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## Learning Objectives for *Romeo and Juliet*

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A menu of learning objectives appears on the following pages to give you the flexibility of selecting those that best fit your educational goals, time constraints, facility/equipment situation, and instructional approach.

Some of the stated objectives will only apply if you select specific class activities or projects. The multimedia section of objectives (p. 13) is a good example. In addition, the menu gives you the option of setting higher goals for accelerated learners, as well as varied approaches based on ability level differences from class to class. You may elect to copy the learning objectives pages for each class and simply check the box for the student achievement outcomes you wish to focus on for instruction of that group. Learning is individual, and you are in the best position to determine and plan the road map for the learners in your care. The objectives in the format provided are meant to offer you a flexible tool to accomplish your goals in guiding the learning of your students.

### Reading and Writing

- The student can read, comprehend, analyze, and discuss Shakespeare's *Romeo and Juliet*.
- The student can monitor his/her comprehension of Shakespeare's *Romeo and Juliet*, including asking questions, rereading, and paraphrasing.
- The student can use appropriate reading strategies such as activating prior knowledge, previewing, discussing, and predicting to comprehend Shakespeare's *Romeo and Juliet*.
- The student can develop, explore, communicate, and sustain characters in improvisation and staged readings of Shakespeare's *Romeo and Juliet*.
- The student can select and use strategies to understand words and text.
- The student can make and confirm inferences from what is read.
- The student can utilize a variety of response strategies to understand and explore the text, including rereading, note taking, summarizing, outlining, journaling, and formal writing, as well as relating Shakespeare's *Romeo and Juliet* to his/her personal experiences and feelings.

- The student can use personal experience, discussion, visual stimuli, observation, reading research, and media to generate ideas for writing.
- The student can select and use appropriate prewriting strategies, such as graphic organizers, maps, and outlines.
- The student can apply logical thought patterns in writing and verbal discussions to support exploration of comparison and/or contrast, cause and effect, analysis, order of importance, definition, and/or chronological order.
- The student can use creative writing strategies.
- The student can write text, notes, outlines, comments, and observations that demonstrate comprehension and synthesis of content and experiences.
- The student can write fluently, making appropriate choices regarding style, tone, level of detail, and organization.
- The student can demonstrate a logical progression of ideas.
- The student can support ideas with specific, relevant, concrete, and substantial reasoning and examples.

### **Listening and Speaking**

- The student can demonstrate appropriate listening skills.
- The student can use effective listening strategies and apply communication skills to discussions, including listening actively and reflectively, and connecting to and building upon the ideas of previous speakers while respecting the viewpoints of others.
- The student can select and use a variety of speaking strategies to clarify meaning and to reflect understanding and interpretation, including volume, stress, pacing, enunciation, eye contact, and gestures.
- The student can evaluate an oral presentation.
- The student can use his or her voice for creative expression of thought, feeling, and character.
- The student can demonstrate an understanding of the use of language in Shakespeare's *Romeo and Juliet*.
- The student can develop the ability to join with and respond to others in classroom activities.
- The student can utilize constructive criticism to improve his/her work.

## PLANNING

- The student can demonstrate the ability to concentrate by focusing on the material being discussed, explored, read, etc.
- The student can work alone and with others, with and without direct supervision.
- The student can demonstrate responsible behavior when participating as an audience member.
- The student can portray a character and establish relationships with other characters.
- The student can utilize listening skills to develop a greater awareness of the intent or motives of characters.
- The student can use vocal variety to portray emotional and social dimensions of characters in Shakespeare's *Romeo and Juliet*.

