in his needy shop a tortoise hung,  
An alligator stuffed, and other skins  
Of ill-shaped fishes; and about his shelves

45 A beggarly account<sup>11</sup> of empty boxes,  
Green earthen pots, bladders, and musty seeds,  
Remnants of packthread, and old cakes of roses<sup>12</sup>  
Were thinly scattered, to make up a show.

Noting this **penury** to myself I said,

50 “And if a man did need a poison now  
Whose sale is present death in Mantua,  
Here lives a caitiff<sup>13</sup> wretch would sell it him.”  
O, this same thought did but forerun my need,  
And this same needy man must sell it me.  
55 As I remember, this should be the house.  
Being holiday, the beggar’s shop is shut.  
What, ho! Apothecary!

[Enter Apothecary.]

**Apothecary.** Who calls so loud?

**Romeo.** Come hither, man. I see that thou art poor.

Hold, there is forty ducats.<sup>14</sup> Let me have  
60 A dram of poison, such soon-speeding gear<sup>15</sup>  
As will disperse itself through all the veins  
That the life-weary taker may fall dead,  
And that the trunk<sup>16</sup> may be discharged of breath  
As violently as hasty powder fired  
65 Doth hurry from the fatal cannon’s womb.

**Apothecary.** Such mortal drugs I have; but Mantua’s law  
Is death to any he that utters<sup>17</sup> them.

**Romeo.** Art thou so bare and full of wretchedness  
And fearest to die? Famine is in thy cheeks,

70 Need and oppression starveth in thy eyes,  
Contempt and beggary hangs upon thy back:  
The world is not thy friend, nor the world’s law;  
The world affords no law to make thee rich;  
Then be not poor, but break it and take this.

75 **Apothecary.** My poverty but not my will consents.

**Romeo.** I pay thy poverty and not thy will.

**Apothecary.** Put this in any liquid thing you will  
And drink it off, and if you had the strength  
Of twenty men, it would dispatch you straight.

80 **Romeo.** There is thy gold—worse poison to men’s souls,  
Doing more murder in this loathsome world,  
Than these poor compounds<sup>18</sup> that thou mayst not sell.  
I sell thee poison; thou hast sold me none.  
Farewell. Buy food and get thyself in flesh.

85 Come, cordial<sup>19</sup> and not poison, go with me  
To Juliet’s grave; for there must I use thee.

[Exit all.]



## NOTES

13. **caitiff** *adj.* miserable.

14. **ducats** (DUHK uhts) *n.* gold coins.

15. **soon-speeding gear** *fast-working stuff.*

16. **trunk** *n.* body.

17. **utters** *v.* sells.

## CLOSE READ

**ANNOTATE:** In lines 75–86, mark phrases in which Romeo redefines a word to mean its opposite.

**QUESTION:** Why does Romeo’s dialogue contain so many reversals of meaning?

**CONCLUDE:** What do these reversals show about Romeo’s emotional and mental state?

18. **compounds** *n.* mixtures.

19. **cordial** *n.* health-giving drink.

1. **associate** *v.* accompany.

2. **nice** *adj.* trivial.

3. **full of charge, / Of dear import**  
urgent and important.

4. **bescrew** *v.* blame.

5. **accidents** *n.* happenings.

1. **aloof** *adv.* apart.

Scene ii • *Friar Lawrence's cell.*

[Enter Friar John, calling Friar Lawrence.]

**John.** Holy Franciscan friar, brother, ho!

[Enter Friar Lawrence.]

**Lawrence.** This same should be the voice of Friar John.  
Welcome from Mantua. What says Romeo?  
Or, if his mind be writ, give me his letter.

5 **John.** Going to find a barefoot brother out,  
One of our order, to associate<sup>1</sup> me  
Here in this city visiting the sick,  
And finding him, the searchers of the town,  
Suspecting that we both were in a house  
10 Where the infectious pestilence did reign,  
Sealed up the doors, and would not let us forth,  
So that my speed to Mantua there was stayed.

**Lawrence.** Who bare my letter, then, to Romeo?

**John.** I could not send it—here it is again—

15 Nor get a messenger to bring it thee,  
So fearful were they of infection.

**Lawrence.** Unhappy fortune! By my brotherhood,  
The letter was not nice,<sup>2</sup> but full of charge,  
Of dear import;<sup>3</sup> and the neglecting it

20 May do much danger. Friar John, go hence,  
Get me an iron crow and bring it straight  
Unto my cell.

**John.** Brother, I'll go and bring it thee. [Exit.]

**Lawrence.** Now must I to the monument alone.  
Within this three hours will fair Juliet wake.

25 She will beshrew<sup>4</sup> me much that Romeo  
Hath had no notice of these accidents;<sup>5</sup>  
But I will write again to Mantua,  
And keep her at my cell till Romeo come—  
Poor living corse, closed in a dead man's tomb! [Exit.]



Scene iii • *A churchyard; in it a monument  
belonging to the Capulets.*

[Enter Paris and his Page with flowers and sweet water.]

**Paris.** Give me thy torch, boy. Hence, and stand aloof.<sup>1</sup>  
Yet put it out, for I would not be seen.

Under yond yew trees lay thee all along<sup>2</sup>  
 Holding thy ear close to the hollow ground.  
 5 So shall no foot upon the churchyard tread  
 (Being loose, unfirm, with digging up of graves)  
 But thou shalt hear it. Whistle then to me,  
 As signal that thou hearest something approach.  
 Give me those flowers. Do as I bid thee, go.

10 **Page.** [*Aside*] I am almost afraid to stand alone  
 Here in the churchyard; yet I will adventure.<sup>3</sup> [Retires.]

**Paris.** Sweet<sup>4</sup> flower, with flowers thy bridal bed I strew  
 (O woe! thy canopy is dust and stones)  
 Which with sweet water nightly I will dew;  
 15 Or, wanting that, with tears distilled by moans.  
 The obsequies<sup>5</sup> that I for thee will keep  
 Nightly shall be to strew thy grave and weep. [Boy whistles.]  
 The boy gives warning something doth approach.  
 What cursed foot wanders this way tonight

20 To cross<sup>6</sup> my obsequies and true love's rite?  
 What, with a torch? Muffle me, night, awhile. [Retires.]

[Enter Romeo, and Balthasar with a torch, a mattock, and a crow  
 of iron.]

**Romeo.** Give me that mattock and the wrenching iron.  
 Hold, take this letter. Early in the morning  
 See thou deliver it to my lord and father.

25 Give me the light. Upon thy life I charge thee,  
 Whate'er thou hearest or seest, stand all aloof  
 And do not interrupt me in my course.  
 Why I descend into this bed of death  
 Is partly to behold my lady's face,  
 30 But chiefly to take thence from her dead finger  
 A precious ring—a ring that I must use  
 In dear employment.<sup>7</sup> Therefore hence, be gone.  
 But if thou, jealous,<sup>8</sup> dost return to pry  
 In what I farther shall intend to do,

35 By heaven, I will tear thee joint by joint  
 And strew this hungry churchyard with thy limbs.  
 The time and my intents are savage-wild,  
 More fierce and more inexorable<sup>9</sup> far  
 Than empty<sup>10</sup> tigers or the roaring sea.

40 **Balthasar.** I will be gone, sir, and not trouble ye.  
**Romeo.** So shalt thou show me friendship. Take thou that.  
 Live, and be prosperous; and farewell, good fellow.  
**Balthasar.** [*Aside*] For all this same, I'll hide me hereabout.  
 His looks I fear, and his intents I doubt. [Retires.]

## NOTES

2. **lay . . . along** lie down flat.
3. **adventure** *v.* chance it.
4. **sweet** *adj.* perfumed.
5. **obsequies** (OB suh kweez) *n.* memorial ceremonies.
6. **cross** *v.* interrupt.
7. **dear employment** important business.
8. **jealous** *adj.* curious.
9. **inexorable** *adj.* uncontrollable.
10. **empty** *adj.* hungry.

NOTES

11. **maw** *n.* stomach.
12. **despite** *n.* scorn.
13. **apprehend** *v.* seize; arrest.
14. **conjurations** *n.* solemn appeals.
15. **felon** *n.* criminal.
16. **peruse** *v.* look over.
17. **betossèd** *adj.* upset.
18. **attend** *v.* give attention to.
19. **lanthorn** (LAN tuhrn) *n.* windowed structure on top of a room to admit light; also, a lantern.
20. **feasting presence** chamber fit for celebration.

45 **Romeo.** Thou detestable maw,<sup>11</sup> thou womb of death,  
Gorged with the dearest morsel of the earth,  
Thus I enforce thy rotten jaws to open,  
And in despite<sup>12</sup> I'll cram thee with more food.

[Romeo opens the tomb.]

**Paris.** This is that banished haughty Montague  
50 That murd' red my love's cousin—with which grief  
It is supposed the fair creature died—  
And here is come to do some villainous shame  
To the dead bodies. I will apprehend<sup>13</sup> him.  
Stop thy unhallowèd toil, vile Montague!  
55 Can vengeance be pursued further than death?  
Condemnèd villain, I do apprehend thee.  
Obey, and go with me; for thou must die.

**Romeo.** I must indeed; and therefore came I hither.  
Good gentle youth, tempt not a desp'rate man.  
60 Fly hence and leave me. Think upon these gone;  
Let them affright thee. I beseech thee, youth,  
Put not another sin upon my head  
By urging me to fury. O, be gone!  
By heaven, I love thee better than myself,  
65 For I come hither armed against myself.  
Stay not, be gone. Live, and hereafter say  
A madman's mercy bid thee run away.

**Paris.** I do defy thy conjurations.<sup>14</sup>  
And apprehend thee for a felon<sup>15</sup> here.

70 **Romeo.** Wilt thou provoke me? Then have at thee, boy!  
[*They fight.*]

**Page.** Lord, they fight! I will go call the watch.

[*Exit. Paris falls.*]

**Paris.** O, I am slain! If thou be merciful,  
Open the tomb, lay me with Juliet.

[*Dies.*]

**Romeo.** In faith, I will. Let me peruse<sup>16</sup> this face.  
75 Mercutio's kinsman, noble County Paris!  
What said my man when my betossèd<sup>17</sup> soul  
Did not attend<sup>18</sup> him as we rode? I think  
He told me Paris should have married Juliet.  
Said he not so, or did I dream it so?  
80 Or am I mad, hearing him talk of Juliet,  
To think it was so? O, give me thy hand,  
One writ with me in sour misfortune's book!  
I'll bury thee in a triumphant grave.  
A grave? O, no, a lanthorn,<sup>19</sup> slaugt' red youth,  
85 For here lies Juliet, and her beauty makes  
This vault a feasting presence<sup>20</sup> full of light.

Death, lie thou there, by a dead man interred.

[Lays him in the tomb.]

How oft when men are at the point of death  
Have they been mercy! Which their keepers<sup>21</sup> call  
90 A lightning before death. O, how may I  
Call this a lightning? O my love, my wife!  
Death, that hath sucked the honey of thy breath,  
Hath had no power yet upon thy beauty.  
Thou art not conquered. Beauty's ensign<sup>22</sup> yet  
95 Is crimson in thy lips and in thy cheeks,  
And death's pale flag is not advanced there.  
Tybalt, liest thou there in thy bloody sheet?  
O, what more favor can I do to thee  
Than with that hand that cut thy youth in twain  
100 To sunder<sup>23</sup> his that was thine enemy?  
Forgive me, cousin! Ah, dear Juliet,  
Why art thou yet so fair? Shall I believe  
That unsubstantial Death is amorous,<sup>24</sup>  
And that the lean abhorred monster keeps  
105 Thee here in dark to be his paramour?  
For fear of that I still will stay with thee  
And never from this pallet<sup>25</sup> of dim night  
Depart again. Here, here will I remain  
With worms that are thy chambermaids. O, here  
110 Will I set up my everlasting rest  
And shake the yoke of inauspicious<sup>26</sup> stars  
From this world-wearied flesh. Eyes, look your last!  
Arms, take your last embrace! And, lips, O you  
The doors of breath, seal with a righteous kiss  
115 A dateless<sup>27</sup> bargain to engrossing<sup>28</sup> death!  
Come, bitter conduct;<sup>29</sup> come, unsavory guide!  
Thou desperate pilot,<sup>30</sup> now at once run on  
The dashing rocks thy seasick weary bark!  
Here's to my love! [Drinks.] O true apothecary!  
120 Thy drugs are quick. Thus with a kiss I die.

[Falls.]

[Enter Friar Lawrence, with lanthorn, crow, and spade.]

**Friar.** Saint Francis be my speed!<sup>31</sup> How oft tonight  
Have my old feet stumbled<sup>32</sup> at graves! Who's there?

**Balthasar.** Here's one, a friend, and one that knows you well.

**Friar.** Bliss be upon you! Tell me, good my friend,  
125 What torch is yond that vainly lends his light  
To grubs<sup>33</sup> and eyeless skulls? As I discern,  
It burneth in the Capels' monument.

**Balthasar.** It doth so, holy sir; and there's my master,  
One that you love.

## NOTES

21. **keepers** *n.* jailers.

### CLOSE READ

**ANNOTATE:** In lines 92–120, mark points at which Romeo speaks of death as having human qualities or speaks to death as though it is a person.

**QUESTION:** Why does Romeo speak of and to death in this way?

**CONCLUDE:** What is the effect of Romeo's conversation with death?

22. **ensign** *n.* banner.

23. **sunder** *v.* cut off.

24. **amorous** *adj.* full of love.

25. **pallet** *n.* bed.

26. **inauspicious** *adj.* promising misfortune.

27. **dateless** *adj.* eternal.

28. **engrossing** *adj.* all-encompassing.

29. **conduct** *n.* guide (poison).

30. **pilot** *n.* captain (Romeo himself).

31. **speed** *n.* help.

32. **stumbled** *v.* stumbling was thought to be a bad omen.

33. **grubs** *v.* worms.



**Friar.** Who is it?

**Balthasar.** Romeo.

130 **Friar.** How long hath he been there?

**Balthasar.** Full half an hour.

**Friar.** Go with me to the vault.

**Balthasar.** I dare not, sir.

My master knows not but I am gone hence,  
And fearfully did menace me with death

135 If I did stay to look on his intents.

**Friar.** Stay then; I'll go alone. Fear comes upon me.  
O, much I fear some ill unthrifty<sup>34</sup> thing.

**Balthasar.** As I did sleep under this yew tree here,  
I dreamt my master and another fought,

140 And that my master slew him.

**Friar.** Romeo!

Alack, alack, what blood is this which stains

The stony entrance of this sepulcher?

What mean these masterless<sup>35</sup> and gory swords

To lie discolored by this place of peace? *[Enters the tomb.]*

145 **Romeo!** O, pale! Who else? What, Paris too?

And steeped in blood? Ah, what an unkind<sup>36</sup> hour

Is guilty of this lamentable chance!

The lady stirs.

*[Juliet rises.]*

**Juliet.** O comfortable<sup>37</sup> friar! Where is my lord?

150 I do remember well where I should be,

And there I am. Where is my Romeo?

**Friar.** I hear some noise. Lady, come from that nest  
Of death, contagion, and unnatural sleep.

34. **unthrifty** *adj.* unlucky.

35. **masterless** *adj.* discarded  
(without masters).

36. **unkind** *adj.* unnatural.

37. **comfortable** *adj.* comforting.

A greater power than we can contradict  
 155 Hath thwarted our intents. Come, come away.  
 Thy husband in thy bosom there lies dead;  
 And Paris too. Come, I'll dispose of thee  
 Among a sisterhood of holy nuns.  
 Stay not to question, for the watch is coming.  
 160 Come, go, good Juliet. I dare no longer stay.

**Juliet.** Go, get thee hence, for I will not away. [Exit Friar.]  
 What's here? A cup, closed in my true love's hand?  
 Poison, I see, hath been his timeless<sup>38</sup> end.  
 O churl!<sup>39</sup> Drunk all, and left no friendly drop  
 165 To help me after? I will kiss thy lips.  
 Haply some poison yet doth hang on them  
 To make me die with a restorative.<sup>40</sup> [Kisses him.]  
 Thy lips are warm!

**Chief Watchman.** [Within] Lead, boy. Which way?  
**Juliet.** Yea, noise? Then I'll be brief. O happy<sup>41</sup> dagger!  
 [Snatches Romeo's dagger.]  
 170 This is thy sheath; there rust, and let me die.  
 [She stabs herself and falls.]

[Enter Paris' Boy and Watch.]  
**Boy.** This is the place. There, where the torch doth burn.  
**Chief Watchman.** The ground is bloody. Search about the  
 churchyard.  
 Go, some of you; who'er you find attach.<sup>42</sup>  
 [Exit some of the Watch.]

Pitiful sight! Here lies the County slain;  
 175 And Juliet bleeding, warm, and newly dead,  
 Who here hath lain this two days buried.  
 Go, tell the Prince; run to the Capulets;  
 Raise up the Montagues; some others search.  
 [Exit others of the Watch.]

We see the ground<sup>43</sup> whereon these woes do lie,  
 180 But the true ground of all these piteous woes  
 We cannot without circumstance descry.<sup>44</sup>  
 [Enter some of the Watch, with Romeo's Man, Balthasar.]

**Second Watchman.** Here's Romeo's man. We found him in the  
 churchyard.  
**Chief Watchman.** Hold him in safety till the Prince come hither.  
 [Enter Friar Lawrence and another Watchman.]

**Third Watchman.** Here is a friar that trembles, sighs and  
 weeps.  
 185 We took this mattock and this spade from him  
 As he was coming from this churchyard's side.  
**Chief Watchman.** A great suspicion! Stay the friar too.

## NOTES

38. **timeless** *adj.* untimely; too soon.

39. **churl** *n.* rude fellow.

40. **restorative** *n.* medicine.

41. **happy** *adj.* convenient; opportune.

42. **attach** *v.* arrest.

43. **ground** *n.* cause.

44. **without circumstance descry**  
 see clearly without details.

45. **house** *n.* sheath.

46. **liege** (leej) *n.* lord.

47. **mouth of outrage** violent cries.

48. **general** . . . **woes** leader in your sorrow.

49. **let** . . . **patience** be patient in the face of misfortune.

50. **direful** *adj.* terrible.

51. **impeach and purge** accuse and declare blameless.

[*Enter the Prince and Attendants.*]

**Prince.** What misadventure is so early up,  
That calls our person from our morning rest?

[*Enter Capulet and his Wife with others.*]

190 **Capulet.** What should it be, that is so shrieked abroad?

**Lady Capulet.** O, the people in the street cry "Romeo,"  
Some "Juliet," and some "Paris"; and all run  
With open outcry toward our monument.

**Prince.** What fear is this which startles in your ears?

195 **Chief Watchman.** Sovereign, here lies the County Paris slain;  
And Romeo dead; and Juliet, dead before,  
Warm and new killed.

**Prince.** Search, seek, and know how this foul murder comes.

**Chief Watchman.** Here is a friar, and slaughtered Romeo's man,  
200 With instruments upon them fit to open  
These dead men's tombs.

**Capulet.** O heavens! O Wife, look how our daughter bleeds!  
This dagger hath mista'en, for, lo, his house<sup>45</sup>  
Is empty on the back of Montague,

205 And it missheathèd in my daughter's bosom!

**Lady Capulet.** O me, this sight of death is as a bell  
That warns my old age to a sepulcher.

[*Enter Montague and others.*]

**Prince.** Come, Montague; for thou art early up  
To see thy son and heir more early down.

210 **Montague.** Alas, my liege,<sup>46</sup> my wife is dead tonight!  
Grief of my son's exile hath stopped her breath.  
What further woe conspires against mine age?

**Prince.** Look, and thou shalt see.

**Montague.** O thou untaught! What manners is in this,  
215 To press before thy father to a grave?

**Prince.** Seal up the mouth of outrage<sup>47</sup> for a while,  
Till we can clear these ambiguities  
And know their spring, their head, their true descent;  
And then will I be general of your woes<sup>48</sup>

220 And lead you even to death. Meantime forbear,  
And let mischance be slave to patience.<sup>49</sup>  
Bring forth the parties of suspicion.

**Friar.** I am the greatest, able to do least,  
Yet most suspected, as the time and place

225 Doth make against me, of this direful<sup>50</sup> murder;  
And here I stand, both to impeach and purge<sup>51</sup>

Myself condemnèd and myself excused.

**Prince.** Then say at once what thou dost know in this.

**Friar.** I will be brief, for my short date of breath<sup>52</sup>

230 Is not so long as is a tedious tale.

Romeo, there dead, was husband to that Juliet;  
And she, there dead, that's Romeo's faithful wife.

I married them; and their stol'n marriage day  
Was Tybalt's doomsday, whose untimely death

235 Banished the new-made bridegroom from this city;

For whom, and not for Tybalt, Juliet pined.  
You, to remove that siege of grief from her,  
Betrothed and would have married her perforce  
To County Paris. Then comes she to me

240 And with wild looks bid me devise some mean

To rid her from this second marriage,  
Or in my cell there would she kill herself.

Then gave I her (so tutored by my art)  
A sleeping potion; which so took effect

245 As I intended, for if wrought on her

The form of death. Meantime I writ to Romeo  
That he should hither come as<sup>53</sup> this dire night

To help to take her from her borrowed grave,  
Being the time the potion's force should cease,

250 But he which bore my letter, Friar John,

Was stayed by accident, and yesternight  
Returned my letter back. Then all alone

At the prefixed hour of her waking  
Came I to take her from her kindred's vault;

255 Meaning to keep her closely<sup>54</sup> at my cell

Till I conveniently could send to Romeo.  
But when I came, some minute ere the time

Of her awakening, here untimely lay  
The noble Paris and true Romeo dead.

260 She wakes; and I entreated her come forth

And bear this work of heaven with patience;  
But then a noise did scare me from the tomb,

And she, too desperate, would not go with me.  
But, as it seems, did violence on herself.

265 All this I know, and to the marriage

Her nurse is privy;<sup>55</sup> and if aught in this  
Miscarried by my fault, let my old life

Be sacrificed some hour before his time  
Unto the rigor<sup>56</sup> of severest law.

270 **Prince.** We still have known thee for a holy man.

Where's Romeo's man? What can he say to this?

**Balthasar.** I brought my master news of Juliet's death;  
And then in post he came from Mantua

## NOTES

52. **date of breath** term of life.

53. **as on.**

54. **closely** *adv.* hidden; secretly.

55. **privy** *adj.* secretly informed about.

56. **rigor** *n.* strictness.

57. **made your master** was your master doing.

58. **winking at** closing my eyes to.

59. **brace** *n.* pair (Mercutio and Paris).

60. **jointure** *n.* wedding gift; marriage settlement.

61. **rate** *n.* value.

62. **enmity** *n.* hostility.

