

***Romeo and Juliet*: A Ninth Grade Common Core State Standards  
Unit with Companion Texts**

**Leon County Schools' Office of Curriculum Services**

**Secondary Language Arts**



*Developed by Angela Madden*

*July 2013*

## *Romeo and Juliet* : A Common Core State Standards Unit with Companion Texts

The purpose of this unit is to explore the themes of love, relationships, and responsibilities in literature, informational texts, and media. The major work in this unit, *Romeo and Juliet*, addresses the concepts of love and relationships as well as the responsibilities one has to society, family, and self. Romeo and Juliet are two teenagers caught up in their young love to the detriment of themselves and of their other relationships. Other texts in this unit explore adolescent behavior, as well as current news stories relating how the themes of *Romeo and Juliet* are still relevant to the youth of today. One of the major topics in many pieces of this unit is the responsibility that comes with different kinds of relationships.

This unit serves as a guide to teaching *Romeo and Juliet* in a ninth grade classroom, but it is not a comprehensive instructional unit. Teachers are encouraged to use this as a resource in planning and implementing instruction in their own classrooms.

*Romeo and Juliet*

A Common Core State Standards Unit with Companion Texts  
for Ninth Grade

Table of Contents

Unit Texts and Readability	1
<i>Romeo and Juliet</i> Instructional Questions Aligned with CCSS	2
<i>Romeo and Juliet</i> Vocabulary	4
Companion Texts and Instructional Questions Aligned with CCSS	5
Unit Learning Activities and Extensions Aligned with CCSS	8
Sample of Text Dependent Questioning	12
Appendix: Companion Texts for <i>Romeo and Juliet</i>	17

### UNIT SELECTIONS BY GENRE

This document provides a list of literary fiction and non-fiction texts that may be used to enrich the study of *Romeo and Juliet*. The Common Core State Standards notes the importance of providing a “range of texts” in the classroom. This unit reflects a range in complexity, providing opportunities for ALL students to experience more complex texts across multiple genres, disciplines, and themes.

GENRE	THEMES/TOPICS	SELECTION, AUTHOR, READABILITY, SOURCE
<b>Literary Fiction</b>		
Drama	Love and Relationships, Fate and Destiny, Personal Power/Responsibility, Social/Familial/Peer Expectations	<i>Romeo and Juliet</i> by William Shakespeare Lexile: 740
Multimedia: video	Love and Relationships, Fate and Destiny, Personal Power/Responsibility, Social/Familial/Peer Expectations	Scenes from Zeffirelli’s <i>Romeo and Juliet</i> and Luhrmann’s <i>Romeo and Juliet</i> .  NOTE: The Office of Curriculum Services does not endorse the viewing of films in their entirety.
Music/Lyrical Poetry	Love and Relationships, Fate and Destiny	“Daylight” by Maroon 5 Readability: N/A
Poetry	Love, Beauty	“Sonnet 18” by Shakespeare
<b>Literary Informational Pieces</b>		
Multimedia: video	The Globe	“The History Behind the Globe” <a href="http://www.pbs.org/wnet/shakespeare-uncovered/education/all-the-globes-a-stage-shakespeares-theatre-lesson-plan/all-the-globe%E2%80%99s-a-stage-shakespeare%E2%80%99s-theatre-video-segments/">http://www.pbs.org/wnet/shakespeare-uncovered/education/all-the-globes-a-stage-shakespeares-theatre-lesson-plan/all-the-globe%E2%80%99s-a-stage-shakespeare%E2%80%99s-theatre-video-segments/</a>
Biography	Historical background	Shakespeare Biography Flesch-Kincaid: 8.6
<b>Informational Texts with History/Social Studies Connections</b>		
Informational Text	Relationships, Society, Cultures, Anthropology	“Archaeologists find prehistoric Romeo and Juliet” from USA Today Flesch-Kincaid: 11.0
Informational Text	Relationships, Social/Familial/Peer Expectations, Cultures	“Teen couple executed by their parents for daring to fall in love” from Sunday Mirror Flesch-Kincaid: 7.8
Informational Text	Relationships, Social/Familial/Peer Expectations	“Six wounded in Fla. ‘Romeo and Juliet’ fire” Flesch-Kincaid: 9.0
<b>Informational Texts with Science Connections</b>		
Informational Text	Brain Development, Adolescence	“Teenagers – Inside the Teenage Brain” by Marty Wolner from ezinearticles.com Flesch-Kincaid: 14.6

### ROMEO AND JULIET INSTRUCTIONAL QUESTIONS ALIGNED WITH CCSS

The purpose of this document is to provide teachers with examples of instructional questions that can be used to guide novel study. These questions are designed to address important themes in *Romeo and Juliet*, as well as critical reading standards from the Common Core State Standards for grade nine.