### Understanding and Analyzing

- The student can understand why Shakespeare's *Romeo and Juliet* is considered a classic.
- The student can relate the events of Shakespeare's *Romeo and Juliet* to real-life experiences.
- The student can summarize or paraphrase the content of Shakespeare's *Romeo and Juliet*.
- The student can integrate aural and visual elements into comprehension and interpretation of Shakespeare's *Romeo and Juliet*.
- The student can examine the choices of various characters as well as the cause and effect progression of the text in Shakespeare's *Romeo and Juliet*.
- The student can improvise situations based on elements of the text, characters, imagination, and personal experiences.
- The student can understand how directing techniques can convey the meaning of the text and the playwright's intent in *Romeo and Juliet*.
- The student can understand that people respond differently to Shakespeare's *Romeo and Juliet* based on background knowledge, purpose, and point of view.
- The student can understand the use of images and sound to elicit emotion from the audience.
- The student can understand the necessity of self-discipline, punctuality, meeting deadlines, and fulfilling responsibilities.
- The student can identify examples of figurative language in Shakespeare's *Romeo and Juliet*.

## Scheduling Options for *Romeo and Juliet*

Depending on the time that you have allotted for the study of *Romeo and Juliet*, you may have some hard choices to make. Because the study of this play could cover many weeks, based on the number of hands-on experiences you incorporate into the instruction, several unit plans are provided below. These plans are given for three time frames: two weeks, four weeks, and six weeks.

### Two-Week Unit

You have some extremely difficult decisions to make with this restricted time allocation. Basically, you will need to carefully select a few scenes to be presented out loud in class so that students receive a taste of the beauty of the language and hear essential elements of the plot. Below, you will find a list of scenes you might want to consider. If you are under the constraints of this limited amount of time, begin with **The Story of *Romeo and Juliet*** (page 7 in the student text), then introduce elements of **Working with Shakespeare’s Language** (page 9) and **Strategies for Reading Shakespeare** (page 12), and finally, proceed to the text.

After reading and discussing **The Prologue** on page 21, continue with the rest of the play. Assign as homework the scenes that you will be unable to present in class. Remind students to use the reading strategies on page 12. You might also suggest that they read the Improv activities on the **Setting the Scene** pages before each scene and think through how they might respond. This contemporary insight may help them with comprehension. Before each daily lesson, read the top-of-page summaries for the homework scenes aloud. This will help assure that no one gets left behind. If you do not think that students will be able to read the text at home on their own, you might decide to present the scenes below during class and have students read only the page summaries for the rest of the scenes.

The Prologue	Introduction to the Play—emphasizes the power of fate
Act I, scene i	Opening Scene—sets up the circumstances of the play
Act II, scene ii	Juliet’s Balcony—Romeo and Juliet profess their love
Act III, scene i	Verona Square—Mercutio & Tybalt die; Prince banishes Romeo
Act IV, scene i	Friar Lawrence’s Cell—Friar offers Juliet a plan so that she can be with Romeo
Act V, scene iii	Graveyard—Paris dies; Romeo dies; Juliet dies; the truth is revealed

**Four-Week Unit**

Just as in the unit of study suggested above, you will have decisions to make. An accelerated class may actually be able to complete most of the six-week unit plans that follow. In most cases, however, you will need to select which scenes will be presented out loud in class. Below, you will find a list of scenes for consideration. Begin your study with **The Story of *Romeo and Juliet*** (page 7 in the student text), then introduce elements of **Working with Shakespeare’s Language** (page 9), and **Strategies for Reading Shakespeare** (page 12). Next choose the aspects of the Shakespeare-ience component you want to implement before you proceed to the text.

After reading and discussing **The Prologue** on page 21, continue with the rest of the play. Assign as homework any scenes that will not be done in class. Read out loud the summaries at the top-of-the-scene pages up to the scene to be presented each day. Another teaching strategy would be to assign the “read-only” scenes to different groups in the class and let them present the story line elements when they occur. The presentations could take on a number of delivery methods, such as maps, character interviews, and graphic organizers, as well as short theatrical presentations. Give your students a menu of ideas and let them use their imaginations.