63. **glooming** *adj.* cloudy; gloomy.

- To this same place, to this same monument.
- 275 This letter he early bid me give his father,  
And threat'ned me with death, going in the vault,  
If I departed not and left him there.
- Prince.** Give me the letter. I will look on it.  
Where is the County's page that raised the watch?
- 280 Sirrah, what made your master<sup>57</sup> in this place?
- Boy.** He came with flowers to strew his lady's grave;  
And bid me stand aloof, and so I did.  
Anon comes one with light to ope the tomb;  
And by and by my master drew on him;
- 285 And then I ran away to call the watch.
- Prince.** This letter doth make good the friar's words,  
Their course of love, the tidings of her death;  
And here he writes that he did buy a poison  
Of a poor 'pothecary and therewithal
- 290 Came to this vault to die and lie with Juliet.  
Where be these enemies? Capulet, Montague,  
See what a scourge is laid upon your hate,  
That heaven finds means to kill your joys with love.  
And I, for winking at<sup>58</sup> your discords too,
- 295 Have lost a brace<sup>59</sup> of kinsmen. All are punished.
- Capulet.** O brother Montague, give me thy hand.  
This is my daughter's jointure,<sup>60</sup> for no more  
Can I demand.
- Montague.** But I can give thee more;  
For I will raise her statue in pure gold,
- 300 That whiles Verona by that name is known,  
There shall no figure at such rate<sup>61</sup> be set  
As that of true and faithful Juliet.
- Capulet.** As rich shall Romeo's by his lady's lie—  
Poor sacrifices of our enmity!<sup>62</sup>
- 305 **Prince.** A glooming<sup>63</sup> peace this morning with it brings.  
The sun for sorrow will not show his head.  
Go hence, to have more talk of these sad things;  
Some shall be pardoned, and some punished;  
For never was a story of more woe
- 310 Than this of Juliet and her Romeo.







THE TRAGEDY OF  
ROMEO AND JULIET, ACT V

## Close Read the Text

1. This model, from Act V, Scene iii, lines 286–295, shows two sample annotations, along with questions and conclusions. Close read the passage and find another detail to annotate. Then, write a question and your conclusion.

**ANNOTATE:** The Prince uses this word to describe Romeo’s and Juliet’s deaths.

**QUESTION:** Why does the author use this word to describe their deaths?

**CONCLUDE:** This word helps emphasize that their deaths serve as a punishment for the feud between the Capulets and Montagues.

**ANNOTATE:** These two words are opposites.

**QUESTION:** Why does the author include these words in the Prince’s description of Romeo’s and Juliet’s death?

**CONCLUDE:** They help create irony. Romeo and Juliet die for their love for each other, not the hatred that has been bred between their families.

**Prince.** This letter doth make good the friar’s words, / Their course of love, the tidings of her death; / And here he writes that he did buy a poison / Of a poor ‘pothecary and therewithal / Came to this vault to die and lie with Juliet. / Where be these enemies? Capulet, Montague, / See what a **scourge** is laid upon your **hate**, / That heaven finds means to kill your joys with **love**. / And I, for winking at your discords too, / Have lost a brace of kinsmen. All are punished.

2. For more practice, go back into the text, and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as “Why did the author make this choice?” What can you **conclude**?

## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Notebook** Respond to these questions.

1. (a) **Interpret** In Act V, Scene i, why does Romeo exclaim, “Then I defy you, stars”? (b) **Analyze** In what way are Romeo’s words consistent with what you know of his character? Explain.
2. **Analyze** What does Paris’s visit to Juliet’s tomb suggest about his feelings for her?
3. **Essential Question: Do we determine our own destinies?** What have you learned about determining one’s own destiny by reading Act V of *The Tragedy of Romeo and Juliet*?

### Tool Kit

Close-Read Guide and Model Annotation

### STANDARDS

**RL.9–10.3** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**RL.9–10.5** Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

## Analyze Craft and Structure

**Tragedy** A **tragedy** is a drama in which the main character, who is of noble stature, meets with great misfortune. Often, the hero's **motives**, or reasons for his or her actions, are good but misguided, and the hero suffers a tragic fate that may seem undeserved. Although tragedies are sad, they also show the nobility of the human spirit.

In Shakespearean tragedies, the hero's doom is the result of fate, a tragic flaw, or a combination of both.

- **Fate** is a destiny over which the hero has little or no control. In some Shakespearean tragedies, errors, the poor judgment of others, or accidents can be interpreted as the workings of fate.
- A **tragic flaw** is a personality defect, such as jealousy, that contributes to the hero's choices and, thus, to his or her tragic downfall.

**CITE TEXTUAL EVIDENCE**  
to support your answers.

### Practice

 **Notebook** Respond to these questions.

1. (a) What is the Friar's motive for helping Romeo and Juliet? (b) To what extent is he responsible for their tragedy?"
2. (a) Who was responsible for Romeo and Juliet's need for secrecy? (b) To what extent was that a cause of their tragedy?
3. Use the chart below to identify elements that contribute to the play's tragic ending. Consider aspects of Romeo's and Juliet's personalities and elements of fate. Explain which element you think is most responsible for the story's tragic outcome. Support your answer with specific details you gathered.

ROMEO'S AND JULIET'S PERSONALITIES	
ROMEO	JULIET
ELEMENTS OF FATE	

THE TRAGEDY OF  
ROMEO AND JULIET, ACT V

## Concept Vocabulary

**desperate****meager****penury****misery**

**Why These Words?** These concept words relate to poverty. Romeo describes the apothecary's appearance as *meager* and says that *misery* has "worn him to the bones." Romeo's observations convince him that the apothecary is poor and will be willing to sell him poison, even though it is illegal.

1. Romeo uses the word *desperate* to describe himself. How does this help the reader understand his actions?
2. What other words in the selection connect to this concept?

### Practice

 **Notebook** The concept words appear in Act V of *The Tragedy of Romeo and Juliet*.

1. Use each word in a sentence that demonstrates your understanding of the word's meaning.
2. Work with two classmates, and take turns reading your sentences aloud, leaving out the concept vocabulary words. Have members of your group guess the missing words. Keep taking turns until you each have read all four of your sentences.

### WORD NETWORK

Add interesting words related to destiny from the text to your Word Network.

#### STANDARDS

**L.9–10.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

**L.9–10.1.a** Use parallel structure.

**L.9–10.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## Word Study

**Word Families** A group of words that share the same root make up a **word family**. The word *desperate*, for example, is part of a word family that includes *despair* and *desperation*. Recognizing that an unfamiliar word may be in the same word family as a familiar word can help you determine its meaning.

1. Identify yet another word that belongs to the same word family as *desperate*, *despair*, and *desperation*.
2. Identify a word that belongs to the same word family as *misery*.

## Conventions

**Parallelism** The use of similar grammatical forms or patterns to express ideas of equal significance is known as **parallelism**. Parallelism creates rhythm and balance in sentences and makes the relationship between ideas in a sentence clear. Shakespeare uses parallelism in Juliet’s speech about Romeo’s name.

What’s Montague? It is nor hand, nor foot  
Nor arm, nor face, nor any other part  
 Belonging to man. O, be some other name!

These lines would be unbalanced and less powerful if they did not include parallel phrases.

**Nonparallel:** Our work today focused on drafting, reviewing, and to  
revise a letter.

**Parallel:** Our work today focused on drafting, reviewing, and revising  
 a letter.

SAMPLE PARALLEL STRUCTURE	
In a Series	The athlete has <u>sharp eyes, strong hands, and</u> <u>deft fingers</u> . Sarah <u>walks, bikes, or</u> <u>drives</u> to the store on Sundays.
In a Comparison	I like <u>listening to music</u> better <b>than</b> <u>watching movies</u> .
With a Coordinating Conjunction	The French <b>and</b> the Spanish have rich histories. Laura will <u>pick up her dry cleaning</u> <b>and</b> <u>mail a package</u> .
With a Correlative Conjunction	You can <b>either</b> <u>walk to the store</u> <b>or</b> <u>ride your bike to the store</u> .

### Read It

Mark the parallel words or phrases in each sentence.

1. It is easy to see Romeo’s romanticism, Mercutio’s courage, and Benvolio’s loyalty in *The Tragedy of Romeo and Juliet*.
2. Juliet tries to be both a good daughter and a faithful wife.
3. Friar Lawrence advises Romeo and comforts Juliet.

### Write It

 **Notebook** Write a paragraph that includes at least three examples of parallelism. In each example, underline the parallel words or phrases.



THE TRAGEDY OF ROMEO AND JULIET, ACT V

## Writing to Sources

Persuasive writing is a type of argumentation that emphasizes emotions over logic. Indeed, some types of persuasion, such as advertising, include no credible support for a position and rely solely on emotional appeals. That is not the type of persuasion you will write in this activity.

### Assignment

Imagine that your school is putting on a play and the students are responsible for deciding which one to perform. Write a **persuasive letter** to your fellow students in which you either encourage them to select *The Tragedy of Romeo and Juliet* or urge them to choose a different play.

- Begin by drafting three to five reasons why you think the student body should or should not choose *The Tragedy of Romeo and Juliet*.
- Provide convincing support for your position. All evidence should be relevant and sufficient to support your claims.
- Recognize that others may feel differently, and explain why your position is preferable.
- Revise to address readers' concerns, create parallelism, and incorporate powerful language.

**Vocabulary and Conventions Connection** Include several of the concept vocabulary words in your letter. Also, remember to use parallelism in your sentences to provide balance, rhythm, and clarity.

desperate      meager      misery      penury

### Reflect on Your Writing

After you have written your persuasive letter, answer these questions.

1. How did writing this letter help you better understand the play's central ideas and themes?
2. What was the most challenging part of writing your letter?
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you choose to add power to your letter?

#### STANDARDS

**W.9–10.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**SL.9–10.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

## Speaking and Listening

### Assignment

Listen to a scene or act from *The Tragedy of Romeo and Juliet* as presented by L.A. Theatre Works. Then, evaluate the section of the production you heard, and share a **performance review** as a podcast or classroom presentation. Follow these steps to complete the assignment.

- 1. Take Notes** As you listen to the performance, take notes about what you hear so that you can cite specific evidence in your review. Use the following questions to guide you as you take notes on the performance:
  - How does the audio performance compare with the text?
  - What do the actors do to bring their characters to life?
  - How does the music contribute to the impact of the performance?
  - What would you have done differently if you were directing an audio version of *The Tragedy of Romeo and Juliet*?
- 2. Plan Your Podcast or Presentation** After you listen to the performance, use your notes to draft your review.
  - Write an overall evaluation of the performance, which you will support with your analysis of its key elements.
  - Identify key elements of the performance and offer an analysis of each element.
- 3. Record Your Podcast or Deliver Your Presentation** When you have finished writing your review, record your podcast or deliver your presentation.
- 4. Evaluate Reviews** As your classmates deliver their reviews, listen attentively. Use the evaluation guide below to analyze their delivery.

#### PRESENTATION EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

- The podcast or presentation conveys the reviewer's evaluation and supporting ideas clearly.
- The podcast or presentation is well organized.
- PODCAST: The speaker uses tone and pace appropriately.
- PRESENTATION: The presenter uses eye contact and gestures appropriately.

#### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from Act V of *The Tragedy of Romeo and Juliet*.

#### STANDARDS

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



THE TRAGEDY OF ROMEO AND JULIET

## Comparing Texts

You will now read the short story “Pyramus and Thisbe.” First, complete the first-read and close-read activities. Then, compare the way in which an archetypal, or universal, theme is presented in both the story and Shakespeare’s *The Tragedy of Romeo and Juliet*.



PYRAMUS AND THISBE

### About the Author



Educated in Rome, **Ovid** (43 B.C.–A.D. 17) began his career writing poems about love and became both popular and successful. For an unknown reason, he fell out of favor with the Emperor Augustus, who banished the poet from Rome. Even though Ovid spent the rest of his life in a remote fishing village, his influence only grew after his death and continues to this day.

### Tool Kit

First-Read Guide and Model Annotation

### STANDARDS

**RL.9–10.10** By the end of grade 9, read and comprehend literature, including stories, dramas, and poems in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the end of the range.

## Pyramus and Thisbe

### Concept Vocabulary

You will encounter the following words as you read “Pyramus and Thisbe.” Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (3).

WORD	YOUR RANKING
forbidden	
steal	
tryst	

After completing your first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

### First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



# Pyramus and Thisbe

Ovid

retold by  
Edith Hamilton

## BACKGROUND

The tale of Pyramus and Thisbe appears in Book IV of *Metamorphoses*, Ovid's greatest achievement. A poem of nearly 12,000 lines, it tells a series of stories beginning with the creation of the world and ending with the death of Julius Caesar. In each story, someone or something undergoes a transformation. The entire work reads as one long, uninterrupted tale.

- 1 **O**nce upon a time the deep red berries of the mulberry tree were white as snow. The change in color came about strangely and sadly. The death of two young lovers was the cause.
- 2 Pyramus and Thisbe, he the most beautiful youth and she the loveliest maiden of all the East, lived in Babylon, the city of Queen

SCAN FOR  
MULTIMEDIA 

NOTES

## NOTES

**forbidden** (fuhr BIHD uhn) *adj.*  
prevented or prohibited

### CLOSE READ

**ANNOTATE:** In paragraph 3, mark the spoken dialogue.

**QUESTION:** Why does the author choose to let the characters speak for themselves at this point?

**CONCLUDE:** What is the effect of hearing these lines from Pyramus and Thisbe directly?

**steal** (steel) *v.* move in a way that is secret or quiet

Semiramis, in houses so close together that one wall was common to both. Growing up thus side by side they learned to love each other. They longed to marry, but their parents forbade. Love, however, cannot be **forbidden**. The more that flame is covered up, the hotter it burns. Also love can always find a way. It was impossible that these two whose hearts were on fire should be kept apart.

- 3 In the wall both houses shared there was a little chink. No one before had noticed it, but there is nothing a lover does not notice. Our two young people discovered it and through it they were able to whisper sweetly back and forth. Thisbe on one side, Pyramus on the other. The hateful wall that separated them had become their means of reaching each other. “But for you we could touch, kiss,” they would say. “But at least you let us speak together. You give a passage for loving words to reach loving ears. We are not ungrateful.” So they would talk, and as night came on and they must part, each would press on the wall kisses that could not go through to the lips on the other side.
- 4 Every morning when the dawn had put out the stars, and the sun’s rays had dried the hoarfrost on the grass, they would **steal** to the crack and, standing there, now utter words of burning love and now lament their hard fate, but always in softest whispers. Finally a day came when they could endure no longer. They decided that that very night they would try to slip away and steal out through the city into the open country where at last they could be together in freedom. They agreed to meet at a well-known place, the Tomb of Ninus, under a tree there, a tall mulberry full of snow-white berries, near which a cool spring bubbled up. The plan pleased them and it seemed to them the day would never end.
- 5 At last the sun sank into the sea and night arose. In the darkness Thisbe crept out and made her way in all secrecy to the tomb. Pyramus had not come; still she waited for him, her love making her bold. But of a sudden she saw by the light of the moon a lioness. The fierce beast had made a kill; her jaws were bloody and she was coming to slake her thirst in the spring. She was still far enough away for Thisbe to escape, but as she fled she dropped her cloak. The lioness came upon it on her way back to her lair and she mouthed it and tore it before disappearing into the woods. That is what Pyramus saw when he appeared a few minutes later. Before him lay the bloodstained shreds of the cloak and clear in the dust were the tracks of the lioness. The conclusion was inevitable. He never doubted that he knew all. Thisbe was dead. He had let his love, a tender maiden,

come alone to a place full of danger, and not been there first to protect her. "It is I who killed you," he said. He lifted up from the trampled dust what was left of the cloak and kissing it again and again carried it to the mulberry tree. "Now," he said, "you shall drink my blood too." He drew his sword and plunged it into his side. The blood spurted up over the berries and dyed them a dark red.

- 6 Thisbe, although terrified of the lioness, was still more afraid to fail her lover. She ventured to go back to the tree of the **tryst**, the mulberry with the shining white fruit. She could not find it. A tree was there, but not one gleam of white was on the branches. As she stared at it, something moved on the ground beneath. She started back shuddering. But in a moment, peering through the shadows, she saw what was there. It was Pyramus, bathed in blood and dying. She flew to him and threw her arms around him. She kissed his cold lips and begged him to look at her, to speak to her. "It is I, your Thisbe, your dearest," she cried to him. At the sound of her name he opened his heavy eyes for one look. Then death closed them.
- 7 She saw his sword fallen from his hand and beside it her cloak stained and torn. She understood all. "Your own hand killed you," she said, "and your love for me. I too can be brave. I too can love. Only death would have had the power to separate us. It shall not have that power now." She plunged into her heart the sword that was still wet with his life's blood.
- 8 The gods were pitiful at the end, and the lovers' parents too. The deep red fruit of the mulberry is the everlasting memorial of these true lovers, and one urn holds the ashes of the two whom not even death could part. 🍷

## NOTES

**tryst** (trihst) *n.* secret romantic meeting

# Comprehension Check

Complete the following items after you finish your first read.

1. Who is keeping Pyramus and Thisbe from seeing one another?
2. How are Pyramus and Thisbe able to communicate?
3. Why is Thisbe at the tomb where she meets the lion?
4.  **Notebook** Confirm your understanding of the text by writing a summary.

---

## RESEARCH

**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

**Research to Explore** This story may spark your curiosity to read more. Briefly research other stories or plays that may have been inspired by the story of Pyramus and Thisbe. You may want to share what you discover with the class.



## Close Read the Text

Reread paragraph 5 of “Pyramus and Thisbe.” Mark words and phrases that describe what Pyramus does after finding Thisbe’s bloody cloak. How do these details contribute to the mood of the scene?



PYRAMUS AND THISBE

## Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

**Notebook** Respond to these questions.

- (a) **Interpret** What does “The more that flame is covered up, the hotter it burns” mean? (b) **Analyze** What effect does the author create by comparing love to a fire?
- (a) Identify at least three events after Thisbe reaches the Ninus’ tomb that together cause the tragedy. (b) **Evaluate** Does it make sense for Pyramus to come to the conclusion that Thisbe is dead? Explain.
- (a) What happens to the mulberries in the tree by the tomb? (b) **Analyze** How does the story explain the color of mulberries today?
- Essential Question** *Do we determine our own destinies?* What have you learned about destiny from reading this story?

**Tool Kit**  
Close-Read Guide and Model Annotation

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

forbidden      steal      tryst

**Why These Words?** These concept vocabulary words connote, or are associated with, encounters with risk and secrecy. How does each word contribute to meaning in the text? What other words in the selection connect to this concept?

#### Practice

**Notebook** Confirm your understanding of these words by using each one in a sentence.

### Word Study

**Notebook Multiple-Meaning Words** Many English words have multiple meanings, or more than one distinct definition. For example, the word *steal* has several different meanings. In paragraph 4 of “Pyramus and Thisbe,” it means “to move quietly.” However, it can also mean “to take illegally.” Find two other multiple-meaning words in the short story. Record the words, and list two definitions for each.

### WORD NETWORK

Add interesting words related to destiny from the text to your Word Network.

**STANDARDS**  
**L.9–10.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

THE TRAGEDY OF  
ROMEO AND JULIET

PYRAMUS AND THISBE

**STANDARDS**

**RL.9–10.9** Analyze how an author draws on and transforms source material in a specific work.

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

**W.9–10.9.a** Apply *grades 9–10 Reading standards* to literature.

## Writing to Compare

The play and short story you have read in this section center on similar types of characters and plots. In fact, Ovid’s story is a foundational source for *The Tragedy of Romeo and Juliet*. Now, deepen your understanding of the texts by comparing and writing about them.

### Assignment

An **archetype** is a plot, character, image, symbol, pattern, or setting that appears in literature from all cultures and time periods. The **theme** of a literary work is its central idea, message, or insight about life.

- **Archetypal themes** are ideas about life that are expressed across cultures and time periods. Ill-fated love is one archetypal theme.
- An archetypal theme may also be referred to as a **universal theme**.

Write an **analytical essay** in which you examine the presentation of the archetypal theme of ill-fated love in Shakespeare’s *The Tragedy of Romeo and Juliet* and Ovid’s “Pyramus and Thisbe.” Explain which elements of Ovid’s story are used and transformed in Shakespeare’s tragic drama.

### Prewriting

**Analyze the Texts** Works of literature can differ for a variety of reasons in their presentations of the same archetypal theme. The values of the work’s era, the author’s purpose, and the author’s culture and language may affect how a writer presents a universal theme. Use the chart to identify similarities and differences between Ovid’s “Pyramus and Thisbe” and Shakespeare’s *The Tragedy of Romeo and Juliet*.

	SIMILARITIES	DIFFERENCES
Characters		
Settings		
Obstacles Characters Face		
Story Events		

**Notebook** Respond to these questions.

1. How does the transformation of the mulberry tree at the end of Ovid’s tale reflect Roman culture and religion?
2. What kind of memorial, if any, exists for Romeo and Juliet at the end of Shakespeare’s play?

## Drafting

**Write a statement of purpose.** Determine the specific purpose, or goal, of your essay. Then, write a statement of purpose that you can use in your introduction. Include both the authors' names and titles in your statement. Complete this sentence to get started:

**Statement of Purpose:** In this essay, I will analyze \_\_\_\_\_ and show how \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Organize your ideas.** In this essay, you need to identify similarities and differences between two works. You also need to consider how Shakespeare drew on elements of Ovid's story to write his play. Decide whether you wish to focus more on the similarities or the differences between the two works. Then, focus your essay by emphasizing the elements you feel matter the most.

**Identify passages to use as evidence.** Use your Prewriting notes to identify specific passages from the play and the story to use in your essay.

Example Passage: \_\_\_\_\_  
 Point it will Support: \_\_\_\_\_

**Provide other supporting details.** In addition to example passages, you may include other types of evidence:

- **Summaries**, or brief retellings of the events of a text, can give readers necessary background information. However, make sure not to confuse a summary with deeper analysis and explanation of your ideas.
- **Paraphrases**, or restatements of a text in your own words, can help you clarify someone else's ideas. In this essay, you may want to use paraphrases that interpret Shakespearean language.

## Review, Revise and Edit

Once you are done drafting, reread your essay. Make sure you have supported your ideas with clear reasons and evidence. Review each paragraph, marking the main idea. Then, mark sentences that support that idea. If there are sentences that do not support or develop the main idea, consider deleting or rewriting them.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you have learned from *The Tragedy of Romeo and Juliet* and "Pyramus and Thisbe."



WRITING TO SOURCES

- THE TRAGEDY OF ROMEO AND JULIET
- PYRAMUS AND THISBE

Tool Kit

Student Model of an Argument

ACADEMIC VOCABULARY

As you craft your argument, consider using some of the academic vocabulary you learned in the beginning of this unit.