Instructional Questions	Common Core State Standards for Reading Literature
<ul style="list-style-type: none"> <li>• What are Juliet’s emotions in Act 2, Scene 5? What evidence can you find to support your ideas?</li> </ul>	RL Standard 1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
<ul style="list-style-type: none"> <li>• What is a theme of <i>Romeo and Juliet</i>? What evidence from the beginning, middle, and end of the play show its development?</li> <li>• How might Act 5, Scene 1 serve as a commentary on society and poverty?</li> </ul>	RL Standard 2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
<ul style="list-style-type: none"> <li>• How does Romeo change throughout the play? What events are most significant in changing Romeo and why?</li> <li>• In Act 1, what does Romeo’s speaking in paradoxes suggest about his current state of mind?</li> <li>• Compare the banter between Juliet and Paris to that of Juliet and Romeo in Act 4, Scene 1.</li> <li>• Compare Benvolio’s and Capulet’s sense of the truth. Use textual evidence to support your assertion.</li> </ul>	RL Standard 3: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
<ul style="list-style-type: none"> <li>• The writer’s use of language in Mercutio’s “Queen Mab” speech in Act 1 creates a feeling of “insanity.” Use textual evidence to prove/disprove this statement.</li> <li>• How does the language in <i>Romeo and Juliet</i> evoke a sense of time and place?</li> <li>• In chapter 1, the author uses the metaphor of a book to describe Paris to Juliet and the possibility of a “happily ever after” love. Later, he uses the metaphor of a rose to describe the illogical feud between her love and her family. How do these two scenes contribute to your understanding of the plot?</li> </ul>	RL Standard 4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

<b>Instructional Questions</b>	<b>Common Core State Standards for Reading Literature</b>
<ul style="list-style-type: none"><li>• What is unique about the dialogue in Act 2, Scene 2 (Hyperbole)? How does this enhance the mood of the Act?</li></ul>	RL Standard 6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

This list reflects both academic and content words for *Romeo and Juliet*. Words were selected based on their potential for wide use in an academic setting as well as for impact on comprehension of the text. Many of the words on this list are part of a word family, which provides opportunities for discussion of prefixes, suffixes, and root words across disciplines. Teachers are encouraged to teach vocabulary within the context of the play, and use front loading of vocabulary sparingly.

Please do not copy this list and distribute to students. It is to be used as a guide for the teacher.

Acts	Word	Definition
1	quarrel	an angry dispute; to disagree angrily
	portentous	of momentous or ominous significance
	forswear	formally reject or disavow a formally held belief, usually under pressure
	scant	barely sufficient in amount or quantity; limited
	scorn	lack of respect accompanied by a feeling of intense dislike
2	chide	to express disapproval of; to scold
	mar	to damage or spoil; to make imperfect
	knave	an unprincipled, untrustworthy, or dishonest person
	commend	to present as worthy of regard, kindness, or confidence
	jaunt	a journey taken for pleasure
3	haste	a condition of urgency making it necessary to hurry
	garish	tastelessly showy
	lamentation	the passionate activity of expressing grief
	fickle	liable to sudden unpredictable change
	beseech	to ask for or beg eagerly
4	slander	words falsely spoken that damage the reputation of another
	shroud	burial garment in which a corpse is wrapped
	orison	reverent petition to a deity
	dirge	a song or hymn of mourning composed or performed as a memorial to a dead person
5	presage	a sign of something about to happen
	apothecary	a health professional trained in the art of preparing and dispensing drugs
	penury	a state of extreme poverty or destitution
	infectious	easily spread
	condemn	to pronounce to be guilty; to indicate strong disapproval of
	aloof	at a distance in feeling or interest; reserved or indifferent

## COMPANION TEXTS WITH INSTRUCTIONAL QUESTIONS ALIGNED TO CCSS

The purpose of this document is to provide teachers with examples of instructional questions that may be used to teach companion documents in this unit. These questions are designed to address important themes or ideas in each text and critical reading standards from the Common Core State Standards for grade nine.