<b>The Prologue</b>	Introduction to the Play—emphasizes the power of fate
<b>Act I, scene i</b>	Opening Scene—sets up the circumstances of the play
<b>Act I, scene v</b>	Capulet Party—Tybalt gets angry; Romeo and Juliet meet
<b>Act II, scene ii</b>	Capulet’s Orchard—Romeo and Juliet profess their love
<b>Act II, scene iv</b>	Verona Street—Romeo arranges with the Nurse to meet Juliet and marry her
<b>Act III, scene i</b>	Verona Square—Mercutio & Tybalt die; Prince banishes Romeo
<b>Act III, scene iii</b>	Friar Lawrence’s Cell—Romeo in despair; Friar & Nurse arrange for Romeo to see Juliet before he leaves Verona
<b>Act III, scene v</b>	Juliet’s Chamber—Romeo leaves Juliet; Juliet learns she is to marry Paris
<b>Act IV, scene i</b>	Friar Lawrence’s Cell—Friar offers Juliet a plan so that she can be with Romeo
<b>Act IV, scene v</b>	Juliet’s Chamber—Juliet is discovered “dead”
<b>Act V, scene i</b>	Mantua street—Romeo learns of Juliet’s death; Romeo visits Apothecary
<b>Act V, scene iii</b>	Graveyard—Paris dies; Romeo dies; Juliet dies; the truth is revealed



## Six-Week Unit

Unlike the shorter units of study, you will have greater freedom to select hands-on, interactive methods for your students to explore the world of *Romeo and Juliet*. You should be able to cover all of the scenes out loud in class. Your students will be fully immersed in the beauty of Shakespeare's language and experience all the rich elements of the plot and the depth of Shakespeare's characters. They will also have the opportunity to create their own personas who both observe and participate in the world of the play. Begin with **The Story of *Romeo and Juliet*** (page 7 in the student text), then introduce **Working with Shakespeare's Language** (page 9) and **Strategies for Reading Shakespeare** (page 12). Next, explain what a Shakespeare-ience is, referring to **How to Have a Shakespeare-ience** on page 14. Encourage students to jump quickly into inventing their personas so that their life in Verona will be vibrant and tangible. Now, move to the text.

At the completion of each daily lesson, assign a Knowledge Link activity or journal entry to keep the learning active overnight. (See scene by scene teaching tips starting on page 42.) In turn, briefly activate life in Verona by referring to the linking activity or journal entry from the previous day before you continue with the next scene in the play.

Depending on your situation, you can select a number of hands-on teaching strategies that have been outlined for you. Look through the projects and activities provided and enhance or adjust them to suit your educational environment and instructional needs.

## Block/Flexible Scheduling

If you teach within a block or flexible schedule, here are a few suggestions as you plan this unit of study. Within the class period try to vary the delivery and pace of the learning on many levels. Consider:

- Changing between individual, small group, and large group instruction
- Adding multiple visual and aural elements
- Integrating or alternating performing, reading, and writing activities
- Utilizing a number of different assessment strategies
- Alternating teacher-led activities with teacher-facilitated/student-led activities
- Adapting the classroom arrangement to different configurations
- Taking advantage of other school site locations that might be better suited for the presentation of specific scenes

## Customizing for Divergent Learners

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There are always a number of variables in any classroom situation. This program of study is designed for flexibility in meeting divergent needs. In addition to being adaptable to various learning styles, activities can be tailored to meet individual student needs and specific populations. With careful planning, you will be able to facilitate learning that gently and discreetly reaches out to students at-risk, physically challenged, gifted, easily distracted, and to those whose primary language is not English.

As you plan and implement your instructional delivery, keep in mind the following:

For performance tasks, try to allow students to work in small groups before they tackle individual assignments in front of the class. This will allow students to become more comfortable. Remind them that learning sometimes means failing at first. Create for your students a safe environment by using positive, gentle reinforcement and encouragement.