- endure
- pathos
- compelling
- propose
- recurrent

STANDARDS

**W.9–10.1.a–e** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**W.9–10.10** Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

# Write an Argument

You’ve read a play and a short story that deal with tragic love. In *The Tragedy of Romeo and Juliet*, two lovers attempt to marry despite a long-standing feud between their families. In “Pyramus and Thisbe,” one of the inspirations for *The Tragedy of Romeo and Juliet*, two lovers attempt to cross boundaries in order to be together.

### Assignment

Use your knowledge of *The Tragedy of Romeo and Juliet* and “Pyramus and Thisbe” to choose and defend a position on the topic of destiny. Based on those two texts, write an argument in the form of **literary criticism** in response to this question:

**Which has a greater impact on the characters in these texts: destiny or personal choices?**

### Elements of Literary Criticism

One form of argumentative writing is literary criticism.

**Literary criticism** explores the meaning and techniques of literary works. Like other forms of argument, literary criticism requires the development of a logical line of reasoning and the support of ideas with precise, relevant text evidence.

Effective literary criticism contains these elements:

- an analysis of the work, including its content, organization, and style
- a thesis statement, or precise claim, that expresses your interpretation of the work
- inclusion of a counterclaim, or alternate interpretation, and a discussion of why it is less accurate or less well-supported than your claim(s)
- textual evidence that supports your interpretation
- a logical organization, including a conclusion that follows from and validates your claim
- a formal style and objective tone appropriate for the purpose and audience
- error-free grammar, including standard conventions for the inclusion of quotations

**Model Literary Criticism** For a model of a well-crafted literary criticism, see the Launch Text, “*Romeo and Juliet: A Tragedy? Or Just a Tragic Misunderstanding?*”

Challenge yourself to find all of the elements of an effective literary criticism in the text. You will have an opportunity to review these elements as you prepare to write your own literary criticism.



## Prewriting / Planning

**Write a Working Thesis** Now that you have read and thought about the selections, write a sentence in which you state your “working” **thesis**, an initial position on the question posed in this assignment. As you continue to write, you may revise your thesis or even change it entirely.

Thesis: \_\_\_\_\_

**Consider Possible Counterclaims** Remember that part of your task is to address **counterclaims**, or opposing positions. Complete these sentences to address a counterclaim. Think about reasons and evidence you can use to defend your position.

Another possible interpretation is \_\_\_\_\_

However, the majority of the text evidence points to \_\_\_\_\_

**Writing for a Purpose** All literary criticism shares similar goals:

- **making connections** within or between works, or between a work of literature and its historical and cultural context
- **making distinctions** or showing differences between elements of a single work or aspects of two or more works
- **achieving insights** that were not apparent from a superficial reading

**Gather Evidence** These types of evidence you can use in your literary criticism:

- **details from the text:** important ideas from the text that you can describe in your own words
- **quotations from the text:** the exact words of the text, when they are especially relevant or powerful

In the Launch Text, the writer uses both types of evidence as support. For example, the writer uses a quotation from Juliet to demonstrate her awareness of her of own impulsiveness:

*Even though their families would never accept their union, they are more than willing to throw away everything to be together—having known each other for barely an evening. Indeed, Juliet says as much of their love:*

*It is too rash, too unadvised, too sudden;  
Too like the lightning, which doth cease to be  
Ere one can say “It lightens.”*

**Connect Across Texts** As you write, use evidence from both texts to develop your claims. Support your ideas with exact quotations from the texts, paraphrases of the texts, or evidence from secondary sources. Consult a style manual to confirm how to incorporate quotations, paraphrases, or outside evidence into your essay correctly.

### EVIDENCE LOG

Review your Evidence Log and identify key details you may want to cite in your literary criticism.

### STANDARDS

**W.9–10.1.a** Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

**W.9–10.1.b** Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

**L.9–10.3.a** Write and edit work so that it conforms to the guidelines in a style manual appropriate for the discipline and writing type.



## Drafting

**Choose an Effective Organization** The organization of an essay is the order in which information is assembled. Organization is especially important in an argumentative essay. A solid organizational structure can help you to unfold a clear analysis and keep your reader on track.

Each section of your literary criticism should connect directly to your main claim and contain sufficient text evidence to support it. Reread the first paragraph of the Launch Text and identify the author’s thesis, or claim. Then, read paragraphs 2 and 3. Notice how the writer organizes thoughts and supporting evidence. The writer describes the action of the play, uses a direct quotation to clarify, and follows the quotation with the the connected argument.

Next, revisit paragraphs 6 and 7 and the different organizational style the author uses. In this section, the author presents an opinion first, followed by quotations to support the argument.

### Organize Your Argument

Before you draft your essay, use this graphic organizer to identify the points you would like to make, and then find support from the text. Each of your points should be a reason that clearly supports your thesis. Do not include any points that you cannot support with multiple pieces of evidence from each text. Likewise, select evidence from the texts that you can use to address a possible counterclaim in a persuasive way that your audience will understand.

#### STANDARDS

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

**W.9–10.1.b** Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

	SUPPORT FROM THE TEXTS
Reason 1	
Counterclaim	
Response to counterclaim	
Reason 2	
Reason 3	

**Write a First Draft** Use your graphic organizer to write your first draft. Be sure to address the assignment completely by proposing and supporting a clear claim regarding the two texts. Make connections and draw distinctions between the texts. Share the insights you have achieved by reading the texts closely and in relation to each other.

LANGUAGE DEVELOPMENT: CONVENTIONS

## Supporting Argument: Using Quotations

Text-based analysis and evaluation, such as literary criticism, requires a lot of evidence from sources. **Direct quotations** are passages taken word for word from a work of literature. **Indirect quotations** are paraphrases, or restatements of the ideas in a text. You will use both in your writing.

**Setting and Punctuating Direct Quotations** All direct quotations in the running text must be enclosed in quotation marks. A comma usually precedes a direct quotation, but sometimes a colon precedes it. Make sure that periods and commas are included inside closing quotation marks. Question marks and exclamation points should be included inside the closing quotation marks only if they are part of the quotation.

### Read It

**Short Direct Quotations** When including a direct quotation that will take up fewer than three lines of your essay, surround it with quotation marks.

*When Romeo hears of Juliet's "death," he cries out against fate:  
"Then, I defy you, stars!"*

**Block Indentation** Use block indentation whenever a direct quotation is four or more lines long, or when you are quoting multiple lines of dialogue from a drama. Introduce such a quotation with a colon, and do not use quotation marks.

*Romeo suggests as much before he goes to the party where he first meets Juliet:  
I fear, too early: for my mind misgives  
Some consequence yet hanging in the stars*

**Indirect Quotations** Use an indirect quotation, or paraphrase, when a restatement of dialogue or events will suffice. Because indirect quotations are paraphrases of the text, you should not put them in quotation marks.

*Juliet is shocked when she hears of Romeo's exile.*

### Write It

Revisit *The Tragedy of Romeo and Juliet* and "Pyramus and Thisbe," and mark passages you would like to include in your essay. Use this chart to record how you will incorporate the evidence into your writing.

SOURCE TEXT TITLE	PARAGRAPH OR LINE NUMBER	TYPE OF QUOTE: RUNNING, BLOCK, OR INDIRECT

### STANDARDS

**W.9–10.1.b** Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.

**W.9–10.1.c** Use words, phrases and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

**L.9–10.2.b** Use a colon to introduce a list or quotation.



## Revising

### Evaluating Your Draft

Use the checklist to evaluate the effectiveness of your first draft. Then, use your evaluation and the instruction on this page to guide your revision.

FOCUS AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS
<input type="checkbox"/> Introduces a thesis consisting of a claim about the texts.	<input type="checkbox"/> Develops the thesis fully by analyzing, comparing, contrasting, and offering insights about multiple texts.	<input type="checkbox"/> Attends to the norms and conventions of the discipline, especially the correct use and punctuation of quotations.
<input type="checkbox"/> Distinguishes the thesis from opposing claims.	<input type="checkbox"/> Provides adequate quotations and paraphrases for each major idea.	<input type="checkbox"/> Establishes and maintains a formal style and an objective tone.
<input type="checkbox"/> Provides a conclusion that follows from the introduction and argument presented.	<input type="checkbox"/> Uses vocabulary and word choice that are appropriate for the audience and purpose.	
<input type="checkbox"/> Establishes a logical organization and situates evidence appropriately to support the thesis and reasons.		
<input type="checkbox"/> Uses words, phrases, and clauses to clarify the relationships between and among ideas.		

### WORD NETWORK

Include interesting words from your Word Network in your literary criticism.

### STANDARDS

**W.9–10.1.d** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

**W.9–10.1.e** Provide a concluding statement or section that follows from and supports the argument presented.

### Revising for Focus and Organization

**Checking for Understanding** Revising is an excellent time to clarify your arguments and support with your audience in mind. If your audience is not knowledgeable about your topic, you may have to revise to define unfamiliar terms for your readers. If your audience is more sophisticated, you can go straight to making sure you carefully outline the strengths and limitation of claims and counterclaims. For example, you might point out where there is not enough evidence to support a specific counterclaim.

### Revising for Evidence and Elaboration

**Style** Literary criticism is written in a formal style even though you are sharing your own original interpretations of the selections. Review your draft. Delete phrases such as “I believe that” and “My interpretation is.” Replace them with straightforward claims and explanations, such as “The quote shows . . .”

**Revise to Eliminate Unnecessary Information** Reread your draft, looking for any words or phrases that are either imprecise or unnecessary. Here are some steps to help you revise ideas and better support your thesis:

- Underline your thesis or claim and the main idea of each paragraph.
- Highlight sentences that do not support your thesis.
- Consider adding or revising details to make a tighter connection to your main idea.
- Eliminate any details that do not clearly contribute to your analysis.

## PEER REVIEW

Exchange papers with a classmate. Use the checklist to evaluate your classmate's literary criticism and provide supportive feedback.

1. Is the thesis clear? Is it obvious what reasons support the thesis?

yes     no    If no, explain what confused you.

2. Is the thesis supported by evidence from both texts?

yes     no    If no, point out what needs additional support.

3. Did the literary criticism present the writer's own analysis and insight?

yes     no    If no, write a brief note explaining what you thought was missing.

4. What is the strongest part of your classmate's paper? Why?

---



---



---



---

## Editing and Proofreading

**Edit for Conventions** Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. When using a direct quotation, make sure that a comma or colon is used to introduce the quotation and that periods and commas are included within the quotation marks.

**Proofread for Accuracy** Read your draft carefully, looking for errors in spelling and punctuation. Specifically, check the spelling of words in direct quotations. Because *The Tragedy of Romeo and Juliet* and "Pyramus and Thisbe" are older texts, the spelling of the words may be different from the modern spelling. Check the source material for the exact spelling used in the text.

## Publishing and Presenting

Create a final version of your essay. Share it with your class so that your classmates can read it and make comments. In turn, review and comment on your classmates' work. Which insights do you find particularly interesting? Which interpretation is the most common? Which is the least common? Consider the ways in which other students' essays are both similar to and different from your own. Always maintain a polite and respectful tone when commenting.

## Reflecting

Think about what you learned while writing your literary criticism. What could you do differently the next time you engage in literary criticism to make the writing experience easier and to make your argument stronger?



ESSENTIAL QUESTION:

# Do we determine our own destinies?

In both literature and life, questions about who or what is responsible when things go terribly wrong can be painful. You will read selections that examine whether tragic outcomes result from personal decisions or destiny in both fiction and real life. You will work in a group to continue your exploration of the concept of destiny.

## Small-Group Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work with others.

Look at these strategies and the actions you can take to practice them as you work in teams. Add ideas of your own for each step. Use these strategies during Small-Group Learning.

STRATEGY	ACTION PLAN
Prepare	<ul style="list-style-type: none"> <li>• Complete your assignments so that you are prepared for group work.</li> <li>• Organize your thinking so you can contribute to your group’s discussions.</li> <li>•</li> </ul>
Participate fully	<ul style="list-style-type: none"> <li>• Make eye contact to signal that you are listening and taking in what is being said.</li> <li>• Use text evidence when making a point.</li> <li>•</li> </ul>
Support others	<ul style="list-style-type: none"> <li>• Build off ideas from others in your group.</li> <li>• Invite others who have not yet spoken to join the discussion.</li> <li>•</li> </ul>
Clarify	<ul style="list-style-type: none"> <li>• Paraphrase the ideas of others to ensure that your understanding is correct.</li> <li>• Ask follow-up questions.</li> <li>•</li> </ul>

LITERARY CRITICISM

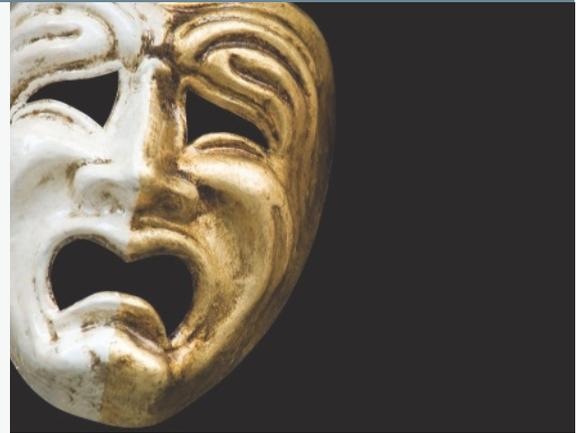
*Romeo and Juliet* Is a Terrible Play, and David Leveaux Can't Change That

Alyssa Rosenberg

In Defense of *Romeo and Juliet*: It's Not Childish, It's \*About\* Childishness

Noah Berlatsky

Does a classic play stand the test of time?



JOURNALISM

Twenty Years On: The Unfinished Lives of Bosnia's *Romeo and Juliet*

Gordana Sandić-Hadžihasanović

In a country torn apart by war, love may seem impossible.



COMPARE

MEDIA: NEWSCAST

Tragic *Romeo and Juliet* Offers Bosnia Hope

Nic Robertson

Can a tragedy bring hope to a country rocked by civil war?



PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS

**Present an Argument**

The Small-Group readings feature nonfiction writings about tragic love stories, both fictional and real. After reading, your group will plan and deliver a multimedia presentation about the reasons people are drawn to tales of tragic destiny.



### Working as a Team

1. **Take a Position** In your group, discuss the following question:

Is luck another way to talk about destiny? Or are luck and destiny totally different concepts?

As you take turns sharing your positions, be sure to provide reasons for your ideas. After all group members have shared, discuss some of the ways in which characters or people in real life can be lucky or unlucky.

2. **List Your Rules** As a group, decide on the rules that you will follow as you work together. Samples are provided; add two more of your own. You may add or revise rules based on your experience together.

- Everyone should participate in group discussions.
- People should not interrupt.

- \_\_\_\_\_  
\_\_\_\_\_
- \_\_\_\_\_  
\_\_\_\_\_

3. **Apply the Rules** Practice working as a group. Share what you have learned about destiny. Make sure each person in the group contributes. Take notes and be prepared to share with the class one thing that you heard from another member of your group.

4. **Name Your Group** Choose a name that reflects the unit topic.

Our group's name: \_\_\_\_\_

5. **Create a Communication Plan** Decide how you want to communicate with one another. For example, you might use online collaboration tools, email, or instant messaging.

Our group's decision: \_\_\_\_\_

\_\_\_\_\_

## Making a Schedule

First, find out the due dates for the Small-Group activities. Then, preview the texts and activities with your group, and make a schedule for completing the tasks.

SELECTION	ACTIVITIES	DUE DATE
<p><i>Romeo and Juliet</i> Is a Terrible Play, and David Leveaux Can't Change That</p> <p>In Defense of <i>Romeo and Juliet</i>: It's Not Childish, It's *About* Childishness</p>		
<p>Twenty Years On: The Unfinished Lives of Bosnia's <i>Romeo and Juliet</i></p>		
<p>Tragic <i>Romeo and Juliet</i> Offers Bosnia Hope</p>		

## Working on Group Projects

As your group works together, you'll find it more effective if each person has a specific role. Different projects require different roles. Before beginning a project, discuss the necessary roles, and choose one for each group member. Here are some possible roles; add your own ideas.

**Project Manager:** monitors the schedule and keeps everyone on task

**Researcher:** organizes research activities

**Recorder:** takes notes during group meetings

---



---



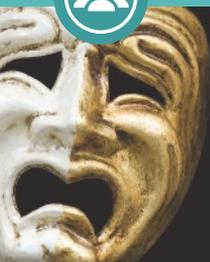
---



---



---



LITERARY CRITICISM

## Romeo and Juliet Is a Terrible Play, and David Leveaux Can't Change That

### In Defense of *Romeo and Juliet*: It's Not Childish, It's \*About\* Childishness

#### Concept Vocabulary

As you perform your first read of these two articles, you will encounter the following words.

intrigued      credulity      indignation

**Context Clues** If these words are unfamiliar to you, try using **context clues**—other words and phrases that appear in a text—to help you determine their meanings. There are various types of context clues that you may encounter as you read.

**Synonyms:** This salad is delicious—absolutely **delectable**.

**Restatement of Idea:** I could give the idea no **credence**.  
I simply couldn't believe it.

**Contrast of Ideas and Topics:** Helga is usually responsible, but this time she was completely **unreliable**.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

#### First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



STANDARDS

**RI.9–10.10** By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**L.9–10.4a** Use context as a clue to the meaning of a word or phrase.

## About the Authors



Originally from Massachusetts, **Alyssa Rosenberg** (b. 1984) attended Yale University. She has contributed to many publications, including the *New York Times*, *New York*, the *Daily Beast*, the *New Republic*, and *Salon*. She has been the culture editor at ThinkProgress.com, a columnist at WomenandHollywood.com, and a pop-culture blogger at the *Washington Post*.



**Noah Berlatsky** (b. 1971) has been working as a freelance writer and editor for more than 20 years. He serves as editor for a comics and culture website. His work has appeared in the *Atlantic*, *Salon*, the *Awl*, *Slate*, and the *Chicago Reader*, as well as other popular blogs and websites. He has also been featured on National Public Radio's news program *All Things Considered*.

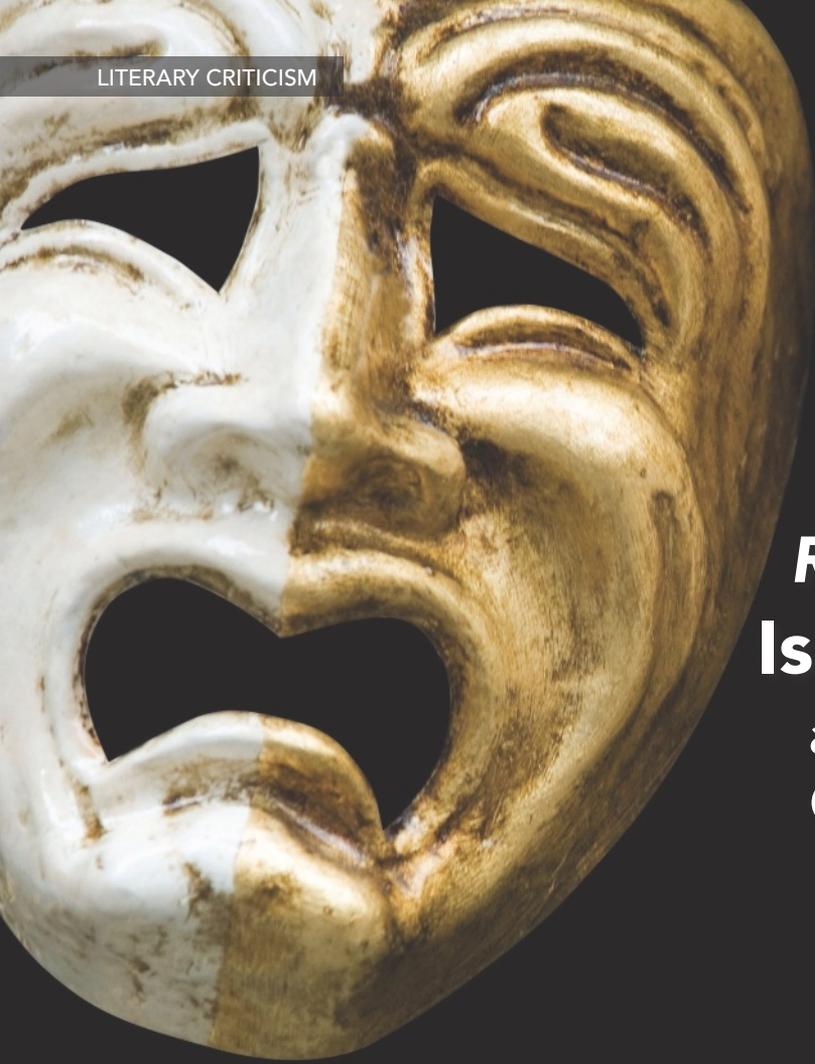
## Backgrounds

### *Romeo and Juliet* Is a Terrible Play, and David Leveaux Can't Change That

In her critique of David Leveaux's 2013 production of *The Tragedy of Romeo and Juliet*, Alyssa Rosenberg discusses the level of immaturity displayed by the characters in Shakespeare's original play, and how the play holds up when viewed with modern sensibilities.

### In Defense of *Romeo and Juliet*: It's Not Childish, It's \*About\* Childishness

After Alyssa Rosenberg's critique of *The Tragedy of Romeo and Juliet* received a strong reader reaction, Noah Berlatsky responded by describing his experience as an adult rereading the play about young lovers.



## *Romeo and Juliet* Is a Terrible Play, and David Leveaux Can't Change That

Alyssa Rosenberg



### NOTES

- 1 **A** new, interracial production of *Romeo and Juliet* arrives on Broadway this September, starring Orlando Bloom and Condola Rashad. Director David Leveaux decided to cast the lovers' families in alignment with their races, resulting in a much more diverse production. So why am I not cheering?
- 2 Because, despite the fact that its latest staging features a 36-year-old actor and a 26-year-old actress, *Romeo and Juliet*—a play about children—is full of terrible, deeply childish ideas about love. And as much as I want to see more interracial couples in pop culture and more diverse casts on stage and screen, I don't want to see them cast in material that is so horribly depressing.
- 3 *Romeo and Juliet* itself hasn't aged well. The story follows Juliet Capulet, who is 13 when she meets Romeo Montague at a party, falls head over heels in love with him, and marries him within a day of meeting him. Romeo's age isn't specified in the play, but the quickness with which he throws over a former flame for Juliet

doesn't suggest a particularly mature man. Maybe this works on the page, when we're not forced to watch actors and actresses who are clearly in their 20s and 30s behave like early teenagers. But the effect is embarrassing and unsettling for today's theater audiences, perhaps already fretting over suspended adolescence and stunted millennials.