Selections	Questions for Discussion	Standards
<p><i>Romeo and Juliet</i> by Shakespeare</p> <p><i>Romeo + Juliet</i> directed by Baz Luhrmann</p>	<p>What are the differences in the play version versus Luhrmann’s version? (Some possible scenes include the prologue, Act I Scene I, and Act 5 Scene 5.) How do these differences affect your understanding of the play and its themes?</p> <p>Why do you think Luhrmann used modern costumes, setting, etc, but used Shakespeare’s language? What effect does this have? Who is the intended audience?</p>	<p>RL 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.</p> <p>RL 9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p>
<p>“Teen couple executed by their parents for daring to fall in love” from Sunday Mirror</p>	<p>What is the underlying tone of the article? What specific words and phrases show this tone?</p>	<p>RI 4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.</p>
<p>“Teenagers-Inside the Teenage Brain” by Marty Wolner</p>	<p>What is the author’s primary claim in this article? How does he support this claim? Explain whether or not his reasoning is valid.</p> <p>What techniques does the author use to make his claims? Cite examples from the text that show these techniques.</p>	<p>RI 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.</p> <p>RI 5: Analyze in detail how an author’s ideas or claims are developed and refined by</p>



Selections	Questions for Discussion	Standards
<p>“Daylight” by Maroon5</p>	<p>What scene does this song parallel? What is a connection, through theme, speaker, and/or tone between this song and the identified scene?</p> <p>What is another song that could be connected to <i>Romeo and Juliet</i>? Think of a song that could be connected by either tone or theme and identify and explain the connection.</p>	<p>particular sentences, paragraphs, or larger portions of a text.</p> <p>RL 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.</p> <p>RL 2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RL 4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.</p>
<p>Sonnet 18</p>	<p>Identify examples of figurative language and explain the comparisons. What is their effect on the tone of the poem?</p>	<p>RL 4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.</p>
<p>“Archaeologists find prehistoric Romeo and Juliet” from USAToday</p>	<p>Why did the author allude to Romeo and Juliet in the headline? How does this allusion affect the audience’s understanding of the text?</p>	<p>RI 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 (e.g., a section or chapter).</p> <p>RI 6: Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of</p>

Selections	Questions for Discussion	Standards
		view or purpose.
<p>“Six wounded in Fla. ‘Romeo and Juliet’ firefight”</p>	<p>What is the cause of the feud in this article? What does this show about the nature of feuds? How does this parallel the feud in <i>Romeo and Juliet</i>?</p>	<p>RI 2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RI 4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.</p>
<p>“The History Behind the Globe” from pbs.org</p>	<p>What are the key points of the video? Summarize the narrator’s account.</p>	<p>RI 2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>

## CCSS LEARNING TASKS FOR *ROMEO AND JULIET* UNIT

INSTRUCTIONAL QUESTIONS	ACTIVITIES AND EXTENSIONS	STANDARDS
<p>(1) How is the theme of _____ presented and developed in each of the three versions of a particular scene: Zeffirelli's, Lurhmann's, and Shakespeare's?</p> <p>The teacher should select a theme to be compared across the three versions.</p>	<p>Students will work in groups to create a graphic organizer showing how the assigned version and scene addresses a particular theme. Possible scenes for comparison include the opening scene, Capulet's ball, balcony scene, Mercutio's death, and Romeo and Juliet's death.</p> <p>Students should include film or authorial techniques. After completing the chart, they will present their findings to the class. Students could use a multimedia presentation format.</p> <p>After taking notes on classmates' presentations, students will individually write an essay in response to the instructional question.</p>	<p>RL 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 (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus)</p> <p>RL 2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RL 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.</p> <p>L1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>S1: Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p>

INSTRUCTIONAL QUESTIONS	ACTIVITIES AND EXTENSIONS	STANDARDS
		<p>S4: 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.</p>
<p>(2) In the prologue of <i>Romeo and Juliet</i>, why do you think there is such an emphasis on violence? Why is duality emphasized so heavily?</p>	<p>Students will use two different colors to highlight words in the prologue having to do with love and words having to do with violence. They should also circle every example of duality (e.g. love/hate, the number two, pairs, etc.). After completing this, they can answer the questions in a short essay.</p>	<p>RL 4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.</p> <p>W 9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>L 4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.</p>
<p>(3) How do Shakespeare's allusions to Greek and Roman mythology impact <i>Romeo and Juliet</i>?</p>	<p>Students choose one of the allusions to mythology from the play to research. After conducting research, students will summarize the specific part of the myth related to the play, identify the lines from the play that include the allusion, and analyze the relationship between the myth and <i>Romeo and Juliet</i>. Discuss how these allusions affect the story including the themes of the play.</p>	<p>RL 9: Analyze how an author draws on and transforms source material in a specific work.</p> <p>W 8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to</p>