For **students whose primary language is not English**, allow them to participate using their first language as much as possible at first. Many activities can be adapted for bilingual students. As the students become more comfortable, experience has shown that they will reach out to communicate with the other students in the class who do not speak their first language. Allowing this process to take place is rewarding for many students on many levels. Other students in the class may have multiple language skills they can use in peer learning situations. Additionally, *Romeo and Juliet* is available in a number of translations. These could be helpful for comprehension.

For movement and vocal activities, carefully urge students to try the activities knowing that everyone is not the same and all can make improvement. The exercises use different muscle groups. These muscles can be developed with practice. **Students who are physically challenged** should do as much as they are able. Participation is important here. You can break down each exercise or activity into manageable sections and add to them as students master each part. Students who have physical or speech production challenges to work through must be assured that everyone in the classroom will be supportive. All students must understand that everyone is part of a learning community and responsible for each other. If nurtured, this cooperative environment will reap many benefits.

For **at-risk students**, remember to help them make connections between the classroom lessons/activities and the practical life skills they are learning. More than ever, students need to know why learning something is important and how it might impact their life. References to parallel current situations and modern day solutions to universal problems help show relevance.

For **students with various learning styles** or for **those who are easily distracted**, pace and variety are essential. Take into account the way that you place students in learning groups for different activities. As you keep a watchful eye on the progress of the lesson, be aware of the dynamics of each group.

For **gifted or accelerated learners**, consult teachers' supplemental materials for individual, learner-facilitated options for additional exploration. Challenge students to progress at an expanded pace by offering them a menu of possibilities. Start by referring to the additional projects/activities section beginning on page 130.

## Strategies for Reading Shakespeare

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page 12

The student book provides a strategic reading plan for students to use as they read *Romeo and Juliet*. There are, of course, many other strategies that can be helpful. If you discover that certain students are having difficulty, you might try one of the following techniques.

### Jump-in Reading

For many people, reading or speaking out loud in front of others is extremely stressful. If you find that some of your students are having trouble with reading out loud, try the exercise below. It allows students a safe way to read aloud and stay in control. You can adapt it in a number of different ways.

- Select the scene or passage to be covered and cast each role with two or three students. If possible, try to cast students with similar vocal qualities in the same role. This will make it easier for the audience members to listen and keep track of the different characters.
- Group the students for each role or character together in front of the class.
- As the scene begins, one student will read each role.
- At any time during the scene, a student may stop. Then another student cast in the same role must pick up where the previous student ended. It is better for continuity if students stop at punctuation marks. If students are allowed to stop anywhere, however, they can stop before a word they do not know how to pronounce, and thus avoid possible embarrassment.
- The scene continues and students stop and start as they please.
- If you have cast three students to a role, each must be sensitive to the others as a group. If two begin speaking at the same time, one must yield. The student who yields will speak when the next stop occurs.
- This exercise works very well with a Reader's Theatre type of presentation. (see the section on Reader's Theatre on page 21.)
- If the scene is long, the teacher, as facilitator, will need to stop the scene at times to check that the class is comprehending the material and to discuss character development or plot points. These "checkpoints" will also allow the teacher to adjust the pacing or make other changes as needed.

## Mapping/Graphic Organizers

Students learn better when they use new knowledge in several different ways. The technique of using mapping and graphic organizers can be used in your study of *Romeo and Juliet* to assist students in understanding what they are reading and in organizing their thoughts about the plot, characters, cause and effect, etc. Mapping can be assigned for individual work or for cooperative small group learning. It will strengthen recall of the text and the concepts studied.

**Concept Mapping** assists students in gathering their thoughts and opinions in a concrete, visual way. (An example of a concept map is on page 102 of the student text, where it is used to explore the concept of marriage.) A basic concept map format is provided in blackline master form on page 165.

**Character Mapping** is similar to concept mapping. In character mapping, students place a character's name in the middle and add words, phrases, pictures, etc., around the page to assist them in forming opinions about the character.

**Sequence Mapping** can be used by students to discover and reinforce plot line developments or cause and effect. In addition, the sequence map format can be used to track decisions a character has made or events that have impacted the character. A basic sequence map organizer is provided in blackline master form on page 166.