- 4 Update the play to match the aged-up actors in the two main roles, and the plot still doesn't make a lot of sense. Why are the families fighting? What was the inciting incident? The absence of a reason does mean that adaptations can fill in space that Shakespeare left behind, making the warring parties Puerto Rican and Polish-American, for instance, or Israeli and Palestinian. But even then, having the two lovers kill themselves through a series of misunderstandings doesn't translate well in a setting that takes any sort of modern communications for granted. And it's hard to believe the couple, no matter how lovelorn, would lack the patience to wait 24 hours to get hitched—not to mention the savvy to check up on a bad report from Verona.
- 5 But beyond that, the vision of Romeo and Juliet's deaths uniting their families is an adolescent fantasy of death solving all problems, a "won't they miss me when I'm gone" pout. There's a reason that, in the best modern riff on *Romeo and Juliet*, *West Side Story*, Maria lives after Tony's death to shame the Sharks and the Jets, her survival a seal on the truce between them. Dying is easy. Living to survive the consequences of your actions and to do the actual work of reconciliation is the hard part. An interracial *Romeo and Juliet* is nice, but black actors and actresses deserve richer roles than Romeo and Juliet. 🐼

From Slate, April 2, 2013 © 2013 The Slate Group.

All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of this Content without express written permission is prohibited.

# In Defense of *Romeo and Juliet*: It's Not Childish, It's \*About\* Childishness

Noah Berlatsky



SCAN FOR  
MULTIMEDIA

## NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**intrigued** (ihŋ TREGD) *v.*

MEANING:

**credulity** (kruh DYOO luh tee) *n.*

MEANING:

- 1 I haven't read *Romeo and Juliet* since I was in high school 25 years ago. High school is, of course, a time of rampaging hormones and extravagant romantic angst; in theory, the perfect life moment to read *Romeo and Juliet*. In practice . . . eh. I think my favorite character was Mercutio. I thought he was funny.
- 2 I just reread the play last week, inspired by Alyssa Rosenberg's declaration at *Slate* that "*Romeo and Juliet* is a terrible play." The comments section erupted in howls of outrage . . . but I was **intrigued**. Suddenly, I was curious to find out what I thought of a work I hadn't revisited in more than two decades.
- 3 Rosenberg argued that "*Romeo and Juliet*—a play about children—is full of terrible, deeply childish ideas about love." Juliet, Rosenberg reminds us, is 13. If you cast someone that age in the role now, the result is queasy. If you cast someone older, you end up with an adult actor behaving like she's a tween. Romeo's age is uncertain, but a lot of what he does is immature, and adolescent as well. The lovers' haste to marry strains **credulity**—it seems (though Rosenberg doesn't quite say this) like a childish fantasy of love at first sight. Similarly, the reconciliation of the lovers' warring families upon their demise reads for Rosenberg as "an adolescent fantasy of death solving all problems."
- 4 Adolescent or not, though, I sure enjoyed reading it this time through. *Romeo and Juliet*'s first meeting, for example, all by itself validates the romantic comedy genre.

**Romeo.** [*To Juliet*] If I profane with my unworhiest hand  
This holy shrine, the gentle fine is this:  
My lips, two blushing pilgrims, ready stand  
To smooth that rough touch with a tender kiss.

**Juliet.** Good pilgrim, you do wrong your hand too much,  
Which mannerly devotion shows in this;  
For saints have hands that pilgrims' hands do touch,  
And palm to palm is holy palmers' kiss.

**Romeo.** Have not saints lips, and holy palmers too?

**Juliet.** Ay, pilgrim, lips that they must use in prayer.

- 5 That is some searingly saucy banter, there. “Ay, pilgrim, lips that they must use in prayer” has to be one of the archest lines in all of literature. I’m with Romeo. I’d fall in love with that.
- 6 In short, now that I’m an adult, I appreciate the young lovers a good bit more than I did when I was their age. This may be counterintuitive . . . but it also seems to be one of the main points of the play itself.
- 7 A number of Rosenberg’s commenters noted that *Romeo and Juliet* is deliberately about young love. This is no doubt true. But the play is also, and insistently, about age. The fact that Juliet is 13, for example, is not just mentioned once. It comes up again and again. Moreover, the first time Juliet appears on stage, her aged comic Nurse launches into a rambling anecdote about when her charge was a toddler, an anecdote that Juliet clearly finds both tedious and embarrassing. Juliet’s youth, then, is adamantly established, and also adamantly presented as a source of fascination for the elderly.
- 8 Old/young remains an obsession throughout the play—but that obsession does not, interestingly, work in any single way. Sometimes, being young means being rash and changeable, as when Romeo switches his hyperbolic affections from Rosalind to Juliet. Sometimes, it means being a hope for the future—as when the Friar marries the couple to try to end the feud between Montagues and Capulets. There are passages where old and young are presented as almost different species, as when Juliet irritably declaims, “. . . old folks, many feign as they were dead; / Unwieldy, slow, heavy and pale as lead.”
- 9 And then there are moments where it seems like old and young don’t really act all that differently. Juliet’s hasty marriage to Romeo, for example, isn’t much more precipitous than Lord Capulet’s sudden decision to marry her to Paris. And Romeo’s affections aren’t any more changeable than those of the Nurse, who, having cheerfully helped Juliet marry Romeo, just as cheerfully advises her to forget that first marriage and turn polyandrist<sup>1</sup> by wedding as her father wishes.
- 10 Rosenberg might argue that even the adults behave like kids in *Romeo and Juliet* because the play itself is childish. But . . . is Capulet really childish? Is the Nurse? Surely, you don’t have to be young

1. **polyandrist** (POL ee an drihst) *n.* one who has two or more husbands at the same time.

## NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**indignation** (ihn dihg NAY shuhn) *n.*

MEANING:

to be precipitate or fickle. Adults behave like children with some frequency. And . . . vice versa.

- 11 For *Romeo and Juliet*, in other words, youth and age seem less like solid, immutable categories than like tropes. They're devices manipulated by Juliet or Romeo to give force to their sense of **indignation** or specialness. Or manipulated by the Nurse to give force to her affection and nostalgia. Or manipulated by Shakespeare to sweep (adults?) into a romantic swoon. Or manipulated by Rosenberg, to denigrate<sup>2</sup> that same swooning. From this perspective, the point of the play isn't so much the exhilaration of young love or the dunderheadedness of young love. Rather (as often with Shakespeare) the point is the language itself: the dazzling, disturbing rhetorical force of old/young, corrupt/innocent, experienced/naïve.
- 12 Rosenberg claims that *Romeo and Juliet* is dated because of the uncomfortable way its childishness, and its child protagonists, sit in our contemporary culture. I'd argue, though, that that uncomfortableness is not a contemporary addition, but is instead one of the things Shakespeare was writing about to begin with. At that first flirtatious meeting, for example, Romeo is masked with friends at a Capulet party. Old Capulet, seeing the maskers, reminisces about when he used to do the same.

**Capulet.** What, man! 'tis not so much, 'tis not so much:  
'Tis since the nuptials of Lucentio,  
Come pentecost as quickly as it will,  
Some five and twenty years; and then we mask'd.

**Second Capulet.** 'Tis more, 'tis more, his son is elder, sir;  
His son is thirty.

**Capulet.** Will you tell me that?  
His son was but a ward two years ago.

**Romeo.** [*To a Servingman*] What lady is that, which doth  
enrich the hand  
Of yonder knight?

- 13 Capulet slips back through time . . . and when he stops slipping, it is Romeo who speaks and goes to woo Juliet. Capulet was Romeo, Romeo is Capulet—and so, by substitution, the lover of the daughter is the father. The mask is a device not so much to enable young love, as to enable the old to imagine young love.
- 14 In *Romeo and Juliet* play-acting with the categories of adult and child can lead to exhilarating delight, pleurably moralistic revulsion and, sometimes, to tragedy. If, in our own day, we have pushed the onset of adulthood past the tweens, past the teens, and even to some degree up into the 20s—that makes the play's insights and its sometimes exasperating perversities more relevant, not less. 🍷

2. **denigrate** (DEHN uh grayt) *v.* disparage; insult.

## Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

### ROMEO AND JULIET IS A TERRIBLE PLAY

1. What does Rosenberg like about the new production of *The Tragedy of Romeo and Juliet* that she is describing?
2. Why does she object to the ages of the actors?
3. What is Rosenberg's main criticism of the play?

### IN DEFENSE OF ROMEO AND JULIET

1. How much time has passed since the author initially read *The Tragedy of Romeo and Juliet*?
2. How does Berlatsky feel about the play now that he is an adult?
3. In Berlatsky's opinion, what makes the play's insights more relevant today?
4.  **Notebook** Confirm your understanding by writing a summary of each text.

---

## RESEARCH

**Research to Explore** Choose something that interested you from one of the texts, and formulate a research question.



SOURCES

- *ROMEO AND JULIET IS A TERRIBLE PLAY, AND DAVID LEVEAUX CAN'T CHANGE THAT*
- *IN DEFENSE OF ROMEO AND JULIET: IT'S NOT CHILDISH, IT'S \*ABOUT\* CHILDISHNESS*

TIP

GROUP DISCUSSION

Start a discussion by expressing your opinion. Then, try to support your opinion with evidence from the article or examples from the play.

WORD NETWORK

Add interesting words related to destiny from the texts to your Word Network.

STANDARDS

**RI.9–10.8** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

**L.9–10.4.b** Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

## Close Read the Text

With your group, revisit sections of the texts you marked during your first read. **Annotate** what you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

- 1. Review and Clarify** With your group, reread paragraph 3 of “*Romeo and Juliet* is a Terrible Play.” Why does the author focus on the ages of the main characters and the actors who portray them?
- 2. Present and Discuss** Now, work with your group to share the passages from “*Romeo and Juliet* is a Terrible Play” and “*In Defense of Romeo and Juliet*” that you found especially important. Take turns presenting your passages. Discuss what you notice in the texts, the questions you asked, and the conclusions you reached.
- 3. Essential Question** *Do we determine our own destinies?* How have these articles contributed to your thinking about destiny? Discuss with your group.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

intrigued      credulity      indignation

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

**Practice**

**Notebook** Confirm your understanding of each vocabulary word by using it in a sentence. Use context clues to help make the meanings clear.

### Word Study

**Notebook** **Latin Root: -cred-** The concept vocabulary word *credulity* contains the Latin root *-cred-*, meaning “believe.”

1. Write a definition for the word *credulity* that demonstrates how the Latin root *-cred-* contributes to its meaning.
2. Write definitions for these words that also contain the Latin root *-cred-*: *incredible*, *credentials*, *accredited*. Consult a dictionary if needed.

## Analyze Craft and Structure

**Argumentative Text** A **criticism** is a type of argumentative writing in which the author expresses an opinion about a created work, such as a book, a film, or a performance. Both “*Romeo and Juliet Is a Terrible Play*” and “*In Defense of Romeo and Juliet*” are examples of criticism.

Effective critical writing includes evidence to support the writer’s position and to convince readers that his or her evaluation of the work is valid and correct. Many works of criticism include the following elements:

- background about the work and its significance
- related points about a work’s strengths or weaknesses
- relevant and strong examples, quotations, facts, and other evidence presented in a knowledgeable, convincing way
- consideration of opposing points of view or counterclaims; By acknowledging other positions, a writer shows that other claims have been considered, but ultimately his or her argument is the most valid.

**TIP**

**COLLABORATION**

It can be helpful to discuss your thoughts with a partner before writing them. Your partner can help by asking you clarifying questions. Together, you can expand the writing.

**Practice**

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Gather information about the arguments that the two articles present by responding to the questions in the chart. Share your responses with the group.

	<i>Romeo and Juliet Is a Terrible Play</i>	<i>In Defense of Romeo and Juliet</i>
What is the writer’s argument?		
What reasons and evidence does the writer present?		
Is the evidence relevant and sufficient to convince readers? Explain.		
Does the writer effectively acknowledge counterclaims? Explain.		



SOURCES

- *ROMEO AND JULIET IS A TERRIBLE PLAY, AND DAVID LEVEAUX CAN'T CHANGE THAT*
- *IN DEFENSE OF ROMEO AND JULIET: IT'S NOT CHILDISH, IT'S \*ABOUT\* CHILDISHNESS*

**STANDARDS**

**RI.9–10.3** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

**W.9–10.2.c** Use appropriate and varied transitions and sentence structures to link the major sections of the text, create cohesion, and clarify the relationships among ideas and concepts.

## Author's Style

**Organization** Writers use **transitions**, or words and phrases that clarify the relationships between ideas, to help organize a text. To create clear paragraphs, transitions can connect ideas and examples or create contrasts within or between sentences. Writers also use transitions to connect paragraphs with related ideas.

For example, in paragraph 2 of *"Romeo and Juliet is a Terrible Play,"* Rosenberg uses the transitional word *because* to connect the rhetorical question "So why am I not cheering?" with her answer. With the word *because*, Rosenberg signals a cause-and-effect relationship; the fact that Rosenberg is not cheering about the new casting of *The Tragedy of Romeo and Juliet* is caused by the fact that she believes the play to be "full of terrible, deeply childish ideas about love."

Below are more examples of types of relationships and the transitional words and phrases writers use to establish those relationships.

- Comparison:** similarly, in comparison, likewise
- Contrast:** on the other hand, in contrast, however
- Cause and Effect:** because, inasmuch as, as a result
- Addition:** also, and, furthermore, in addition
- Introducing:** for example, for instance, particularly
- Summary:** in short, to sum up, all in all

### Read It

Work individually. Use this chart to identify the transition in each passage from "In Defense of *Romeo and Juliet*." Explain what relationship the transition shows. When you have finished, discuss with your group.

SELECTION PASSAGE	TRANSITION	TYPE OF RELATIONSHIP
<i>Similarly, the reconciliation of the lovers' warring families upon their demise reads for Rosenberg as "an adolescent fantasy of death solving all problems."</i> (paragraph 3)		
<i>Romeo and Juliet's first meeting, for example, all by itself validates the romantic comedy.</i> (paragraph 4)		
<i>In short, now that I'm an adult, I appreciate the young lovers a good bit more than I did when I was their age.</i> (paragraph 6)		

### Write It

**Notebook** Rewrite each passage in your notebook. Replace the transition with another one that has the same meaning.



## Writing to Sources

Join the conversation between Rosenberg and Berlatsky by writing responses to these two essays about Shakespeare's play *The Tragedy of Romeo and Juliet*.

### Assignment

Remember that **criticism** texts are argumentative texts that express opinions about created works. Write your own criticism using one of the following choices. Your text should include **claims**, or statements that express a position, and evidence that supports these claims. To strengthen your writing, address and refute opposing opinions, called **counterclaims**. Once you have completed the writing, present your work to the class.

- Reader Comments** Write comments that could be posted to the blog and website on which these essays appeared. Respond to their ideas and add your own, using textual evidence to support your response.
- Speaker Invitation** Write letters to Rosenberg and Berlatsky, inviting them to participate in a school-sponsored Shakespeare festival. State specific reasons you want to include them and support each reason by citing evidence from these essays.
- Proposal for Anthology** Write a proposal to create an anthology of critical writings about *The Tragedy of Romeo and Juliet*. Explain whether you wish to include or omit the essays by Rosenberg and Berlatsky.

**Analyze Arguments** Think carefully about the qualities of each article that worked and did not work as an argument before you write your own criticism. Consult your chart from the Analyze Craft and Structure page to help you analyze the argument in each text. Use the chart below to help you organize your thoughts.

	WHAT WORKED	WHAT DID NOT WORK
Rosenberg		
Berlatsky		

**Clarify Ideas and Evidence** Use the information you recorded in the chart to determine your claims about each text. Then, identify at least two reasons that support your claim. Finally, identify textual evidence that supports each reason. Discuss your ideas with your group and use their feedback to help you draft your criticism text.

### TIP

#### COLLABORATION

If you are writing a negative comment about someone's writing, be sure to remain polite, especially when you are online. Rude comments reflect badly on the commenter.

#### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "*Romeo and Juliet* Is a Terrible Play" and "*In Defense of Romeo and Juliet*."

#### STANDARDS

**RI.9–10.8** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

**W.9–10.1.a** Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.



TWENTY YEARS ON: THE UNFINISHED LIVES OF BOSNIA'S ROMEO AND JULIET

## Comparing Text to Media

In this lesson, you will compare two pieces of journalism—one print and one digital. First, you will complete the first-read and close-read activities for the piece of print journalism. The work you do with your group on this selection will help prepare you for the comparing task.



TRAGIC ROMEO AND JULIET OFFERS BOSNIA HOPE

### About the Author



The journalism of **Gordana Sandić-Hadžihasanović** has focused on the plight of refugees. In her program named “I Don’t Want Another’s, I Want My Own,” she interviews approximately 100 refugees about their histories and their attempts to return to their former lives.

# Twenty Years On: The Unfinished Lives of Bosnia’s Romeo and Juliet

## Concept Vocabulary

As you perform your first read of “Twenty Years On: The Unfinished Lives of Bosnia’s Romeo and Juliet,” you will encounter these words.

**besieged**      **surrounding**      **intervened**

**Base Words** If these words are unfamiliar to you, analyze each one to see whether it contains a base word you know. Here is an example of how to apply the strategy.

**Unfamiliar Word:** *senseless*

**Familiar “Inside” Word:** *sense*, with meanings including “good reason.”

**Context:** This modern-day “Romeo and Juliet” showed the tragic and **senseless** destruction of the city.

**Conclusion:** The author thinks that the war did not need to happen. *Senseless* might mean “without a good reason.”

Apply your knowledge of base words and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

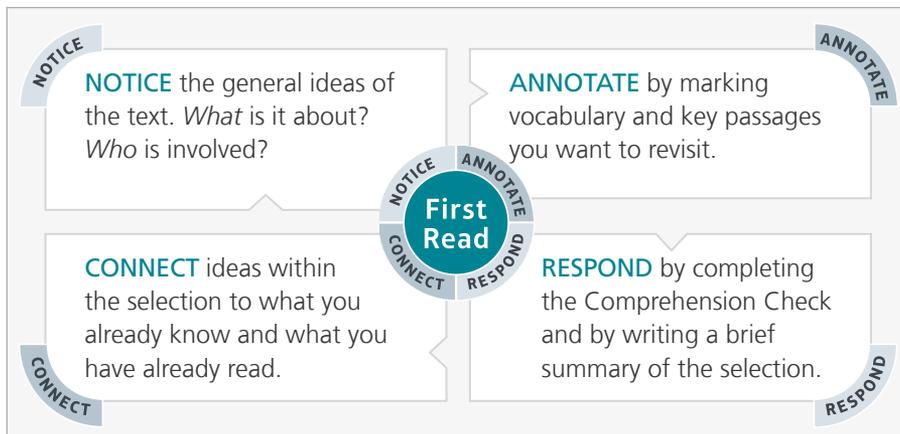
## First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.

### STANDARDS

**RI.9–10.10** By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**L.9–10.4.b** Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.



# Twenty Years On: The Unfinished Lives of Bosnia's Romeo and Juliet

Gordana Sandić-Hadžihasanović



## BACKGROUND

The Bosnian Civil War began in 1992 when Bosnia and Herzegovina, a small country in southeastern Europe, voted for independence from the former Yugoslavia. The primary rival groups included the mostly Christian Serbs and mostly Muslim Bosniaks. The country's capital, Sarajevo, was under siege for nearly four years.

SCAN FOR  
MULTIMEDIA



**S**ARAJEVO— The story of Bosko Brkic and Admir Ismic ended with two short bursts from a sniper's rifle on a Sarajevo bridge the afternoon of May 19, 1993.

- 2 Bosko, a 24-year-old ethnic Serb, was killed instantly. Admir, his 25-year-old Bosniak girlfriend, was fatally wounded. She crawled to Bosko and, after about 10 minutes, died with him.
- 3 One eyewitness described the scene in an interview years later.
- 4 "The girl was carrying a bag and waving it. They were running and holding hands. It looked like she was dancing," the witness said.

NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

**besieged** (bih SEEJD) *adj.*

MEANING:

**surrounding** (suh ROWN dihng) *adj.*

MEANING:



“Suddenly, I heard the rifle shots. They fell to the ground, embracing each other.”

- 5 The bodies remained in the no-man’s land of **besieged** Sarajevo for nearly four days before Serbian forces **surrounding** the city sent some Muslim prisoners to gather them.
- 6 Both sides blamed the other for breaking the shaky cease-fire under which the star-crossed lovers were trying to escape the siege. No definitive conclusions were ever reached.

### “Each Other and a Dream”

- 7 The story flashed around the world in a now-famous dispatch by Reuters correspondent Kurt Schork. For millions around the world, this modern-day “Romeo and Juliet,” a love destroyed by the hatred that surrounded it, brought home the tragedy and senselessness of the destruction of Bosnia-Herzegovina’s capital.
- 8 Twenty years later, the classic Yugoslav rock band Zabranjeno Pusenje (No Smoking) has issued a new song and video called starkly “Bosko and Admira,” a piece suffused with the sadness and dashed hopes of the original story:

*The times get worse around them; they had no chance.  
But difficult times always bring great romance.  
They weren’t from the same tribe, nor did they have the same god.  
But they had each other and a dream of escaping out from under it all.*

- 9 “This is [a] well-known Sarajevo story—about Sarajevo’s Romeo and Juliet, about Bosko and Admira, young people killed in the war who were trying to find a place for their love and their freedom,” Zabranjeno Pusenje front man Davor Sucic tells RFE/RL’s Balkan Service. “This is a symbolic story, very relevant, even today. After so many years of peace we are still searching for love and freedom in



this country. In this story, I found a lot of things in common with life today and what is happening to us now.”

- 10 The video was directed by Croatian Zare Batinovic, who tells RFE/RL about the challenges of making the film of a story so intimately tied to a city—the prewar, multiethnic Sarajevo—that essentially no longer exists.
- 11 “The theme is here. Everyone knows the story,” Batinovic says. “So many years have been passed, and it was not easy to evoke the Sarajevo of the 1990s.”

### Haunting Question

- 12 If Bosnia’s capital little resembles the scarred Sarajevo of 1993, it also remains far from the smiling, confident city that hosted the Winter Olympics in 1984, the year that Bosko and Admira first kissed at a New Year’s party at the age of 16.
- 13 Admira’s parents say they plan nothing special to mark the anniversary of their daughter’s death beyond visiting the graves and leaving flowers. Her father, Zijo Ismic, still wrestles with the forces that swept over his daughter, his city, his country.
- 14 “War **intervened** in love—that’s the problem,” Ismic says. “In such situations, the laws of love do not exist. Only the laws of war.”
- 15 Bosko’s mother, Rada Brkic, left Sarajevo during the war and never returned, unable to face the familiar streets and neighborhoods where Bosko and Admira lived and loved.
- 16 She tells RFE/RL that she tries not to dwell too much on the fact that her son’s killers were never identified.
- 17 “I don’t think too much about the person who killed them,” she says. “But if I ever saw him, I’d ask: ‘Why did you do it?’ That’s all.”
- 18 Bosko and Admira are buried in Sarajevo’s Lion Cemetery along with thousands of other victims of the siege. Schork, who told their story, was killed while on assignment in Sierra Leone in 2000. Half of his ashes were buried next to the grave of Bosko and Admira. 🐾

Mark base words or indicate another strategy you used that helped you determine meaning.