INSTRUCTIONAL QUESTIONS	ACTIVITIES AND EXTENSIONS	STANDARDS
	<p>Choose from the following myths: Cupid (Act1 Sc1), Echo and Narcissus (Act2 Sc2), Pyramus and Thisbe (Act2 Sc4), Dido (Act2 Sc4), Helen of Troy and Hero (Act2 Sc4), Apollo Phoebus (Act3 Sc2), Helios and Phaethon (Act3 Sc2).</p> <p>Students should work in groups to conduct their research. After they have compiled their information, they should create a multimedia presentation of their findings to present to the class.</p>	<p>maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.</p> <p>S1: Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>L1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>S5: Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence, and to add interest</p>
<p>(4) Do you think <i>Romeo and Juliet</i> is a play that is still relevant in today's society? Write an argumentative essay defending your answer. Cite evidence from the play and at least two of the informational articles from this unit.</p>	<p>Students create a graphic organizer to generate and organize their argument, claims, and their textual evidence. Students will use the writing process, including revision, to write an argumentative essay.</p>	<p>R1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>W1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>L1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>

INSTRUCTIONAL QUESTIONS	ACTIVITIES AND EXTENSIONS	STANDARDS
		L2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
(5) How does syntax impact the author's presentation and your understanding of Sonnet 18?	The students will paraphrase the sonnet to reflect their own vernacular. Students will then compare their version with the original in a class discussion. In addition to the discussion, students could do a dramatic reading of their paraphrase.	L3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.  RL5: 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.
(6) How would the characters in <i>Romeo and Juliet</i> interact in modern day social networking mediums?	Choose a character from the play and create a Facebook page/profile for your character. Include status updates, create responses that other characters would have to the chosen character's updates, create pages the character would like. The content created on the page should cover several acts of the play, and should be an accurate representation of how the chosen character would act. Be able to support your choices with evidence from the text. Students can create this project with or without technology. At the end of the project, students could share their final products.	RL 3: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.  W9: Draw evidence from literary or informational texts to support analysis, reflection, and research.  S4: 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.

**Excerpts from *Romeo and Juliet*: Act 2, Scene 2**

Scene II. Capulet's Garden.

[*Enter Romeo.*]

**Romeo.**

He jests at scars that never felt a wound.

[*Juliet appears above 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,  
Who is already sick and pale with grief (5)

That thou her maid art far more fair than she.

Be not her maid, since she is envious;

Her vestal livery is but sick and green,

And none but fools do wear it. Cast it off.

It is my lady, O, it is my love! (10)

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.

Two of the fairest stars in all the heaven, (15)

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp. Her eyes in heaven (20)

Would through the airy region stream so bright

That birds would sing and think it were not night.

*What type of figurative language is used in line 2? Explain the comparison. Why do you think Romeo makes this comparison?*

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

**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 (30)  
Unto the white-upturned wondering eyes  
Of mortals that fall back to gaze on him  
When he bestrides the lazy-puffing clouds  
And sails upon the bosom of the air.

*What mood is created from Romeo's lines (1-34)? What words, phrases or lines create this mood?*

**Juliet.**  
O Romeo, Romeo! wherefore art thou Romeo? (35)  
Deny thy father and refuse thy name;  
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: (40)  
Thou art thyself, though not a Montague.  
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 (45)

By any other name would smell as sweet;

So Romeo would, were he not Romeo call'd,

Retain that dear perfection which he owes

Without that title. Romeo, doff thy name,

And for that name, which is no part of thee, (50)

Take all myself.

*How does Juliet feel about the feud between the two families?  
What is a theme of this play based on these lines (40-51)?*

**Romeo.**

I take thee at thy word.

Call me but love, and I'll be new baptis'd;

Henceforth I never will be Romeo.

**Juliet.**

What man art thou that, thus bescreened in night, (55)

So stumblest on my counsel?

**Romeo.**

By a name

I know not how to tell thee who I am:

My name, dear saint, is hateful to myself,

Because it is an enemy to thee. (60)

Had I it written, I would tear the word.

**Juliet.**

My ears have yet not drunk a hundred words

Of thy tongue's uttering, yet I know the sound.

Art thou not Romeo, and a Montague?

**Romeo.**

Neither, fair saint, if either thee dislike. (65)

**Romeo.**

By love, that first did prompt me to enquire.  
He lent me counsel, and I lent him eyes. (85)  
I am no pilot, yet, wert thou as far  
As that vast shore wash'd with the furthest sea,  
I should adventure for such merchandise.