**Venn Diagram** A Venn diagram format can be used for comparisons of characters (example on page 62 of the student text). A basic Venn diagram blackline master is provided on page 167.

**Free-Form Mapping** should always be a cooperative group activity. It can be composed of pictures and words in any combination. After a reading presentation, give student groups large pieces of paper and some form of drawing medium, such as colored markers, pencils, chalk, etc. As a group, students must decide together on the images and words that best convey whatever concept, plot sequence, or character progression they have been assigned. After a limited time, have each group present its map and explain why certain items were chosen. There are no right or wrong maps. The visual end results are not important. The thinking process within the group is essential.

**Two-Column Notes** can help students learn how to support opinions with proof, examine cause and effect, identify problems and solutions, or even predict possible outcomes (an example of a two-column note format is on page 146 in the student text, where it is used to predict possible flaws in Friar Lawrence's plan). A basic blackline master for a two-column format is provided for you on page 168.

## Notes

## Scene Planner Act I, scene iv

pages 46-51

### Making Connections



#### Knowledge Link

Divide the class into four or five groups and ask students to describe their persona's dreams. Each group will select one dream to be shared with the whole class.

#### Critical Query

What purposes do dreams serve in this scene?

### Pre-scene Activities

#### Speaking Parts in This Scene

Romeo      Mercutio      Benvolio

A blackline master for assigning cast and crew can be found on page 159.

#### Prop Box

- Flashlights to be used as torches
- Masks for the people in this scene who are on their way to the party
- Drum and stick
- Any additional persona/character props or costume pieces

#### Blocking/Setting Tips

After the students have arranged the room as indicated in the student text, try to set the mood with lighting. One way to dim the room without cutting off the lights is to place some sort of filter over the lights or windows, such as taping cloth or sheets of a colored medium, like stage lighting gels, over the sources of light. Dimming the lighting and creating a darker environment will enhance the effect of the flashlights as torches and add atmosphere to the scene.

#### Word Play: Puns

Divide the class into four or five groups for a scavenger hunt. Each group will try to find the most puns in this scene.

Notes

**Warm-up Improv: Just Dreamy**

Have several groups try this improv. While they do so, write down the main elements of the different dreams. Discuss the improvs. List the elements on the blackboard, and using elements from all the dreams, have the class make up one big, fantastical dream. After the class dream has been created, have students perform the improv again, using the class dream. If this appears too difficult, some students could act the dream out in exaggerated fashion while others narrate the dream.

**Persona Action for This Scene**

**Act I, scene iv** Ten or so men loyal to the Capulets enter with the speaking characters. Some wear masks and/or carry torches. (page 47)

**Looking Back, Looking Ahead****Critical Query**

A class discussion, journal entry, or an essay prompt could be the response to this critical query: **What purposes do dreams serve in this scene?**

- a. To Romeo, dreams are a sign of foreboding. They foretell fate and events to come.
- b. To Mercutio, dreams are merely dreams. They do not mean anything beyond what they are. They do not predict or have any impact on real life.

**Knowledge Link**

Direct students to prepare for the next class by preparing their personas for the Capulet party. If their persona needs a mask, they are to make it. If their persona will be dancing, they are to practice. If their persona is a servant, they must find out what kinds of food and drink would be served. This information will be shared at the next class meeting.

## Reacting to Act I

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### Analysis

1. Why do you think Shakespeare “gives away” the plot of his play in the Prologue?

*Because the outcome of the main story line has been revealed, the audience is aware of the dramatic irony that is infused into the words and the lives of the characters. The discovery of how the story unfolds toward its inevitable end is part of what holds the audience’s interest. Also, because the tragic mood is fixed, the comedic elements become heightened.*

2. Do you believe some things are fated to happen, no matter what? Or do you believe that your actions can change the course of your life? Explain your answer.