**intervened** (ihn tuhr VEEND) V.

MEANING:

## Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. What were Bosko and Admira trying to do when they were shot?
2. What was taking place in the city of Sarajevo during this time period?
3. What happened twenty years later to remind people of Bosko and Admira?
4.  **Notebook** Confirm your understanding of the text by writing a summary of the article.

---

## RESEARCH

**Research to Explore** Choose something that interested you from the text, and formulate a research question.



## Close Read the Text

With your group, revisit sections of the text you marked during your first read. What do you **notice**? What **questions** do you have? What can you **conclude**?



TWENTY YEARS ON:  
THE UNFINISHED LIVES OF  
BOSNIA'S ROMEO AND JULIET

## Analyze the Text

CITE TEXTUAL EVIDENCE  
to support your answers.

**Notebook** Complete the activities.

- 1. Review and Clarify** With your group, reread paragraphs 1–4 of the text. Discuss with your group the exact events of the afternoon of May 19, 1993. What insight does the eyewitness provide?
- 2. Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you notice in the text, the questions you asked, and the conclusions you reached.
- 3. Essential Question:** *Do we determine our own destinies?* What has this text taught you about destiny?

**TIP**

**GROUP DISCUSSION**

Ask questions to spur discussion. When many members of a group are asking and answering questions, the group is able to come up with more ideas than if only one person is offering ideas.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

beseiged      surrounding      intervened

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

**Practice**

**Notebook** Confirm your understanding of the concept vocabulary words from the text by using them in sentences. Share your sentences with members of your group.

### Word Study

**Notebook** **Latin Prefix: *inter-*** The word *intervened* begins with the Latin prefix *inter-*, which means “between” or “among.” Complete these activities, and discuss your answers with your group.

1. The Latin root *-ven-* means “to come.” Using this fact, write a definition for *intervened* that shows your understanding of the prefix *inter-*.
2. Infer the meaning of *intercultural*, and write a definition. Use a dictionary to verify your answer.

**WORD NETWORK**

Add interesting words related to destiny from the text to your Word Network.

**STANDARDS**

**L.9–10.4.b** Identify and correctly use patterns of word changes that indicate different meanings or parts of speech and continue to apply knowledge of Greek and Latin roots and affixes.

**L.9–10.4.d** Verify the preliminary determination of the meaning of a word or phrase.



TWENTY YEARS ON:  
THE UNFINISHED LIVES OF  
BOSNIA'S ROMEO AND JULIET

**TIP**

**GROUP DISCUSSION**

Sometimes facts that are stated simply can be more powerful and memorable than facts that are stated in a complicated or highly descriptive way.

## Analyze Craft and Structure

**Journalism** News articles and broadcasts make up an important part of journalism, a type of nonfiction writing that focuses on current events and nonfiction subjects of general interest to the public. **Feature articles**, such as “Twenty Years On,” are a type of journalism that focuses on a specific event or situation.

Effective journalism grabs readers’ attention and emphasizes the most important information in a news story. To do this, the author must first answer the basic questions *who*, *what*, *where*, *when*, and *why* of a story. Authors may answer most of the questions in the first few paragraphs, or lead paragraphs, but they may use the rest of the article to address the *why* questions, since the answer may be more complex. As they answer the *why* questions, authors often include quotations from eyewitnesses or other people related to the story. Authors may also include a paragraph that summarizes the important details and the significance of the event in a “nutshell” paragraph. Finally, authors will conclude with a memorable ending, such as a poignant quotation or a statement that challenges readers to think about what the event may mean for the future. This variety of organizational elements helps journalists convey information logically while also conveying the importance of an event or situation.

**CITE TEXTUAL EVIDENCE**  
to support your answers.

**Practice**

Use the chart to analyze the various elements of a feature article. Then, share your ideas with your group.

FEATURE ARTICLE ELEMENT	DETAILS EMPHASIZED
Headline	
Lead Paragraph(s)	
Basic Questions <i>Who</i> , <i>What</i> , <i>When</i> , <i>Where</i> , and <i>Why</i>	
Quotations	
Nutshell Paragraph	
Ending	

**STANDARDS**

**RI.9–10.5** Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.



## Conventions

**Using Phrases to Add Variety** Writers may use various types of phrases to clarify the logical relationships among ideas and to add variety to their writing. Two of those types of phrases are appositive phrases and absolute phrases.

An **appositive** is a group of words that identifies, renames, or explains a noun or pronoun. An **appositive phrase** is an appositive along with its own modifiers. An appositive or appositive phrase usually appears directly after the word it is modifying.

An **absolute phrase** features a noun or pronoun and its modifiers. Often, the modifiers include a participle or participial phrase. Rather than modifying an individual word, an absolute phrase modifies an entire clause or sentence.

To strengthen your writing, when two separate sentences are closely related, consider revising to combine them using an appositive phrase or an absolute phrase. This chart shows two examples of this type of revision.

WEAKER WRITING	REVISION USING A PHRASE
<i>Romeo and Juliet</i> is a play by William Shakespeare. It has the archetypal theme of ill-fated love.	Appositive Phrase: <i>Romeo and Juliet</i> , <b>a play by William Shakespeare</b> , has ill-fated love as a theme.
Bosko and Admira's legend lives long after their death. They are a reminder of senseless loss for the people of Sarajevo.	Absolute Phrase: <b>Their legend living long after their death</b> , Bosko and Admira are a reminder of senseless loss for the people of Sarajevo.

### Read It

Work individually. Use this chart to identify the appositive phrase or absolute phrase in each sentence.

SENTENCE	APPOSITIVE PHRASE	ABSOLUTE PHRASE
The story of Bosko and Admira takes place in Sarajevo, a town torn by civil war in the early 1990s.		
Their hearts filled with love, Bosko and Admira crossed the bridge between the two halves of the city.		
Zabranjeno Pusenje, a Yugoslav rock band, recently wrote a song about Bosko and Admira.		
Many of its buildings rebuilt, the city remains in the shadow of the war.		

### Write It

**Notebook** In your notebook, write one sentence about the article. In your sentence, include either an appositive phrase or an absolute phrase.

### EVIDENCE LOG

Before moving on to a new selection, go to your evidence log and record what you've learned from *Twenty Years On: The Unfinished Lives of Bosnia's Romeo and Juliet*.

### STANDARDS

**L.9–10.1.b** Use various types of phrases to convey specific meanings and add variety and interest to writing or presentations.



## Comparing Text to Media

The video “Tragic Romeo and Juliet Offers Bosnia Hope” is from Cable News Network’s website. While viewing this selection, you will analyze the differences between how written text and video can tell a story.



### About the Narrator



With over twenty years’ experience, CNN’s Senior International Correspondent **Nic Robertson** (b. 1962) has had a decorated career. He has reported from the war-torn regions of Iraq, Libya, Afghanistan, Yugoslavia, Pakistan, Lebanon, Sudan, and Northern Ireland, among others. His work has won many prestigious awards, including Emmys, Peabodys, and the duPont Award.

## Tragic Romeo and Juliet Offers Bosnia Hope

### Media Vocabulary

These terms will be useful to you as you analyze, discuss, and write about news videos.

<b>Human Interest Story:</b> story that focuses on the personal issues of people	<ul style="list-style-type: none"> <li>Human interest stories are often told in a more emotional way than other news stories.</li> <li>These stories encourage the viewer or listener to identify with the subjects of the stories.</li> <li>These stories may deal with difficult situations faced by individuals or the achievements of individuals.</li> </ul>
<b>Establishing Shot:</b> shot that shows the context of a scene in a film or video	<ul style="list-style-type: none"> <li>An establishing shot is often a long shot that shows where a scene takes place.</li> </ul>
<b>Reporter Stand-Ups:</b> shot that shows a reporter looking into the camera and delivering information about a story	<ul style="list-style-type: none"> <li>Often, reporter stand-ups appear at or near the beginning or the end of a film or video.</li> </ul>
<b>Montage:</b> group of images shown quickly, one after another, to create a single impression	<ul style="list-style-type: none"> <li>Montages are often used when a director has access to only still images of a person or event.</li> <li>Montages can be very effective in communicating the personality of a person or the nature of a relationship.</li> </ul>

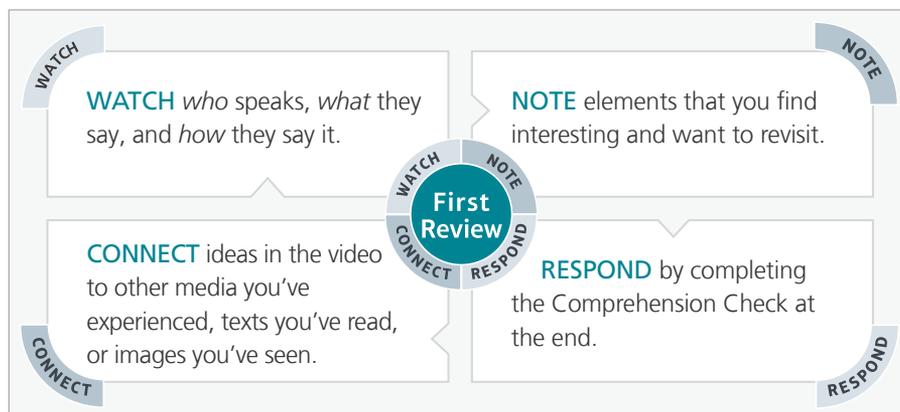
### STANDARDS

**RI.9–10.7** Analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.

**L.9–10.6** Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### First Review MEDIA: VIDEO

Apply these strategies as you conduct your first review.



# Tragic Romeo and Juliet Offers Bosnia Hope

Nic Robertson



## BACKGROUND

During the Bosnian Civil War, the Serbs and the Yugoslav army attacked areas with large Bosniak populations, including the capital city, Sarajevo, in order to control the region. The attack also served as a means of what could be described as “ethnic cleansing.” By the end of the war in 1995, about 100,000 people had been killed.

SCAN FOR MULTIMEDIA 

NOTES

## Comprehension Check

Complete the following items after you finish your first review. Review and clarify details with your group.

1. Through whose eyes does the newscast show Bosko and Admira?
2. Describe the setting in the reporter stand-up shot near the beginning of the newscast.
3. Why could only one parent attend Bosko and Admira's funeral?
4.  **Notebook** Confirm your understanding by writing a summary of the newscast.



## Close Review

With your group, revisit the video and your first-review notes. Record any new observations that seem important. What **questions** do you have? What can you **conclude**?



TRAGIC ROMEO AND JULIET OFFERS BOSNIA HOPE

## Analyze the Media

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

- 1. Present and Discuss** How does the first shot in the newscast establish a sense of memory and the past? How does this shot convey a sense of loss? Discuss your thoughts with your group.
- 2. Review and Synthesize** With your group, review the entire newscast. What does the newscast convey about tragedy, and about hope? Support your ideas with evidence from the media.
- 3. Essential Question: *Do we determine our own destinies?*** What has this newscast taught you about destiny? Support your ideas with evidence from the newscast, then discuss them with your group.

### WORD NETWORK

Add interesting words related to destiny from the video to your Word Network.

## LANGUAGE DEVELOPMENT

### Media Vocabulary

human interest story      reporter stand-ups  
 establishing shot      montage

Use the media vocabulary words and phrases in your responses to the questions.

1. How would you describe the opening of the newscast?
2. How would you describe the camera shot that takes place on the bridge?
3. How does the newscast give viewers an idea of what Bosko and Admira were like together?

### STANDARDS

**L.9–10.6** Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.



TWENTY YEARS ON: THE UNFINISHED LIVES OF BOSNIA'S ROMEO AND JULIET



TRAGIC ROMEO AND JULIET OFFERS BOSNIA HOPE

## Writing to Compare

You have watched a work of broadcast journalism and read a news article about Bosko and Admira—Sarajevo's "Romeo and Juliet." Now, analyze the texts and consider how the medium, or form, in which the information is delivered affects what you learn and feel about the subject.

### Assignment

Write an **argument** in which you compare and contrast the two works of journalism, considering the information each provides and how that information is presented. Explain whether one medium presents more or different facts than the other; delivers information in a more compelling way; or offers richer insights. Choose one of these options.

- an **email** to a fellow student in which you offer advice about whether to use the article, the video, or both in a presentation
- an **opinion article** for a website that analyzes the effects of war on individuals
- a **blog post** that recommends either the article or the video to readers interested in nonfiction about ill-fated love

### Analyze the Texts

 **Notebook** Work together to complete the activity and respond to the questions.

**Compare Forms of Journalism** Gather details from both works of journalism. Identify facts both reports provide. Briefly describe how those facts are presented. Some of the ways in which information can be presented are listed here. Using your observations of the two works, add your own categories to the list.

- reporter relates the information directly
  - provides information in an interview
  - quotes from another source
  - provides information in a camera shot without words
  - suggests through descriptive language but does not state directly
1. (a) What information appears in the article but not in the newscast?  
(b) What information appears in the newscast but not in the article?
  2. Which facts or other information appear in both the newscast and the article but are presented differently? Explain.
  3. Using your observations, explain the advantages and disadvantages of telling a news story in broadcast form versus print form.

#### STANDARDS

**RI.9–10.7** Analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.

**W.9–10.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

## Planning and Prewriting

**Categorize Information and Write a Thesis** Work independently to plan and draft your argument. First, review the notes you took as a group. Organize details and observations into logical categories. For example, you might group together one set of details related to facts and another set related to emotional impact. Then, write a working thesis, or claim:

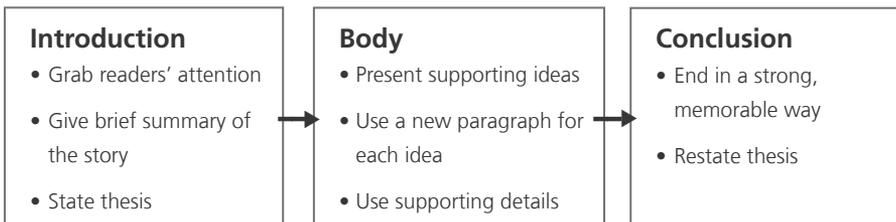
**Working Thesis:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## Drafting

**Provide Varied Details** For every claim you make, include evidence to support your ideas.

- **Exact quotations** can illustrate a speaker's attitude.
- **Examples** can help readers visualize a reporter's actions or word choice.
- **Paraphrases**, or restatements in your own words, can help clarify others' ideas.

**Establish a Structure** Follow this guide to plan the order of your ideas and supporting details.



**Consider Audience** Judge your audience's familiarity with the news story and use that judgment to determine how much background information to include.

## Review and Revise

Share your writing with your group and review one another's work. Ask for feedback about the clarity of your organization and the strength of your supporting details. Use the feedback to improve any elements that are unclear or ineffective.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you've learned from "Twenty Years On: The Unfinished Lives of Sarajevo's Romeo and Juliet" and "Tragic Romeo and Juliet Offers Bosnia Hope."



SOURCES

- ROMEO AND JULIET IS A TERRIBLE PLAY, AND DAVID LEVEAUX CAN'T CHANGE THAT
- IN DEFENSE OF ROMEO AND JULIET: IT'S NOT CHILDISH, IT'S \*ABOUT\* CHILDISHNESS
- TWENTY YEARS ON: THE UNFINISHED LIVES OF BOSNIA'S ROMEO AND JULIET
- TRAGIC ROMEO AND JULIET OFFERS BOSNIA HOPE

# Present an Argument

## Assignment

You have read two works of literary criticism about *The Tragedy of Romeo and Juliet*, and you have also read and viewed accounts of a true-life “Romeo and Juliet.” Work with your group to develop and refine a **multimedia presentation** that addresses this question:

**What is compelling about stories in which people face a tragic destiny?**

## Plan With Your Group

**Analyze the Text** With your group, discuss the various factors that make these kinds of tragic love stories compelling. Why do they hold our attention? What do we learn from them? Use the chart to list your ideas. For each selection, identify examples from the text that help explain each story’s significance. Then, come to a consensus about why star-crossed romances have such a profound impact on audiences.

TITLE	WHY IS TRAGIC DESTINY COMPELLING?
<i>Romeo and Juliet Is a Terrible Play, and David Leveaux Can't Change That</i>	
<i>In Defense of Romeo and Juliet: It's Not Childish, It's *About* Childishness</i>	
<i>Twenty Years On: The Unfinished Lives of Sarajevo's Romeo and Juliet</i>	
<i>Tragic Romeo and Juliet Offers Bosnia Hope</i>	

**Gather Evidence and Media Examples** Scan the selections to record specific examples that support your group’s claim. Then, brainstorm for types of media you can use to illustrate or elaborate on each example. Consider photographs, illustrations, music, charts, graphs, and video clips that relate to the topic of tragic destiny. For instance, you might use a clip of a tragic scene from a movie or a show that is especially gripping. Allow each group member to make suggestions.

**STANDARDS**

**SL.9–10.4** Present information, findings, and supporting evidence clearly, concisely and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**Organize Your Ideas** As a group, create a clear statement regarding the appeal of tragic stories. Then, organize your evidence in a logical way, supporting your claim. Choose presentation techniques that will make it clear which point each piece of evidence is related to. Use a storyboard to plan the order of speakers and your use of media.

<div style="border: 1px solid #ccc; border-radius: 10px; width: 90%; margin: 5px;"></div> <hr style="border: 0; border-top: 1px solid #ccc; margin-top: 5px;"/> <hr style="border: 0; border-top: 1px solid #ccc; margin-top: 5px;"/>	<div style="border: 1px solid #ccc; border-radius: 10px; width: 90%; margin: 5px;"></div> <hr style="border: 0; border-top: 1px solid #ccc; margin-top: 5px;"/> <hr style="border: 0; border-top: 1px solid #ccc; margin-top: 5px;"/>	<div style="border: 1px solid #ccc; border-radius: 10px; width: 90%; margin: 5px;"></div> <hr style="border: 0; border-top: 1px solid #ccc; margin-top: 5px;"/> <hr style="border: 0; border-top: 1px solid #ccc; margin-top: 5px;"/>	<div style="border: 1px solid #ccc; border-radius: 10px; width: 90%; margin: 5px;"></div> <hr style="border: 0; border-top: 1px solid #ccc; margin-top: 5px;"/> <hr style="border: 0; border-top: 1px solid #ccc; margin-top: 5px;"/>
---	---	---	---

## Rehearse With Your Group

**Practice With Your Group** As you deliver your portion of the presentation, use this checklist to evaluate the effectiveness of your group’s first run-through.

CONTENT	USE OF MEDIA	PRESENTATION TECHNIQUES
<input type="checkbox"/> The presentation presents a clear claim. <input type="checkbox"/> Main ideas are supported with evidence from the texts in Small-Group Learning.	<input type="checkbox"/> The media support the claim. <input type="checkbox"/> Media are used evenly throughout the presentation. <input type="checkbox"/> Equipment functions properly.	<input type="checkbox"/> Media are visible and audible. <input type="checkbox"/> Transitions are smooth. <input type="checkbox"/> The speaker uses eye contact and speaks clearly.

**Fine Tune the Content** Review the assignment to make sure that your presentation answers the question completely and with sufficient supporting text evidence.

**Improve Your Use of Media** Make sure that all included media serve a clear purpose. Vary your use of media as much as possible: alternate video clips with audio, quotations from text, or illustrations. Finally, determine what devices you will need to present your multimedia and check their availability.

**Brush Up on Your Presentation Techniques** Practice your presentation often so that you are entirely familiar with the material and comfortable responding to questions.

## Present and Evaluate

When you present as a group, be sure that each member has taken into account each of the checklist items. As you watch other groups, evaluate how well they meet requirements on the checklist.

### STANDARDS

**SL.9–10.5** Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.



ESSENTIAL QUESTION:

# Do we determine our own destinies?

Throughout history and across all cultures people have had to overcome many struggles to be with their true loves. In this section, you complete your study of star-crossed romances by exploring an additional selection related to the topic. You'll then share what you learn with classmates. To choose a text, follow these steps.

**Look Back** Think about the selections you have already studied. What more do you want to know about the topic of star-crossed romance?

**Look Ahead** Preview the texts by reading the descriptions. Which one seems most interesting and appealing to you?

**Look Inside** Take a few minutes to scan the text you chose. Choose a different one if this text doesn't meet your needs.

## Independent-Learning Strategies

Throughout your life, in school, in your community, and in your career, you will need to rely on yourself to learn and work on your own. Review these strategies and the actions you can take to practice them during Independent Learning. Add ideas of your own for each category.

STRATEGY	ACTION PLAN
Create a schedule	<ul style="list-style-type: none"> <li>• Understand your goals and deadlines.</li> <li>• Make a plan for what to do each day.</li> <li>•</li> </ul>
Practice what you've learned	<ul style="list-style-type: none"> <li>• Use first-read and close-read strategies to deepen your understanding.</li> <li>• After you read, evaluate the usefulness of the evidence to help you understand the topic.</li> <li>• Consider the quality and reliability of the source.</li> <li>•</li> </ul>
Take notes	<ul style="list-style-type: none"> <li>• Record important ideas and information.</li> <li>• Review your notes before preparing to share with a group.</li> <li>•</li> </ul>

Choose one selection. Selections are available online only.

MYTH

Popocatepetl and Ixtlaccihuatl

Juliet Piggott Wood

The Mexican myth of a princess and her lover, kept apart from her stubborn father, the emperor.



POETRY

Annabel Lee

Edgar Allan Poe

Can death keep lovers apart?



NONFICTION

What's the Rush?: Young Brains Cause Doomed Love

Lexi Tucker

Could brain chemistry be to blame for Romeo and Juliet's demise?



MEDIA: GRAPHIC NOVEL

William Shakespeare's Romeo & Juliet

artwork by Eli Neugeboren

Romeo and Juliet has been adapted for stage and screen countless times, but how would it look as a comic book?



NEWS ARTICLE

If Romeo and Juliet Had Cell Phones

Misty Harris

Could a simple text message have saved the doomed lovers?



PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for an Argument

Complete your Evidence Log for the unit by evaluating what you've learned and synthesizing the information you have recorded.



# First-Read Guide

**Tool Kit**  
First-Read Guide and  
Model Annotation

Use this page to record your first-read ideas.