**Juliet.**

Thou knowest the mask of night is on my face,  
Else would a maiden blush bepaint my cheek (90)  
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? I know thou wilt say 'Ay',  
And I will take thy word. Yet, if thou swear'st, (95)  
Thou mayst prove false. At lovers' perjuries,  
They say, Jove laughs. O gentle Romeo,  
If thou dost love, pronounce it faithfully:  
Or if thou thinkest I am too quickly won,  
I'll frown, and be perverse, and say thee nay, (100)  
So thou wilt woo: but else, not for the world.  
In truth, fair Montague, I am too fond;  
And therefore thou mayst think my 'haviour light:  
But trust me, gentleman, I'll prove more true  
Than those that have more cunning to be strange. (105)  
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;  
And not impute this yielding to light love  
Which the dark night hath so discovered. (110)

**Romeo.**

*In lines 89-110, Juliet has realized that Romeo has heard her thoughts about him. How does her attitude change in these lines? What specific language indicates this change?*

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

*Shakespeare has used imagery of day (lines 1-5) and night (lines 111-115). Explain the significance of Shakespeare's use of light and dark in these lines.*

**Juliet.**

O, swear not by the moon, the inconstant moon,  
That monthly changes in her circled orb,  
Lest that thy love prove likewise variable. (115)

*Why does Juliet not want Romeo to swear by the moon?*

**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. (120)

**Romeo.**

If my heart's dear love --

**Juliet.**

Well, do not swear: although I joy in thee,  
I have no joy of this contract to-night:  
It is too rash, too unadvised, too sudden;  
Too like the lightning, which doth cease to be (125)  
Ere one can say 'Tt lightens.' Sweet, good night!  
This bud of love, by summer's ripening breath,  
May prove a beauteous flower when next we meet.  
Good night, good night! as sweet repose and rest  
Come to thy heart as that within my breast! (130)

*What does Juliet's fear in lines 122-130? Why?  
What is Juliet's tone in these lines? What words show this tone?*

*Identify the shift in tone in this scene. When does this shift occur? Cite specific textual evidence to show the shift. How does it impact your view of these two characters?*

## Appendix

### Companion Texts for *Romeo and Juliet*



**“Daylight”****Maroon 5**

Here I am waiting  
I'll have to leave soon  
Why am I holding on?  
We knew this day would come  
We knew it all along  
How did it come so fast?

This is our last night but it's late  
And I'm trying not to sleep  
Cause I know, when I wake, I will have to slip away

And when the daylight comes I'll have to go  
But tonight I'm gonna hold you so close  
Cause in the daylight we'll be on our own  
But tonight I need to hold you so close

Here I am staring at your perfection  
In my arms, so beautiful  
The sky is getting bright, the stars are burning out  
Somebody slow it down

This is way too hard, cause I know  
When the sun comes up, I will leave  
This is my last glance that will soon be memory

And when the daylight comes I'll have to go  
But tonight I'm gonna hold you so close  
Cause in the daylight we'll be on our own  
But tonight I need to hold you so close

I never want it to stop  
Because I don't wanna start all over  
Start all over  
I was afraid of the dark  
But now it's all that I want  
All that I want, all that I want

And when the daylight comes I'll have to go  
But tonight I'm gonna hold you so close  
Cause in the daylight we'll be on our own  
But tonight I need to hold you so close

**Sonnet 18**

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou growest:  
So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee.

# Shakespeare's Biography



William Shakespeare grew up in Stratford-upon-Avon, worked in London, and returned to Stratford a wealthy man. He is buried in Stratford.

Shakespeare almost certainly attended the King's New School in Stratford, a grammar school that educated young men in Latin grammar and literature. Boys began at four or five in the "petty school," where they learned reading and writing. After two years, they entered the lower form, which covered Latin grammar and texts. At ten or eleven, they went to the upper form, where they wrote Latin speeches, studied Latin history and rhetoric, and learned Greek.

In 1582, at eighteen, Shakespeare married Anne Hathaway. Their daughter Susanna was born in 1583 and the twins, Judith and Hamnet, in 1585. (His daughters lived to adulthood, but Hamnet died in 1596.)

At some point, he left for the London theatrical world, where he was an important figure by the early 1590s. By 1592, Shakespeare had achieved some prominence in London as an actor and a playwright. In 1593 he became a published poet, with his long narrative poem "Venus and Adonis"; in 1594, he followed it with "Lucrece". Both were written when the theaters were closed due to plague.

In late 1594, when the theaters reopened, he was a leading member of the Lord Chamberlain's Men, later named the King's Men, the acting company for which he would be a principal actor, dramatist, and shareholder for about two decades. In the 1590s, he wrote his English history plays, several comedies, and at least two tragedies, *Titus Andronicus* and *Romeo and Juliet*. Many of Shakespeare's sonnets (published in 1609) were also probably written in the 1590s.