*Answers will vary based on personal beliefs. The important element of any answer is the inclusion of supporting statements as to why students believe as they do.*

3. What do you think might have caused the feud between the Capulets and the Montagues?

*Answers will vary. Look for plausible reasons that take into account information provided by the text as well as authentic time period and setting elements.*

4. What does the Nurse think of Juliet and the Capulet family? What do they think of her?

*It is apparent that the Nurse loves Juliet. She was Juliet’s wet nurse, and Susan, the Nurse’s daughter who died, was the same age as Juliet. The Nurse is respectful of Lady Capulet and appears to be very comfortable in making bawdy jokes or references in her presence. Speculation could follow that the Nurse is happy with her position with the family.*

*It is apparent that Lady Capulet finds the Nurse to be somewhat crude however, she has been invaluable in the daily care of Juliet from her birth. Lady Capulet even needs to ask the Nurse to confirm Juliet’s age. Because of the Nurse’s loving care, Juliet must have a strong, trusting bond with the Nurse.*

5. Analyze the behavior of Tybalt, Mercutio, and Benvolio in Act I. Based on your analysis, predict what their roles might be in the rest of the play.

*Students might respond that Benvolio is a good friend who listens to and counsels Romeo. He seems to have Romeo’s best interests at heart and will probably be a calming influence if things get tense. Mercutio is a good friend as well. He uses his quick wit and clever mind to entertain and to influence*



*Romeo and his friends. However, his hot temper could cause trouble. Tybalt seems to have enormous hatred for the Montagues. Like Mercutio, he is quick-tempered and prone to fighting, which means that the two of them might become involved in some serious disagreements.*

6. Do Romeo's feelings for Juliet seem to be different from his feelings for Rosaline? Why or why not?

*Each "yes" or "no" answer needs to be supported. "Yes" answers may include references to Romeo's melancholy mood in the first scene versus his positive excitement in scene v. "No" answers may not see a difference between Romeo's statements of love for Rosaline and his instant switch of affection to Juliet. He could just be in love with love.*

7. Compare Romeo's reaction to Juliet's when each discovers the true identity of the other.

*Both Romeo and Juliet are shaken by discovering the true identity of the other. Neither entertains the thought of forgetting or giving up their love, but they both seem to struggle with the conflict of their love and their family's hate.*

8. From what you know at this point, do you think Juliet would be better off with Paris or Romeo?

*It would be easier for Juliet to marry Paris. He has wealth, position, and her family's blessing. Romeo also has wealth and social status; however, her family hates his family. This one element seems insurmountable.*

9. Using a Venn diagram like the one on page 167, select a major character from the first act and compare your persona to that character.

*The responses will vary widely. The important aspect is the detail on the characters supported from the text, as well as the detail created by each student about his or her individual persona.*

### Literary Elements

1. In literary language, the term **foil** refers to a character with qualities that are in sharp contrast to another character, thus emphasizing the qualities of each. How is Mercutio a foil to Romeo?

*Mercutio does not seem to worry. He is lively, fun-loving, quick-tempered and mischievous. Romeo appears to take his life much more seriously and worries a lot. Both possess a clever wit.*

2. **Foreshadowing** in literature refers to hints about what is to occur later in the text. What example of foreshadowing do you find in scene iv of Act I?

*Romeo tells his friends that he had a premonition in a dream that he will meet an "untimely death."*

### Notes

**Writing**

1. Write a description of Romeo based on what you have learned about him. Use specific quotes from the play to support your writing.

*Suggest to students that before they write this description, they look through the text and make a list of everything that is said about Romeo by other characters and then make a second list of everything that Romeo says about himself.*

2. Assume that you write an advice column for a newspaper or magazine. A modern day Romeo (or Juliet) writes to you asking for your advice. He or she explains what happened at the party and also mentions the family feud. First write his or her letter and then write your response.

*You may want to provide students with examples of modern day advice columns from different sources. Additionally, you might want them to write the letters as one assignment and then exchange the letters with each other to complete the response component of the assignment.*