Selection Title: \_\_\_\_\_

NOTICE

**NOTICE** new information or ideas you learn about the unit topic as you first read this text.

ANNOTATE

**ANNOTATE** by marking vocabulary and key passages you want to revisit.



**CONNECT** ideas within the selection to other knowledge and the selections you have read.

**RESPOND** by writing a brief summary of the selection.

CONNECT

RESPOND

**STANDARD**

**Anchor Reading Standard 10** Read and comprehend complex literary and informational texts independently and proficiently.

# Close-Read Guide

 **Tool Kit**  
Close-Read Guide and  
Model Annotation

Use this page to record your close-read ideas.

Selection Title: \_\_\_\_\_

## Close Read the Text

Revisit sections of the text you marked during your first read. Read these sections closely and **annotate** what you notice. Ask yourself **questions** about the text. What can you **conclude**? Write down your ideas.



## Analyze the Text

Think about the author's choices of patterns, structure, techniques, and ideas included in the text. Select one and record your thoughts about what this choice conveys.

## QuickWrite

Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

 STANDARD

**Anchor Reading Standard 10** Read and comprehend complex literary and informational texts independently and proficiently.

# Popocatepetl and Ixtlaccihuatl

Juliet Piggott Wood



SCAN FOR  
MULTIMEDIA

## About the Author

**Juliet Piggott Wood** (1924–1996) discovered her love for learning about different cultures while living in Japan, where her grandfather was a legal advisor to Prince Ito. Wood’s interest in Japan inspired her to produce several books on Japanese history and folklore. Her fascination with one culture led to research about others. Wood went on to co-author a book retelling famous fairy tales from around the world.

## BACKGROUND

The oral tradition is the collection of songs, stories, and poems that are passed from generation to generation by word of mouth. People used the traditional stories to communicate shared beliefs and to explain their world. In “Popocatepetl and Ixtlaccihuatl,” you will see how the storyteller shares Aztec attitudes and beliefs through a tale that describes a pair of teenagers who fall in love.

## NOTES

- 1 **B**efore the Spaniards came to Mexico and marched on the Aztec capital of Tenochtitlan there were two volcanoes to the southeast of that city. The Spaniards destroyed much of Tenochtitlan<sup>1</sup> and built another city in its place and called it Mexico City. It is known by that name still, and the pass through which the Spaniards came to the ancient Tenochtitlan is still there, as are the volcanoes on each side of that pass. Their names have not been changed. The one to the north is Ixtlaccihuatl [ees TLAH see waht uhl] and the one on the south of the pass is Popocatepetl [poh poh ka teh PEHT uhl]. Both are snowcapped and beautiful, Popocatepetl being the taller of the two. That name means Smoking Mountain. In Aztec days it gushed forth smoke and, on occasion, it does so still. It erupted too in Aztec days and has done

1. **Tenochtitlan** (tay nohch TEE tlahn) Aztec capital, conquered by the Spanish in 1521.

so again since the Spaniards came. Ixtlaccihuatl means The White Woman, for its peak was, and still is, white.

- 2 Perhaps Ixtlaccihuatl and Popocatepetl were there in the highest part of the Valley of Mexico in the days when the earth was very young, in the days when the new people were just learning to eat and grow corn. The Aztecs claimed the volcanoes as their own, for they possessed a legend about them and their creation, and they believed that legend to be true.
- 3 There was once an Aztec Emperor in Tenochtitlan. He was very powerful. Some thought he was wise as well, whilst others doubted his wisdom. He was both a ruler and a warrior and he kept at bay those tribes living in and beyond the mountains surrounding the Valley of Mexico, with its huge lake called Texcoco [TEH skoh koh] in which Tenochtitlan was built. His power was absolute and the splendor in which he lived was very great.
- 4 It is not known for how many years the Emperor ruled in Tenochtitlan, but it is known that he lived to a great age. However, it was not until he was in his middle years that his wife gave him an heir, a girl. The Emperor and Empress loved the princess very much and she was their only child. She was a dutiful daughter and learned all she could from her father about the art of ruling, for she knew that when he died she would reign in his stead in Tenochtitlan.
- 5 Her name was Ixtlaccihuatl. Her parents and her friends called her Ixtla. She had a pleasant disposition and, as a result, she had many friends. The great palace where she lived with the Emperor and Empress rang with their laughter when they came to the parties her parents gave for her. As well as being a delightful companion, Ixtla was also very pretty, even beautiful.
- 6 Her childhood was happy and she was content enough when she became a young woman. But by then she was fully aware of the great responsibilities which would be hers when her father died, and she became serious and studious and did not enjoy parties as much as she had done when younger.
- 7 Another reason for her being so serious was that she was in love. This in itself was a joyous thing, but the Emperor forbade her to marry. He wanted her to reign and rule alone when he died, for he trusted no one, not even his wife, to rule as he did except his much loved only child, Ixtla. This was why there were some who doubted the wisdom of the Emperor for, by not allowing his heiress to marry, he showed a selfishness and shortsightedness towards his daughter and his empire which many considered not truly wise. An emperor, they felt, who was not truly wise could not also be truly great. Or even truly powerful.
- 8 The man with whom Ixtla was in love was also in love with her. Had they been allowed to marry their state could have been

doubly joyous. His name was Popocatepetl and Ixtla and his friends all called him Popo. He was a warrior in the service of the Emperor, tall and strong, with a capacity for gentleness, and very brave. He and Ixtla loved each other very much and while they were content and even happy when they were together, true joy was not theirs because the Emperor continued to insist that Ixtla should not be married when the time came for her to take on her father's responsibilities.

- 9 This unfortunate but moderately happy relationship between Ixtla and Popo continued for several years, the couple pleading with the Emperor at regular intervals and the Emperor remaining constantly adamant. Popo loved Ixtla no less for her father's stubbornness and she loved him no less while she studied, as her father demanded she should do, the art of ruling in preparation for her reign.
- 10 When the Emperor became very old he also became ill. In his feebleness he channeled all his failing energies towards instructing Ixtla in statecraft, for he was no longer able to exercise that craft himself. So it was that his enemies, the tribes who lived in the mountains and beyond, realized that the great Emperor in Tenochtitlan was great no longer, for he was only teaching his daughter to rule and not ruling himself.
- 11 The tribesmen came nearer and nearer to Tenochtitlan until the city was besieged. At last the Emperor realized himself that he was great no longer, that his power was nearly gone and that his domain was in dire peril.
- 12 Warrior though he long had been, he was now too old and too ill to lead his fighting men into battle. At last he understood that, unless his enemies were frustrated in their efforts to enter and lay waste to Tenochtitlan, not only would he no longer be Emperor but his daughter would never be Empress.
- 13 Instead of appointing one of his warriors to lead the rest into battle on his behalf, he offered a bribe to all of them. Perhaps it was that his wisdom, if wisdom he had, had forsaken him, or perhaps he acted from fear. Or perhaps he simply changed his mind. But the bribe he offered to whichever warrior succeeded in lifting the siege of Tenochtitlan and defeating the enemies in and around the Valley of Mexico was both the hand of his daughter and the equal right to reign and rule, with her, in Tenochtitlan. Furthermore, he decreed that directly after he learned that his enemies had been defeated, he would instantly cease to be Emperor himself. Ixtla would not have to wait until her father died to become Empress and, if her father should die of his illness or old age before his enemies were vanquished, he further decreed that he who overcame the surrounding enemies should marry the princess whether he, the Emperor, lived or not.

- 14 Ixtla was fearful when she heard of her father's bribe to his warriors, for the only one whom she had any wish to marry was Popo and she wanted to marry him, and only him, very much indeed.
- 15 The warriors, however, were glad when they heard of the decree: there was not one of them who would not have been glad to have the princess as his wife and they all relished the chance of becoming Emperor.
- 16 And so the warriors went to war at their ruler's behest, and each fought trebly<sup>2</sup> hard for each was fighting not only for the safety of Tenochtitlan and the surrounding valley, but for the delightful bride and for the right to be the Emperor himself.
- 17 Even though the warriors fought with great skill and even though each one exhibited a courage he did not know he possessed, the war was a long one. The Emperor's enemies were firmly entrenched around Lake Texcoco and Tenochtitlan by the time the warriors were sent to war, and as battle followed battle the final outcome was uncertain.
- 18 The warriors took a variety of weapons with them; wooden clubs edged with sharp blades of obsidian,<sup>3</sup> obsidian machetes,<sup>4</sup> javelins which they hurled at their enemies from troughed throwing boards, bows and arrows, slings and spears set with obsidian fragments, and lances, too. Many of them carried shields woven from wicker and covered in tough hide and most wore armor made of thick quilted cotton soaked in brine.
- 19 The war was long and fierce. Most of the warriors fought together and in unison, but some fought alone. As time went on natural leaders emerged, and of these, undoubtedly Popo was the best. Finally it was he, brandishing his club and shield, who led the great charge of running warriors across the valley, with their enemies fleeing before them to the safety of the coastal plains and jungles beyond the mountains.
- 20 The warriors acclaimed Popo as the man most responsible for the victory and, weary though they all were, they set off for Tenochtitlan to report to the Emperor and for Popo to claim Ixtla as his wife at last.
- 21 But a few of those warriors were jealous of Popo. Since they knew none of them could rightly claim the victory for himself (the decision among the Emperor's fighting men that Popo was responsible for the victory had been unanimous), they wanted to spoil for him and for Ixtla the delights which the Emperor had promised.

2. **trebly** (TREHB lee) *adv.* three times as much; triply.

3. **obsidian** (ob SIHD ee uhn) *n.* hard, usually dark-colored or black, volcanic glass.

4. **machetes** (muh SHEHT eez) *n.* large, heavy-bladed knives.

- 22 These few men slipped away from the rest at night and made their way to Tenochtitlan ahead of all the others. They reached the capital two days later, having traveled without sleep all the way, and quickly let it be known that, although the Emperor's warriors had been successful against his enemies, the warrior Popo had been killed in battle.
- 23 It was a foolish and cruel lie which those warriors told their Emperor, and they told it for no reason other than that they were jealous of Popo.
- 24 When the Emperor heard this he demanded that Popo's body be brought to him so that he might arrange a fitting burial. He knew the man his daughter had loved would have died courageously. The jealous warriors looked at one another and said nothing. Then one of them told the Emperor that Popo had been killed on the edge of Lake Texcoco and that his body had fallen into the water and no man had been able to retrieve it. The Emperor was saddened to hear this.
- 25 After a little while he demanded to be told which of his warriors had been responsible for the victory, but none of the fighting men before him dared claim the successful outcome of the war for himself, for each knew the others would refute him. So they were silent. This puzzled the Emperor, and he decided to wait for the main body of his warriors to return and not to press the few who had brought the news of the victory and of Popo's death.
- 26 Then the Emperor sent for his wife and his daughter and told them their enemies had been overcome. The Empress was thoroughly excited and relieved at the news. Ixtla was only apprehensive. The Emperor, seeing her anxious face, told her quickly that Popo was dead. He went on to say that the warrior's body had been lost in the waters of Lake Texcoco, and again it was as though his wisdom had left him, for he spoke at some length of his not being able to tell Ixtla who her husband would be and who would become Emperor when the main body of warriors returned to Tenochtitlan.
- 27 But Ixtla heard nothing of what he told her, only that her beloved Popo was dead. She went to her room and lay down. Her mother followed her and saw at once she was very ill. Witch doctors were sent for, but they could not help the princess, and neither could her parents. Her illness had no name, unless it was the illness of a broken heart. Princess Ixtlaccihuatl did not wish to live if Popocatepetl was dead, and so she died herself.
- 28 The day after her death Popo returned to Tenochtitlan with all the other surviving warriors. They went straight to the palace and, with much cheering, told the Emperor that his enemies had been routed and that Popo was the undoubted victor of the conflict.
- 29 The Emperor praised his warriors and pronounced Popo to be the new Emperor in his place. When the young man asked first to

see Ixtla, begging that they should be married at once before being jointly proclaimed Emperor and Empress, the Emperor had to tell Popo of Ixtla's death, and how it had happened.

30 Popo spoke not a word.

31 He gestured the assembled warriors to follow him and together they sought out the few jealous men who had given the false news of his death to the Emperor. With the army of warriors watching, Popo killed each one of them in single combat with his obsidian studded club. No one tried to stop him.

32 That task accomplished, Popo returned to the palace and still without speaking and still wearing his stiff cotton armor, went to Ixtla's room. He gently lifted her body and carried it out of the palace and out of the city, and no one tried to stop him doing that either. All the warriors followed him in silence.

33 When he had walked some miles, he gestured to them again and they built a huge pile of stones in the shape of a pyramid. They all worked together and they worked fast while Popo stood and watched, holding the body of the princess in his arms. By sunset the mighty edifice was finished. Popo climbed it alone, carrying Ixtla's corpse with him. There, at the very top, under a heap of stones, he buried the young woman he had loved so well and for so long, and who had died for the love of him.

34 That night Popo slept alone at the top of the pyramid by Ixtla's grave. In the morning he came down and spoke for the first time since the Emperor had told him the princess was dead. He told the warriors to build another pyramid, a little to the southeast of the one which held Ixtla's body and to build it higher than the other.

35 He told them too to tell the Emperor on his behalf that he, Popocatepetl, would never reign and rule in Tenochtitlan. He would keep watch over the grave of the Princess Ixtlaccihuatl for the rest of his life.

36 The messages to the Emperor were the last words Popo ever spoke. Well before the evening the second mighty pile of stones was built. Popo climbed it and stood at the top, taking a torch of resinous pine wood with him.

37 And when he reached the top, he lit the torch and the warriors below saw the white smoke rise against the blue sky and they watched as the sun began to set and the smoke turned pink and then a deep red, the color of blood.

38 So Popocatepetl stood there, holding the torch in memory of Ixtlaccihuatl, for the rest of his days.

39 The snows came and, as the years went by, the pyramids of stone became high white-capped mountains. Even now the one called Popocatepetl emits smoke in memory of the princess whose body lies in the mountain which bears her name. ❧

# Annabel Lee

Edgar Allan Poe



SCAN FOR  
MULTIMEDIA

## Meet the Poet



**Edgar Allan Poe** (1809–1849) enjoyed literary success but suffered much personal loss in his life. His mother died when he was just two years old. Later in life, he also suffered the loss of his beloved wife, Virginia. As a result, Poe became depressed and antisocial. Much of his writing reflects the loss of an ideal love.

## BACKGROUND

Poe's worked in literary genres that were not common at the time, such as stories of the supernatural and fantastical. Many of Poe's narratives imply that the narrator or speaker cannot be relied upon and may be mistaken about the nature of events.

## NOTES

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of Annabel Lee;  
5 And this maiden she lived with no other thought  
Than to love and be loved by me.

I was a child and *she* was a child,  
In this kingdom by the sea,  
But we loved with a love that was more than love—  
10 I and my Annabel Lee—  
With a love that the wingèd seraphs<sup>1</sup> of Heaven  
Coveted<sup>2</sup> her and me.

1 **wingèd seraphs** (SEHR uhfs) angels.

2 **Coveted** (KUHV ih tihd) v. wanted; desired.

And this was the reason that, long ago,  
 In this kingdom by the sea,  
 15 A wind blew out of a cloud, chilling  
 My beautiful Annabel Lee;  
 So that her highborn kinsmen came  
 And bore her away from me,  
 To shut her up in a sepulcher<sup>3</sup>  
 20 In this kingdom by the sea.

The angels, not half so happy in Heaven,  
 Went envying her and me—  
 Yes!—that was the reason (as all men know,  
 In this kingdom by the sea)  
 25 That the wind came out of the cloud by night,  
 Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love  
 Of those who were older than we—  
 Of many far wiser than we—  
 30 And neither the angels in Heaven above  
 Nor the demons down under the sea  
 Can ever dissever<sup>4</sup> my soul from the soul  
 Of the beautiful Annabel Lee;

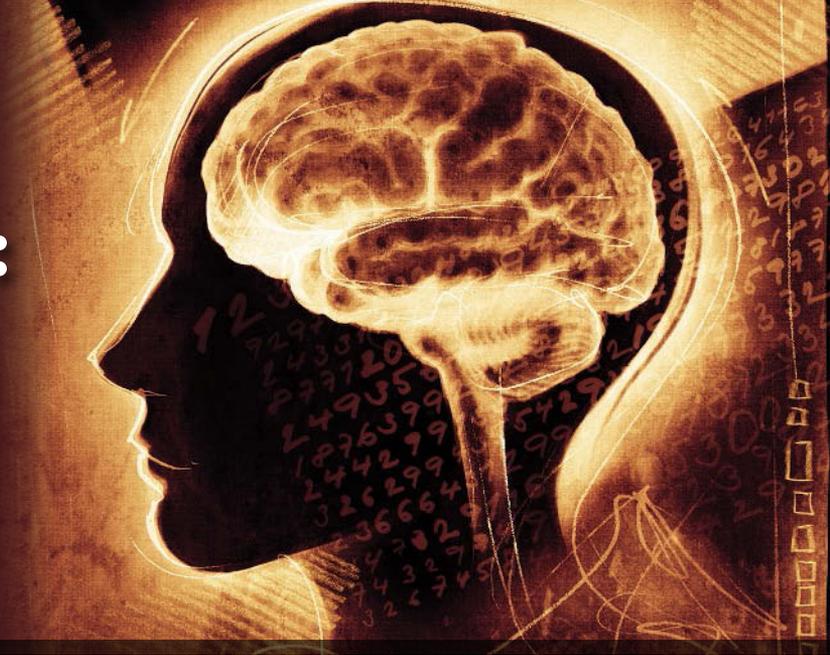
For the moon never beams, without bringing me dreams  
 35 Of the beautiful Annabel Lee;  
 And the stars never rise, but I feel the bright eyes  
 Of the beautiful Annabel Lee;  
 And so, all the night-tide, I lie down by the side  
 Of my darling—my darling—my life and my bride,  
 40 In her sepulcher there by the sea—  
 In her tomb by the sounding sea. 🎵

3 **sepulcher** (SEHP uhl kuhr) *n.* vault or chamber for burial; tomb.

4 **dissever** (dih SEHV uhr) *v.* separate; divide.

# What's the Rush?: Young Brains Cause Doomed Love

Lexi Tucker



SCAN FOR  
MULTIMEDIA

## About the Author

**Lexi Tucker** (b. 1976) was born in Georgia. Ever since performing in a high school production of *Romeo and Juliet*, Tucker has been interested in Shakespeare's romances. During her career, she has written about scientific and literary subjects and the ways modern science can shed light on the classics. Tucker has found that her degree in neuropsychology helps her understand the decisions made by Shakespeare's characters, as they were written with a high degree of psychological realism.

## BACKGROUND

In modern terms, *Romeo and Juliet*, the young protagonists of Shakespeare's famous drama, would be considered adolescents. Adolescence is the period between childhood and adulthood, beginning around age 10, according to many experts. During this time, young people experience physical and biological changes that affect their behavior and thoughts.

## NOTES

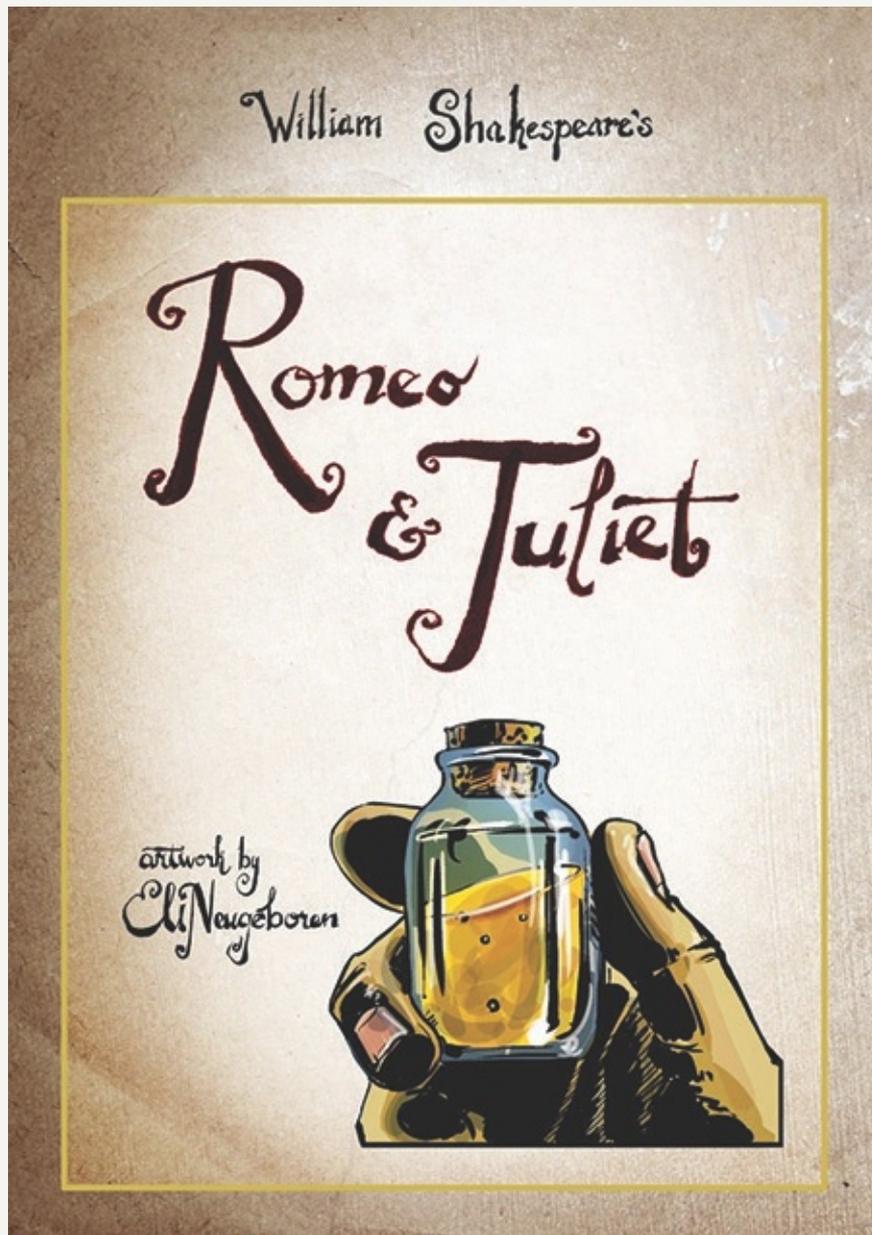
- 1 **W**hen teenagers are derided by adults, it is usually because they are "wild," "impulsive," or "rude." Even though adolescence was different in Elizabethan England, the same characterization of youth was mostly true in Shakespeare's day as it is now. So, when viewed with an unromantic eye, all the problems caused in *Romeo and Juliet* could be the results of poor impulse control.
- 2 In the play, the teens decide they are madly in love just after meeting each other. Then they get married in secret. Meanwhile, Juliet's father promises her to another man. Then Juliet's cousin Tybalt kills Romeo's best friend, Mercutio. Romeo then kills Tybalt in a revenge-fueled rage. Potions, poisons, and many miscommunications later, they are dead. Though the story would

suffer, a little forethought, direct communication, and planning probably would have saved their lives.