Shakespeare's plays were performed at court and other locations, but they are most associated with his acting company's theaters. In 1599, his company built the Globe. He wrote *Hamlet*, *Othello*, *King Lear*, and *Macbeth* while the company was at the Globe, as well as comedies like *Twelfth Night* and *Measure for Measure*. From about 1608, his plays were also performed at the company's new indoor Blackfriars theater. Shakespeare wrote very little after 1612, the year he probably wrote *Henry VIII*.

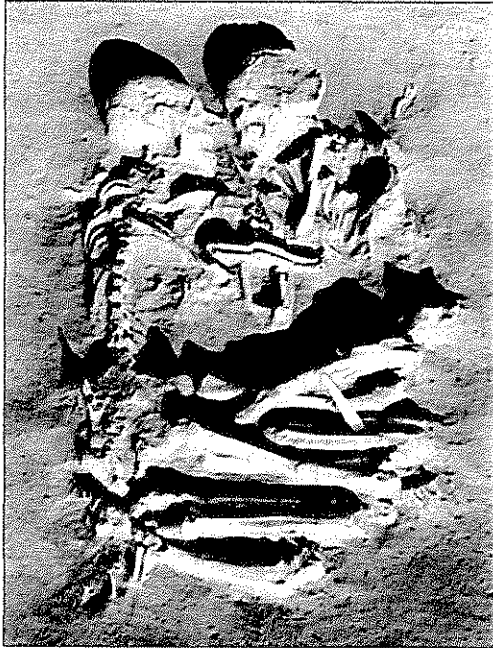
Sometime between 1610 and 1613, Shakespeare seems to have returned to live in Stratford-upon-Avon. His wife and his daughters and their husbands lived there, and he owned a large house and other property.

William Shakespeare died in Stratford on April 23, 1616, and was buried on April 25. Seven years after his death, in 1623, his collected plays were published in the work now known as the First Folio.

From Folger Shakespeare Library

<http://www.folger.edu/Content/Discover-Shakespeare/Shakespeares-Life/>

## Archaeologists find prehistoric Romeo and Juliet locked in eternal embrace



ROME (AP) — It could be humanity's oldest story of doomed love.

Archaeologists have unearthed two skeletons from the Neolithic period locked in a tender embrace and buried outside Mantua, just 25 miles south of Verona, the romantic city where Shakespeare set the star-crossed tale of *Romeo and Juliet*.

Buried between 5,000 and 6,000 years ago, the prehistoric pair are believed to have been a man and a woman and are thought to have died young, as their teeth were found intact, said Elena Menotti, the archaeologist who led the dig.

"As far as we know, it's unique," Menotti told The Associated Press by telephone from Milan. "Double burials from the Neolithic are unheard of, and these are

even hugging."

The burial site was located Monday during construction work for a factory building in the outskirts of Mantua. Alongside the couple, archaeologists found flint tools, including arrowheads and a knife, Menotti said.

Experts will now study the artifacts and the skeletons to determine the burial site's age and how old the two were when they died, she said.

Luca Bondioli, an anthropologist at Rome's National Prehistoric and Ethnographic Museum, said double prehistoric burials are rare — especially in such a pose — but some have been found holding hands or having other contact.

The find has "more of an emotional than a scientific value." But it does highlight how the relationship people have with each other and with death has not changed much from the period in which humanity first settled in villages and learning to farm and tame animals, he said.

"The Neolithic is a very formative period for our society," he said. "It was when the roots of our religious sentiment were formed."

The two bodies, which cuddle closely while facing each other on their sides, were probably buried at the same time, possibly an indication of sudden and tragic death, Bondioli said.

"It's rare for two young people to die at the same time, and that makes us want to know why and who they were, but it will be very difficult to find out."

He said DNA testing could determine whether the two were related, "but that still leaves other hypotheses; the *Romeo and Juliet*' possibility is just one of many."



*Copyright 2007 The Associated Press. All rights reserved. This material may not be published, broadcast, rewritten or redistributed.*

## **Teen couple executed by their parents ...for daring to fall in love;**

---

**Sunday Mirror, Aug 12, 2001**  
**by Helen Rowe in Alinagar, India**

THEY were two young sweethearts whose only crime was to fall in love.

But the secret romance between the teenagers ended in their barbaric deaths - killed by their own families.

Last week they were hanged, one after the other, after they refused to give up on their relationship.

It is hard to believe, in the 21st Century, that such a terrible thing could happen. But Vishal, 16, and his 17-year-old girlfriend Sonu came up against centuries-old religious and social prejudices that would have defeated any young lovers.

So ingrained is the caste system within Indian society that even close members of their families agreed their deaths were justified.

Yesterday Sonu's sister Babita told the Sunday Mirror: "What my mother and father did is right because what Sonu and Vishal were doing was bad."

Vishal, a high caste Brahmin, and Sonu, a lower caste Jat, were executed from the roof of a house in front of a crowd of villagers after they were accused of bringing shame on their families.

The lynching happened in the north Indian village Alinagar, about 94 miles north of the capital Delhi. Here, inter-caste marriages are not tolerated for fear the stigma will taint the entire village and make it difficult for its young people to marry.

Many of the village's buildings are made out of mud. Transport is either a bicycle or cart pulled by water buffaloes.

It was in Alinagar that Vishal and Sonu met four years ago after Sonu's family moved to the village.

Although Vishal had dropped out of school three years ago to become an apprentice electrician working with his brother, Sonu was a dedicated student. The strikingly-attractive teenager dreamed of getting a job and leading an independent life in the city.

But about a year ago, rumours began to circulate that Vishal and Sonu were in love, even though both were expected to marry someone from their own caste.

The idea of a romance between the couple horrified their families who banned them from seeing each other. But on Monday night, their neighbour Balbiri spotted Vishal and Sonu talking to each other behind some bushes.

Immediately, she told other villagers who summoned the teenagers' relatives.

"There had been talk of a love affair between the two teenagers for some time," said Rais Pal Singh, the police officer heading the murder investigation. "On Monday, they were seen together and some villagers caught them and tied them up in a room.

"The girl's parents decided that the best way out of the situation was to kill their daughter.

"The boy's brother and sister-in-law were also called. They were all of the opinion that the relationship was not acceptable and that Vishal and Sonu should be punished. The girl's parents hanged their daughter and after that they said the same should be done to the boy.

"The boy's brother and sister-in-law said they would not do it themselves but that they would not oppose them if they killed him."

Mr. Singh said the mob botched Sonu's killing. She had to be cut down from the beam and only died as she lay on the floor by pressure applied to her neck.

Vishal's widowed mother pleaded for her son's life but he too was hanged. Their bodies were then dragged to the local cremation ground where they were burned together. By 2am almost all trace of the couple was gone.

The following afternoon, an anonymous caller alerted police. In the village, the families didn't even try to hide what had happened, claiming Vishal and Sonu's behaviour had forced them to act.

Police arrested Vishal's brother Sanju, sister-in-law Babli, Sonu's father Surinder, and mother Munesh, as well as a fifth villager who helped dispose of the bodies. Six more were arrested later including Balbiri, in whose house they died. All face charges of murder or destruction of evidence.

Yesterday Vishal's house was deserted, while at Sonu's family home few tears were being shed.

Sister Babita said: "She was a good student and the village thought she would bring pride to us all. Instead she goes and disgraces herself like this."

Sonu's aunt, Kusum, said she was told neither Sonu nor Vishal put up a fight, appearing resigned to their deaths.

She said: "They did not try to run away. They didn't put up any resistance. Sonu said, 'OK you can kill me', and put the noose around her neck herself. She said, 'If what I have done is so bad, go on and kill me'. The boy didn't say anything."

In jail Balbiri, the neighbour who reported the couple, remained unrepentant: "Everybody

knew that they were meeting," she said. "Their parents said if I saw them anywhere I should catch them."

Only Sonu's aunt appears to have misgivings about the killings. She said: "Sonu did something very wrong but what they did was wrong too. As parents what they should have done is to talk to both of them and if necessary marry them off somewhere else.

"There was no need to take such extreme steps."

Copyright 2001 MGN LTD

Provided by ProQuest Information and Learning Company. All rights Reserved.

# Six Wounded in Fla. 'Romeo and Juliet' Firefight

---

Published April 11, 2005  
Associated Press

CRESCENT CITY, Fla. – Members of neighboring families shot at each other, wounding six people, as part of a long-running feud that victims said peaked when a girl from one family began dating a boy from the other one.

Six people ages 14 to 22 were taken to hospitals Sunday for treatment of gunshot wounds. Two remained hospitalized Monday, one in serious condition.

Baldemar Riojas, 46, was charged with six counts of aggravated battery with a firearm. He was freed on \$15,000 bail.

Members of the Soliz and Ortiz families say their feud with the neighboring Riojas family has simmered for more than a year and became more heated when Riojas' teenage daughter started dating Miguel Soliz, 15, who was among the wounded.

"All this started because they were dating," said Melva Ortiz, Miguel's mother. "I tried to tell him to leave the girl, but you know how kids are."

Maj. Rick Ryan of the Putnam County sheriff's office said members of both families had guns and fired across a street at each other.