- 3 What scientists are discovering, however, is that the brain is probably to blame. Place your hand on your forehead. Just behind your hand in a part of the brain called the prefrontal cortex is the area that has an important job: it helps boss around the other parts of your brain so that you can make solid decisions, organize your thoughts, plan ahead, and anticipate consequences. The only problem is that the prefrontal cortex is slow to grow. In fact, it does not seem to be fully developed until about age 25.
- 4 Before that time, young people sometimes take risks that seem silly or dangerous to adults. Some research seems to indicate that this risk-taking is like a dress rehearsal for real danger; since our brains learn from experience, we take risks when we are young to learn how to make good decisions when circumstances get really serious. However, teens sometimes *are* in really serious situations before the prefrontal cortex is good to go, and they might neglect to think about possible consequences before taking action. For example, distracted driving is highest among teenagers—texting, talking on the phone, and adjusting the iPod<sup>1</sup> are just a few examples. Though it may seem safe in the moment, distracted driving can quadruple the chance of a crash. While adults are also guilty of this carelessness, teenagers are less deterred by the terrifying statistics, laws, and danger: the possible consequences don't always rank when that phone starts to buzz. So, even when the life-and-death dangers are very real, the premature prefrontal cortex might explain why the possibility of being hurt or hurting someone else feels very remote.
- 5 Though Romeo and Juliet did not have to contend with the risky mix of cell phones and cars, they did grapple with arranged marriages, family feuds, swords, poison, and underdeveloped prefrontal cortexes, leading to “. . . the County Paris slain; and Romeo dead; and Juliet, dead before, warm and newly kill'd.”

---

1. **iPod** electronic digital music-playing device.



### About the Artist



SCAN FOR  
MULTIMEDIA



**Eli Neugeboren** (b. 1974) is an illustrator, designer, and professor based in Brooklyn, New York. He has worked in the creative field since 1997 and uses both traditional and digital materials. His childhood interest in comic books and children's literature nurtured his love for drawing, and both continue to be his favorite genres.

### BACKGROUND

This selection is an excerpt from a 90-page graphic novel adaptation of *Romeo and Juliet* published in 2013. The excerpt includes the Prologue and Act I, beginning with Romeo and Juliet's first encounter at a party and the introduction of the families' conflict with each other. Later, Romeo and Juliet meet again at Juliet's balcony.



1  
THUS FROM MY LIPS, BY THINE, MY SIN IS PURGED

THEN HAVE MY LIPS THE SIN THAT THEY HAVE TOOK.



2  
SIN FROM THY LIPS? O TRESPASS SWEETLY URGED! GIVE ME MY SIN AGAIN.

YOU KISS BY TH' BOOK.



3

JULIET! YOUR MOTHER CRAVES A WORD WITH YOU.

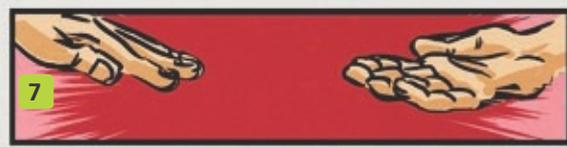
4  
SAINTS DO NOT MOVE, THOUGH GRANT FOR PRAYERS' SAKE.



5



6



7



8

WHO IS HER MOTHER?

HER MOTHER IS THE LADY OF THE HOUSE, A GOOD LADY, WISE AND VIRTUOUS.

IS SHE A CAPULET? O DEAR ACCOUNT! MY LIFE IS MY FOE'S DEBT.



9

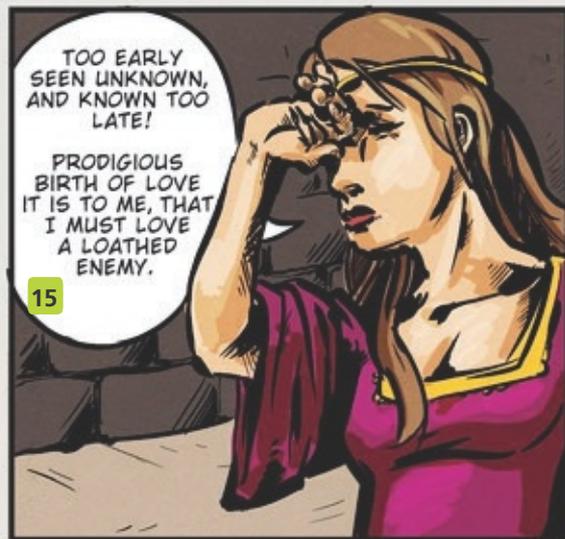
WHO IS YON GENTLEMAN?

THE SON AND HEIR OF OLD TIBERIO.

WHO'S HE THAT NOW IS GOING OUT OF DOOR?

I THINK THAT BE THE YOUNG PETRUCHIO.

WHO'S HE THAT FOLLOWS HERE, THAT WOULD NOT DANCE?



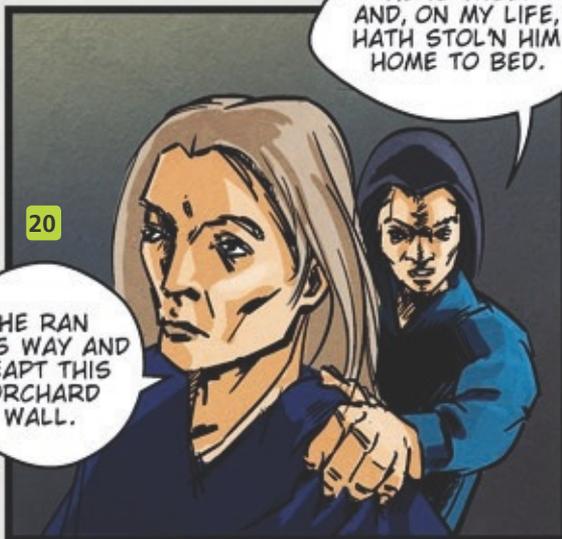


18  
CAN I GO FORWARD WHEN MY HEART IS HERE?

TURN BACK, DULL EARTH, AND FIND THY CENTER OUT.



19  
ROMEO, MY COUSIN, ROMEO, ROMÉO!



HE IS WISE. AND, ON MY LIFE, HATH STOL'N HIM HOME TO BED.

20  
HE RAN THIS WAY AND LEAPT THIS ORCHARD WALL.



21  
NAY, I'LL CONJURE TOO! ROMEO!

I CONJURE THEE BY ROSALINE'S BRIGHT EYES



22  
BY HER HIGH FOREHEAD AND HER SCARLET LIP, BY HER FINE FOOT, STRAIGHT LEG AND QUIVERING THIGH,

IN THY LIKENESS, APPEAR TO US!

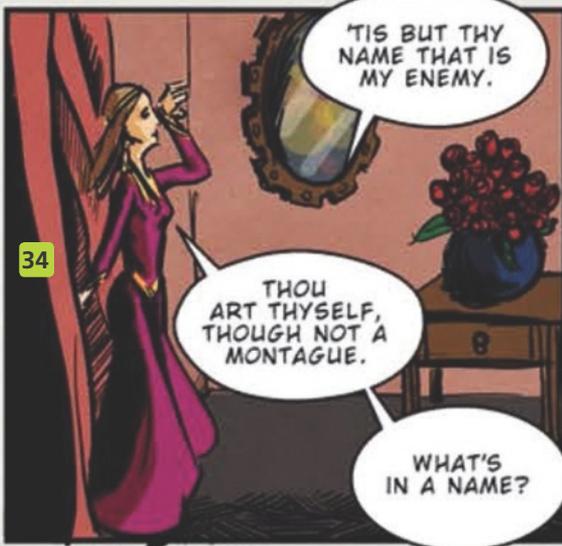


23  
COME, HE HATH HID HIMSELF. TO BE CONSORTED WITH THE HUMOROUS NIGHT. BLIND IS HIS LOVE AND BEST BEFITS THE DARK.

COME, SHALL WE GO?

GO, THEN, FOR 'TIS IN VAIN TO SEEK HIM HERE THAT MEANS NOT TO BE FOUND.







SO ROMEO WOULD, WERE HE NOT ROMEO CALLED

37



ROMEO, DOFF THY NAME, AND FOR THAT NAME, WHICH IS NO PART OF THEE, TAKE ALL MYSELF.

38

I TAKE THEE AT THY WORD. CALL ME BUT LOVE, AND I'LL BE NEW BAPTIZED. HENCEFORTH I NEVER WILL BE ROMEO.



39

WHAT MAN ART THOU THAT, THUS BESCREENED IN NIGHT, SO STUMBLEST ON MY COUNSEL?



40

BY A NAME I KNOW NOT HOW TO TELL THEE WHO I AM. MY NAME, DEAR SAINT, IS HATEFUL TO MYSELF BECAUSE IT IS AN ENEMY TO THEE.



41

MY EARS HAVE NOT YET DRUNK A HUNDRED WORDS OF THAT TONGUE'S UTTERING, YET I KNOW THE SOUND..

HAD I IT WRITTEN, I WOULD TEAR THE WORD.



42

NEITHER, FAIR MAID, IF EITHER THEE DISLIKE.

ART THOU NOT ROMEO, AND A MONTAGUE?

HOW CAMEST THOU HITHER?

THE ORCHARD WALLS ARE HIGH AND HARD TO CLIMB

AND THE PLACE DEATH, CONSIDERING WHO THOU ART

IF ANY OF MY KINSMEN FIND THEE HERE...

WITH LOVE'S LIGHT WINGS DID I O'ER PERCH THESE WALLS...



43

FOR STONY LIMITS CANNOT HOLD LOVE OUT

AND WHAT LOVE CAN DO, THAT DARES LOVE ATTEMPT.

THEREFORE THY KINSMEN ARE NO TO STOP ME

IF THEY DO SEE THEE, THEY WILL MURDER THEE.



I HAVE NIGHT'S CLOAK TO HIDE ME FROM THEIR EYES, AND IF THOU DO NOT LOVE ME, LET THEM FIND ME HERE. MY LIFE WERE BETTER ENDED BY THEIR HATE THAN DEATH PROLONGED, WANTING OF THY LOVE.

44

BY WHOSE DIRECTION FOUND'ST THOU OUT THIS PLACE?



BY LOVE, THAT FIRST DID PROMPT ME TO INQUIRE. HE LENT ME COUNSEL AND I LENT HIM EYES.

I AM NO PILOT. YET, WERT THOU AS FAR AS THAT VAST SHORE WASHED WITH THE FARTHEST SEA,

45

I WOULD ADVENTURE FOR SUCH A PRIZE.



THOU KNOW'ST THE MASK OF NIGHT IS ON MY FACE, ELSE WOULD A MAIDEN BLUSH BEPAINT MY CHEEK...

FOR THAT WHICH THOU HAST HEARD ME SPEAK TONIGHT FAIN WOULD I DWELL ON FORM. FAIN, FAIN DENY WHAT I HAVE SPOKE

BUT FAREWELL COMPLIMENT! DOST THOU LOVE ME? O GENTLE ROMEO, IF THOU DOST LOVE, PRONOUNCE IT FAITHFULLY.

46



LADY, BY YONDER BLESSED MOON I VOW.

O, SWEAR NOT BY THE MOON, THINCONSTANT MOON

THAT MONTHLY CHANGES IN HER CIRCLE ORB, LEST THAT THEY LOVE PROVE LIKEWISE VARIABLE.

47



WHAT SHALL I SWEAR BY?

ALTHOUGH I JOY IN THEE, I HAVE NO JOY OF THIS CONTRACT TONIGHT.

IT IS TOO RASH, TOO UNADVISED, TOO SUDDEN, TOO LIKE THE LIGHTNING, WHICH DOTH CEASE TO BE ERE ONE CAN SAY, 'TIS LIGHTNING.'

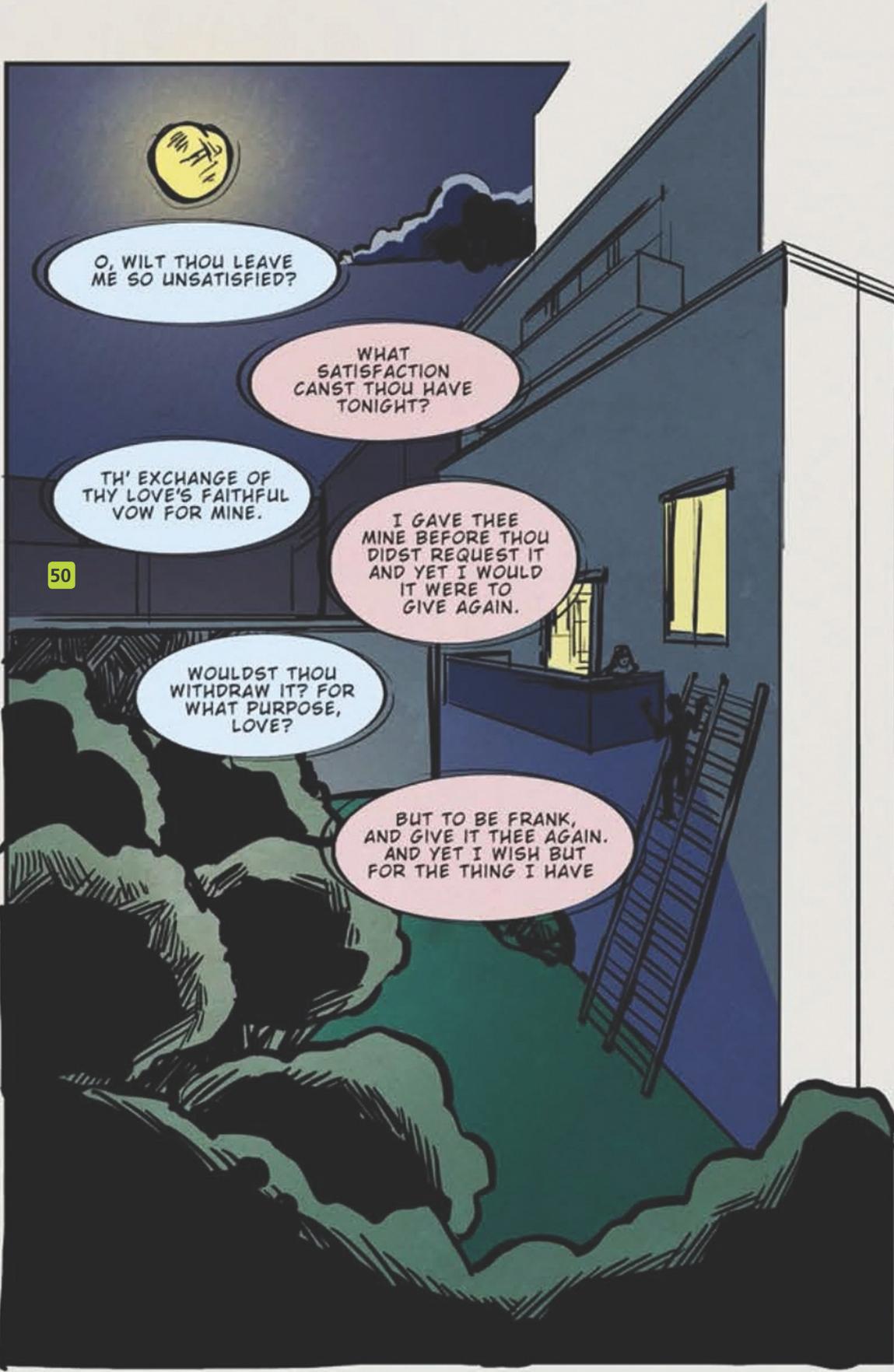
48

DO NOT SWEAR AT ALL.



49

SWEET, GOOD NIGHT. THIS BUD OF LOVE, BY SUMMER'S RIPENING BREATH, MAY PROVE A BEAUTEOUS FLOWER WHEN NEXT WE MEET



O, WILT THOU LEAVE ME SO UNSATISFIED?

WHAT SATISFACTION CANST THOU HAVE TONIGHT?

TH' EXCHANGE OF THY LOVE'S FAITHFUL VOW FOR MINE.

50

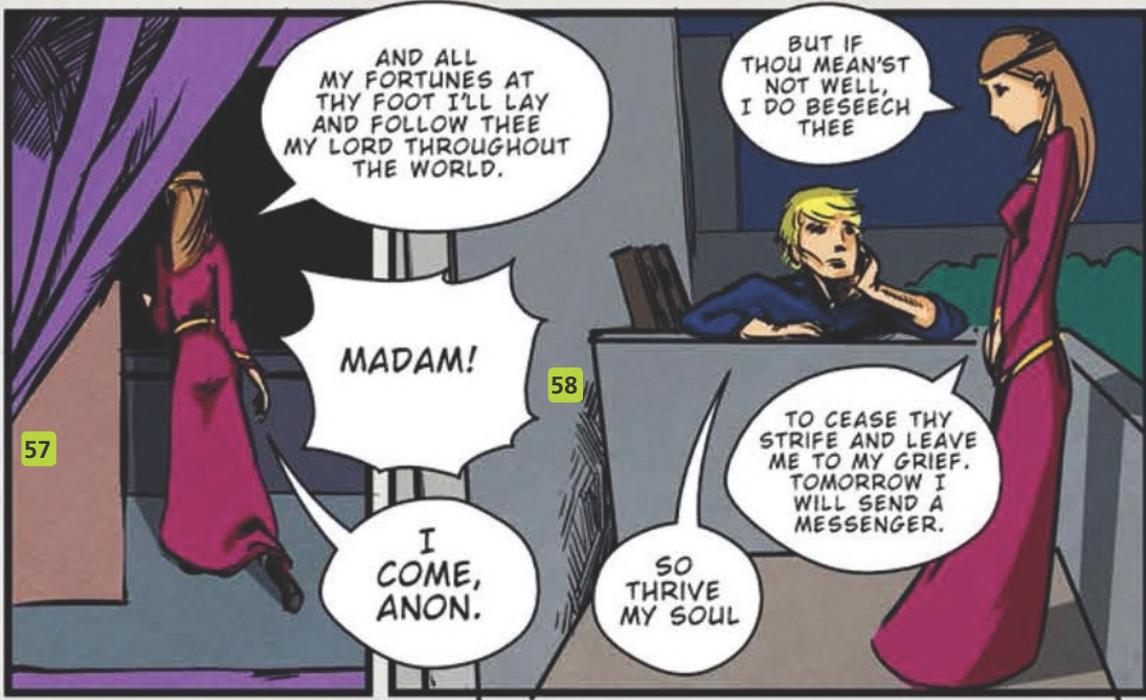
I GAVE THEE MINE BEFORE THOU DIDST REQUEST IT AND YET I WOULD IT WERE TO GIVE AGAIN.

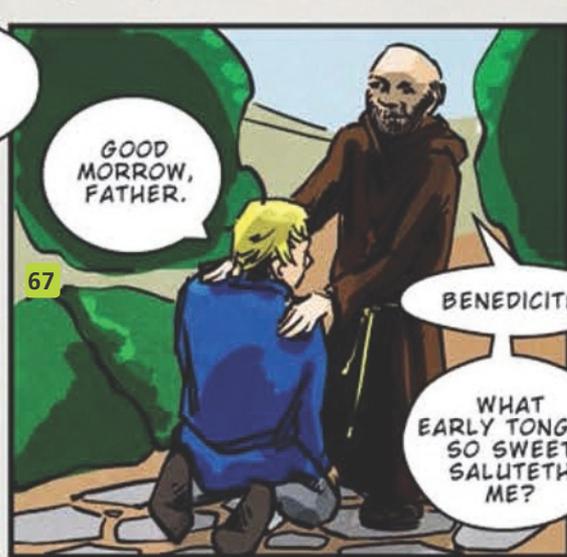
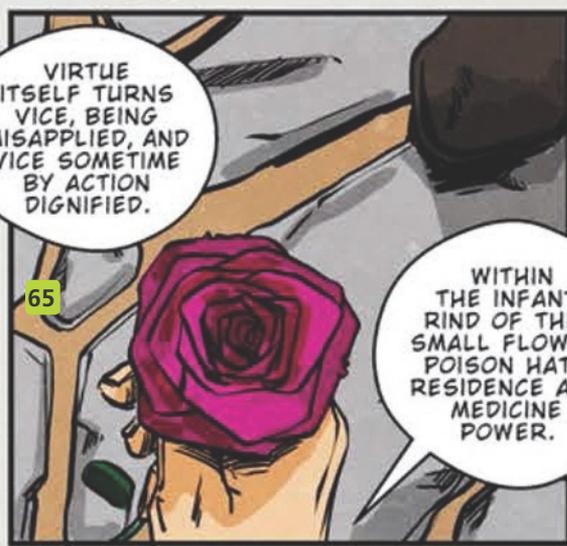
WOULDST THOU WITHDRAW IT? FOR WHAT PURPOSE, LOVE?

BUT TO BE FRANK, AND GIVE IT THEE AGAIN. AND YET I WISH BUT FOR THE THING I HAVE

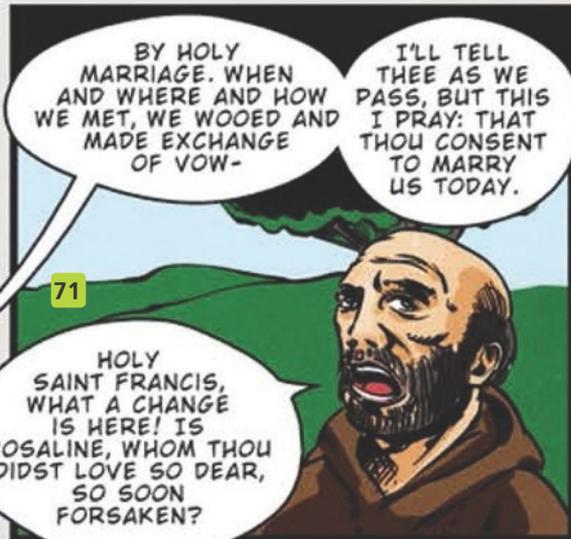
©AllyGivesReading Company LLC.







© Alamy/Getty Images/Reporting Company LLC.





74  
WISELY AND SLOW.  
THEY STUMBLE  
THAT RUN FAST.

75  
TYBALT,  
THE KINSMAN  
TO OLD CAPULET,  
HATH SENT A  
LETTER  
HOUSE.



A  
CHALLENGE,  
ON MY  
LIFE.