However, he said investigators had been stymied by the families' reluctance to talk to authorities.

"We get out there and nobody knows anything," Ryan said.

Angelica Soliz, a cousin of the victims, said she hid under a bed during the gunfire early Sunday.

"We just threw ourselves to the floor, and the people who got shot, they didn't have a chance," said another family member, Maria Ortiz, 22.

The violence had been building for hours. A fight broke out Saturday night among dozens of opposing family members, but the sheriff's office said there was not enough information for an arrest.

Riojas' 20-year-old son, Baldomero Riojas, was questioned and released, but Putnam County sheriff's deputies plan to pursue a charge of reckless display of a firearm against him for allegedly firing into the air. A third man was being sought.

Riojas' wife said her husband was not responsible.

"My husband's not a violent person. He's been in the United States for 24 years and he's never been in trouble," Lisa Riojas told WJXT-TV of Jacksonville.

Ana Diaz, 14, who was wounded in the back, was in serious but stable condition Monday at Halifax Medical Center in Daytona Beach. The only other person hospitalized, Miguel Ortiz, 22, was in good condition at Shands Hospital in Gainesville.

Read more: <http://www.foxnews.com/story/2005/04/11/six-wounded-in-fla-romeo-and-juliet-firefight/#ixzz2aANHSTal>

# Teenagers - Inside the Teenage Brain

---

By Marty Wolner

Recent research on the human brain provides parents with shocking new evidence to possibly explain the sometimes irrational, illogical and impulsive behavior of teenagers. Brain researchers can now scan the live teenage brain to observe and examine why these curious and perplexing creatures make so many impulsive and egocentric decisions, that may even sometimes lead to risky behavior.

As it turns out, brain development during the teenage years is radically more active and dynamic than previously thought. During these years, the part of the brain that requires a person to make responsible decisions, understand consequences, and process problem-solving is under heavy construction, and much of the time dysfunctional. Even though the brain is almost physically mature, the grey matter in the thinking part of the brain (pre-frontal cortex) is still *making connections*. So teenagers are left with most of the information reaching their brains being processed in the emotional part (limbic system).

Information processed in the limbic system, without benefit of higher level processing in the pre-frontal cortex, may result in impulsive, egocentric, and maybe even risky, behavior. Because of this ongoing construction in the thinking part of the brain, a teenager is, many times, not capable of fully processing information that is necessary to make responsible decisions. Combine this brain challenge with a teen's temperament, maturity level, developmental stage and environmental impact, and it begins to become understandable why parents may find this time so exhausting and frustrating.

Realizing that major construction is going on inside the pre-frontal cortex of the teenage brain does not excuse inappropriate or irresponsible behavior from the teen. But understanding the teenage brain is crucial to figuring out how to interact with it. For the teenager, this time in his or her life can be a creative and emotional roller coaster ride with plenty of thrills and chills (and maybe some spills), but for parents it can be just nerve-wracking and terrifying. Healthy communication and effective discipline are what a teenager needs to help navigate this important time, especially since the brain is not yet necessarily ready or able to face all of the inevitable challenges, without support.

Each interaction with a teenager will affect development of his or her brain, helping the teen make connections in the pre-frontal cortex. During this time of heavy construction, the teenage brain needs focused and intentional support and teaching to help form and solidify these hopefully healthy connections. Parents can benefit from the understanding that there's much work that can be done while the teenage brain is still under construction and with proper perspective and effort, a teenager can learn to be less impulsive and egocentric, and make better and more responsible decisions.

As parents decide how to more effectively communicate with the developing teenage brain, it's vital to also consider who a child actually is, and what kind of parenting styles the child is exposed to. Most of us are the result of an even dose of nature and nurture, and understanding the nature of who a child is, and how his or her surroundings have impacted that child, can help

parents formulate more effective techniques when facing challenging situations during the teenage years.

The nature of a teenager is a complex and fascinating combination of temperament, stage of development, personality, maturity level, and social connection. In addition, parents need to consider the teenager's emotional health (self esteem) and relational health (to what degree have the teen's closest relationships positively impacted his or her development).

And then there's parenting styles. Healthy and effective parenting (described as authoritative), can help the positive development of the teenage brain. Using healthy communication tools like active listening, reframing, timing of teaching moments, I-messages, etc. and effective discipline tools like healthy limit setting, consequences, picking and choosing battles, few rules, etc. can greatly help the teenager's pre-frontal cortex develop solid connections to enable responsible behavior.

<http://ezinearticles.com/?Teenagers---Inside-the-Teenage-Brain&id=1256530>