76  
ROMEO  
WILL ANSWER  
IT.

WHERE  
THE DEVIL  
SHOULD THIS ROMEO  
BE? CAME HE  
NOT HOME  
TONIGHT?

NOT TO  
HIS FATHER'S.  
I SPOKE WITH  
HIS MAN.

77  
ALAS,  
POOR ROMEO!  
HE IS ALREADY  
DEAD, STABBED WITH  
A WHITE WENCH'S  
BLACK EYE



78  
SHOT  
THROUGH THE  
EAR WITH A  
LOVE SONG...



IS HE  
A MAN TO  
ENCOUNTER  
TYBALT?

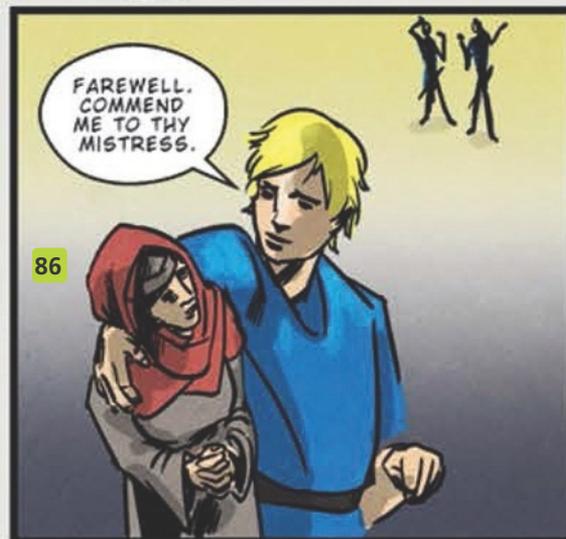
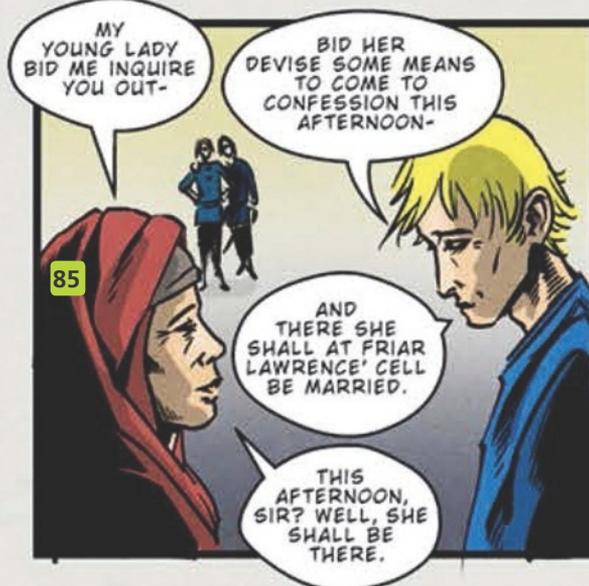
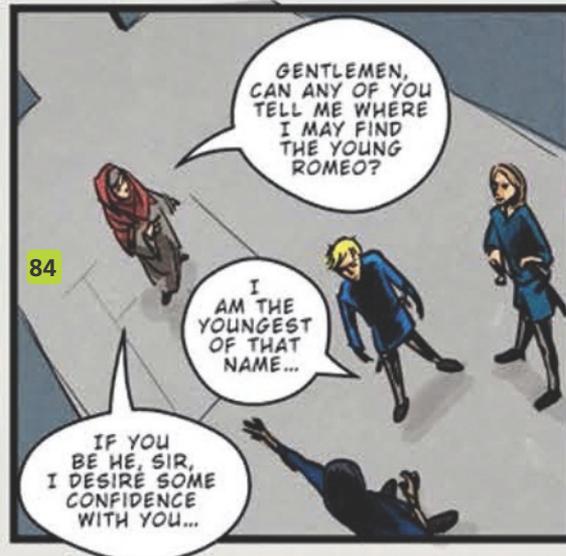


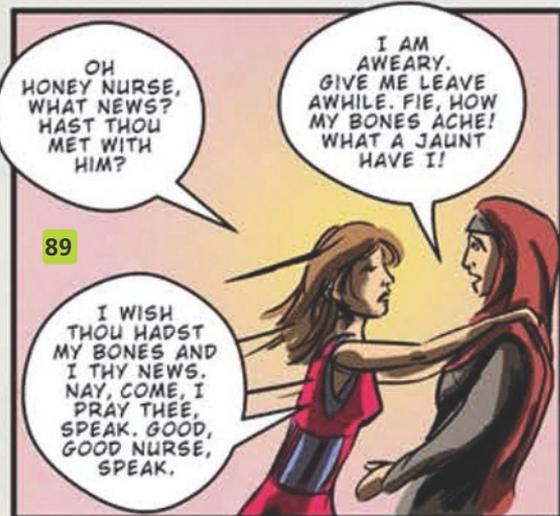
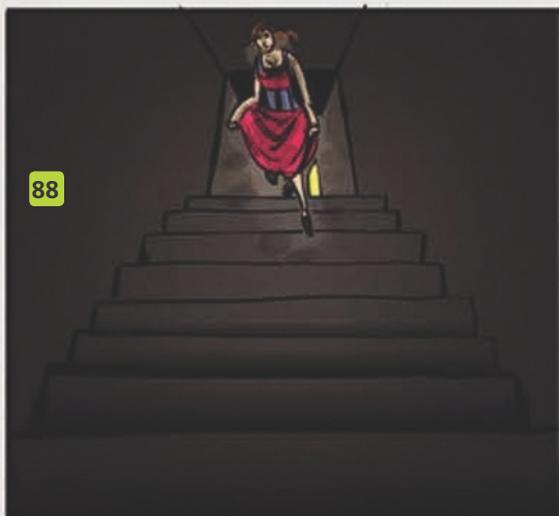
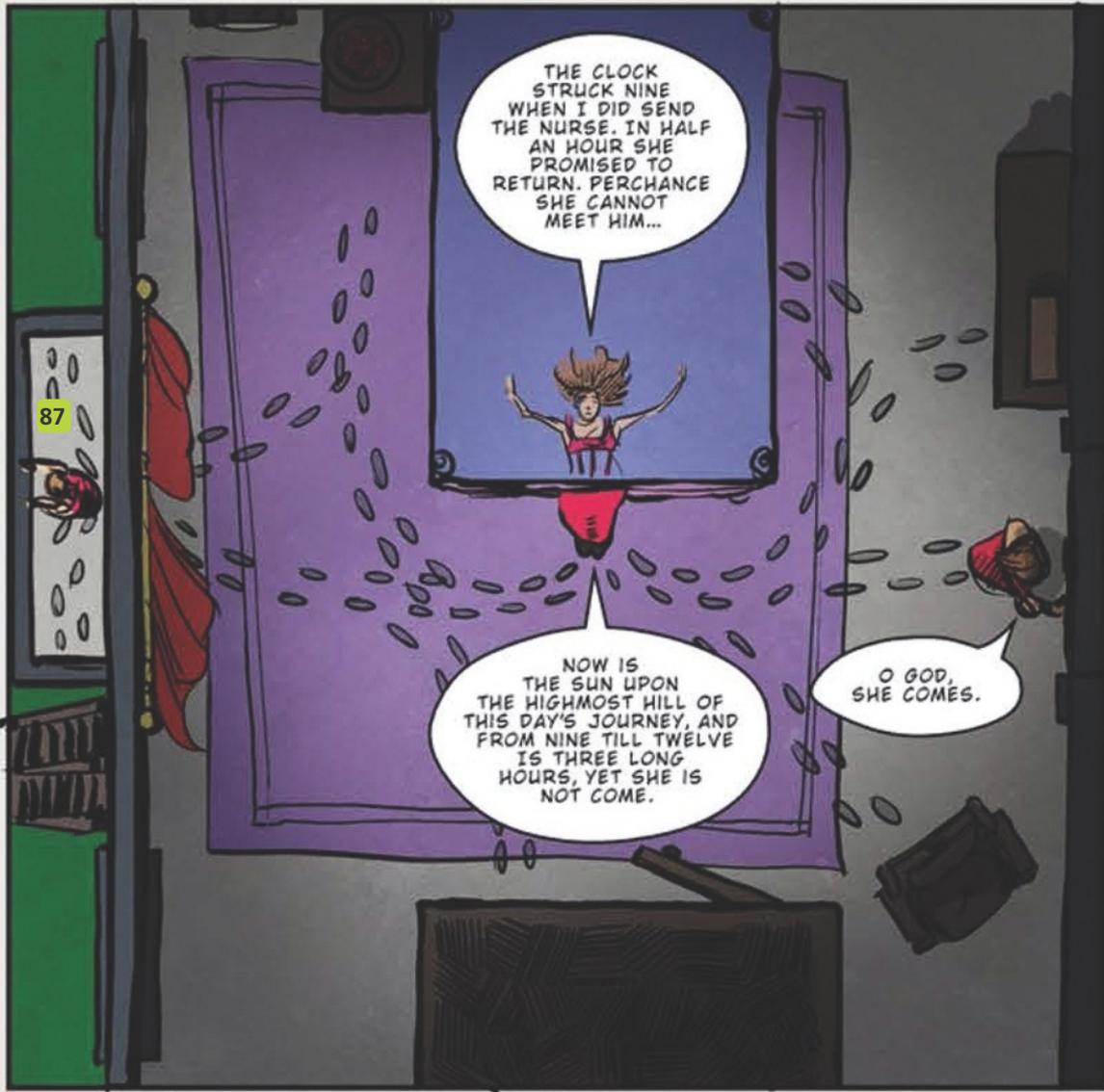
79  
WHY,  
WHAT IS  
TYBALT?

MORE THAN  
PRINCE OF CATS.  
OH, HE'S THE  
COURAGEOUS CAPTAIN  
OF COMPLIMENTS.  
HE FIGHTS AS YOU  
SING- KEEPS TIME,  
DISTANCE, AND  
PROPORTION.

HE RESTS  
HIS MEASURED RESTS-  
ONE, TWO, AND THE  
THIRD IN YOUR BOSOM.  
WHOOOSH!!!

80  
THE  
VERY  
BUTCHER  
OF A  
SILK  
BUTTON-









THE SWEETEST HONEY IS LOATHSOME IN HIS OWN DELICIOUSNESS, AND IN THE TASTE

CONFOUNDS THE APPETITE. THEREFORE LOVE MODERATELY. LONG LOVE DOTH SO. TOO SWIFT ARRIVES AS TARDY AS TOO SLOW.



GOOD EVEN TO MY GHOSTLY CONFESSOR.



COME, COME WITH ME, AND WE WILL MAKE SHORT WORK...

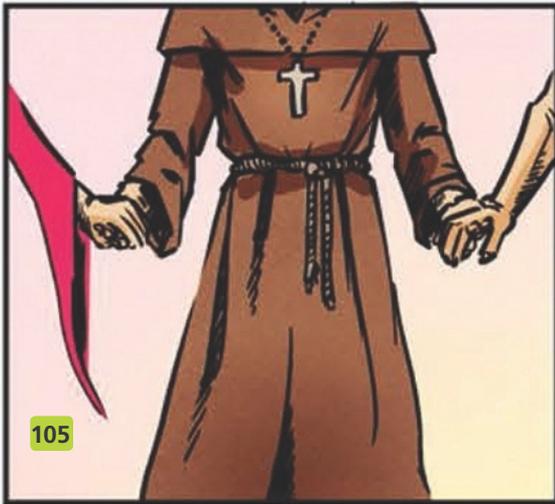
FOR, BY YOUR LEAVES, YOU SHALL NOT STAY ALONE...



TILL HOLY CHURCH INCORPORATE TWO IN ONE.



© Alamy/Getty Images/Alamy Company LLC



# If Romeo and Juliet Had Cell Phones

Misty Harris



## About the Author



**Misty Harris** has written for Canada's top newspapers for more than a decade. She has received national recognition and has appeared as a pop culture commentator on television programs. Harris has written stories about social science, consumer trends, demographics, academic studies, and marketing.

SCAN FOR  
MULTIMEDIA



## BACKGROUND

With the development of new technologies and new social norms, sociologists work to not only explain the social order of the past but also to discuss how society has changed and evolved over time. In this selection, the author uses the play *Romeo and Juliet* to compare historical and modern social order.

- 1 **R**omeo and Juliet is often cited as a tragedy that could have been averted with one cellphone call. But smug as we are in our technology, a Canadian sociologist says the Shakespearean tale was actually ahead of its time, with the star-crossed lovers' romance acting as an allegory for the social network revolution.
- 2 In a new research paper, Barry Wellman points to *Romeo and Juliet* as one of the earliest examples of the shift from group-bound societies to networked individuals—a modern phenomenon that, with the saturation of mobile phones, has reinvented the way people interact.
- 3 “The big thing about the social network revolution is that instead of living in tightly knit groups, people are crossing boundaries and connecting as individuals—and that’s basically the story of Romeo and Juliet,” said Wellman, professor of sociology and information at the University of Toronto.

NOTES

- 4 “The problem with being ahead of your time, of course, is that technology needs to catch up.
- 5 Wellman’s paper, published in the January issue of the journal *Mobile Media & Communication*, looks at the probable ways in which the couple’s love story would’ve changed had they had access to today’s tools—an exercise that simultaneously sheds light on mobile devices’ effect on modern life.
- 6 “The big problems were that they couldn’t coordinate with each other, they couldn’t find each other, and they had a lot of miscommunication about each other,” said Wellman, co-author of *Networked: The New Social Operating System*. “Today, they would literally have each other in their pockets all the time. I know students who send one another secret (cellphone) vibrations just to let the other person know, ‘I’m thinking of you.’”
- 7 Such micro-communication is enabled by the slim-down of mobile phones, from roughly 1 kilogram to about 140 grams<sup>1</sup> (“they would easily fit into bodices and codpieces,”<sup>2</sup> Wellman observes).
- 8 Empowered by this technology, Romeo and Juliet likely would’ve used location-based apps to track each other’s whereabouts, text-messaging to keep their communication private, and video chats to keep the spark alive.
- 9 In addition, Wellman speculates that their exchanges would’ve been subject to less scrutiny, as mobile phones eliminate the need to connect through a family gatekeeper.
- 10 “In the past, everyone in the house would know when you got a phone call. Now, you can do this stuff more or less in private,” said Wellman, who adds that this shift is also evident in the ways people use their cellphones.
- 11 “If you were riding on public transit 10 years ago, you’d hear people shouting at each other on their mobile phones. Now, they’re murmuring or they’re texting.”
- 12 In fact, Canadians send more than 274 million texts every day. And if Juliet “had kept insecurely texting Romeo,” Wellman believes the resulting social overload would have driven him away.
- 13 The sociologist ultimately concludes that the consequences of technology for Verona’s lovers would be the same as they are for modern society: mixed.
- 14 “They’d still be alive,” said Wellman. “But they probably would’ve gotten tired of each other really quickly.” 🐼

1. **1 kilogram to about 140 grams** 2.2 pounds to about 0.3 pounds.

2. **bodices and codpieces** common parts of women’s and men’s clothing from Shakespeare’s era.



 EVIDENCE LOG

Go to your Evidence Log and record what you learned from the text you read.

## Share Your Independent Learning

### Prepare to Share

#### Do we determine our own destinies?

Even when you read or learn something independently, you can continue to grow by sharing what you have learned with others. Reflect on the text you explored independently and write notes about its connection to the unit. In your notes, consider why this text belongs in this unit.

### Learn from Your Classmates

 **Discuss It** Share your ideas about the text you explored on your own. As you talk with your classmates, jot down ideas that you learn from them.

### Reflect

Review your notes, and underline the most important insight you gained from these writing and discussion activities. Explain how this idea adds to your understanding of the topic of star-crossed romances.



## Review Evidence for an Argument

At the beginning of this unit, you took a position on the following question:

**Should the opinions of others affect our own choices or destinies?**

### EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit. Has your position changed?

<input type="checkbox"/> YES	<input type="checkbox"/> NO
Identify at least three pieces of evidence that convinced you to change your mind.	Identify at least three pieces of evidence that reinforced your initial position:
1.	1.
2.	2.
3.	3.

State your position now: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Identify a possible counterclaim: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Evaluate the Strength of Your Evidence** Do you have enough evidence to support your claim? Do you have enough evidence to refute a counterargument? If not, make a plan.

- Do more research
- Reread a selection
- Other: \_\_\_\_\_
- Talk with my classmates
- Ask an expert

### STANDARDS

**W.9–10.1.a** Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.



## SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT LEARNING

## WORD NETWORK

As you write and revise your argumentative essay, use your Word Network to help vary your word choices.

## STANDARDS

**W.9–10.1.a** Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

**W.9–10.1.b** Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

**W.9–10.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W.9–10.10** Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

## PART 1

# Writing to Sources: Argument

In this unit, you read about people, both real and fictional, who were kept apart from their lovers because of forces they could not control. Sometimes forbidden love can overcome the obstacles of society, but oftentimes it cannot.

### Assignment

Write an argument in the form of a short piece of **literary criticism** that explores how the selections in this unit address the following question:

**Should the opinions of others affect our own choices or destinies?**

Propose and defend a claim about two or more texts you read in this unit. Acknowledge and address a counterclaim, or possible alternate interpretation of the works. Integrate text evidence from each of the selections you address in your essay and build a compelling argument.

**Reread the Assignment** Review the assignment to be sure you fully understand it. The task may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words given below in order to complete the assignment correctly.

### Academic Vocabulary

endure      compelling      recurrent  
pathos      propose

**Review the Elements of Literary Criticism** Before you begin writing, read the Literary Criticism Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements is missing or not as strong as it could be, revise your essay to add or strengthen that component.

## Literary Criticism Rubric

	Focus and Organization	Evidence and Elaboration	Conventions
4	<p>The introduction is engaging and establishes the claim in a compelling way.</p> <p>Establishes a clear relationship between the texts and the topic of the assignment.</p> <p>Writer’s insights and analysis progress logically, and include a variety of sentence transitions.</p> <p>The conclusion demonstrates deep comprehension and evaluation of the texts.</p>	<p>Sources of evidence are comprehensive and specific and contain relevant information.</p> <p>Textual analysis is supported with appropriate use of direct and indirect quotations.</p> <p>Uses vocabulary strategically and appropriately for the audience and purpose.</p>	<p>The conventions of standard English are used consistently throughout the entire essay.</p> <p>The tone of the essay is formal and objective.</p>
3	<p>The introduction is engaging and establishes the claim.</p> <p>Establishes some relationship between the texts and the topic of the assignment.</p> <p>Writer’s insights and analysis progress logically, and include appropriate sentence transitions.</p> <p>The conclusion demonstrates deep comprehension of the texts.</p>	<p>Some direct and indirect quotations are supplied to support textual analysis.</p> <p>Uses vocabulary that is generally appropriate for the audience and purpose.</p>	<p>The conventions of standard English are used throughout most of the essay.</p> <p>The tone of the essay is mostly formal and objective.</p>
2	<p>The introduction establishes the claim.</p> <p>Establishes some similarities or differences between the texts.</p> <p>Writer’s insights and analysis progress logically.</p> <p>Transition words and phrases are used.</p> <p>The conclusion demonstrates comprehension of the texts.</p>	<p>Some relevant evidence is used to support textual analysis.</p> <p>Uses vocabulary that is somewhat appropriate for the audience and purpose.</p>	<p>The conventions of standard English are sometimes used in the essay.</p> <p>The tone of the essay is occasionally formal and objective.</p>
1	<p>The claim is not clearly stated.</p> <p>Relationship between the texts, or between the texts and the topic, is not established.</p> <p>Writer’s insights and analysis are unclear or hard to follow.</p> <p>Transition words and phrases are not present.</p> <p>The conclusion does not demonstrate comprehension of the texts.</p>	<p>Does not include significant analysis of the texts.</p> <p>Does not include supporting evidence for analysis.</p> <p>The vocabulary is limited or ineffective.</p>	<p>The conventions of standard English are rarely or never used in the essay.</p> <p>The tone of the essay is largely informal.</p>



SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT LEARNING SELECTION

STANDARDS

**SL.9.10.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**SL.9–10.5** Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**SL.9–10.6** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

PART 2

Speaking and Listening: Multimedia Presentation

Assignment

After completing the final draft of your literary criticism essay, use it as the foundation for a three-to five-minute multimedia presentation.

Your presentation should consist of more than just reading your essay aloud. Take the following steps to make your presentation lively and engaging.

- Go back to your essay and annotate the claim and most important text evidence from your introduction, body paragraphs, and conclusion.
- Choose audio clips and visuals, such as photographs and video, to support your presentation. Mark your text to note audio and visual cues.
- Refer to your annotated text to guide your presentation and keep it focused.
- Deliver your presentation with conviction, speak with adequate volume, and maintain eye contact with your audience.

**Review the Multimedia Presentation Rubric** The criteria by which your multimedia presentation will be evaluated appear in the rubric below. Review these criteria before presenting to ensure that you are prepared.

	Content	Use of Media	Presentation Techniques
3	<p>Presentation clearly introduces and supports a claim about the texts and their relationship to the prompt.</p> <p>A counterclaim is acknowledged and refuted.</p> <p>Main claim is well-supported by relevant evidence from multiple sources.</p>	<p>Media has obvious connection to the topic and provides support for the speaker’s claim.</p>	<p>Speaker demonstrates understanding of the content and presents it in a way that is easy to understand and engaging.</p> <p>Speaker uses appropriate eye contact, volume, and rate of speech throughout the presentation.</p>
2	<p>Presentation introduces and supports a claim.</p> <p>A counterclaim is mentioned.</p> <p>Main claim is supported by some relevant evidence.</p>	<p>Media is relevant to the claim.</p>	<p>Speaker demonstrates understanding of the content.</p> <p>Speaker uses appropriate eye contact, volume, and rate of speech during some of the presentation.</p>
1	<p>Presentation includes a claim and a counterclaim.</p> <p>Evidence from sources is included.</p>	<p>Media is not present, or is irrelevant.</p>	<p>Speaker does not demonstrate understanding of the content.</p> <p>Speaker does not use appropriate eye contact, volume, or rate of speech.</p>

## Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning. Use the guidelines below to think about where you succeeded, what skills and strategies helped you, and where you can continue to grow in the future.

### Reflect on the Unit Goals

Look back at the goals at the beginning of the unit. Use a different colored pen to rate yourself again. Think about readings and activities that contributed the most to the growth of your understanding. Record your thoughts.

### Reflect on the Learning Strategies

 **Discuss It** Write a reflection on whether you were able to improve your learning based on your Action Plans. Think about what worked, what didn't, and what you might do to keep working on these strategies. Record your ideas before a class discussion.

### Reflect on the Text

Choose a selection that you found challenging, and explain what made it difficult.

Explain something that surprised you about a text in the unit.

Which activity taught you the most about star-crossed romances? What did you learn?