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Assessing Romeo and Juliet: Levels 1–3 210 and newly killed.' Balthasar and Friar Lawrence were brought in. They looked very suspicious. Finally, Romeo's father arrived on the scene. He was late because grief over the banishment of her beloved son had just killed Romeo's mother. Friar Lawrence told those present everything and finished by saying that, if any of it was his fault, he should be punished. Balthasar confirmed much of Friar Lawrence's story and Romeo's letter confirmed the rest.

Finally the old men recognised their foolishness. The destructiveness of their feud had come home to them fully. Old Capulet offered Old Montague his hand and declared peace between them. Montague offered to raise a statue of Juliet in pure gold and Old Capulet declared then that he would erect one for Romeo. The prince looked at both these old men and was amazed by the enormous loss they suffered. 'This day is so terrible,' he began, 'that the sun will not rise. Go and talk about what has happened. There never was a story more sorrowful than this of Juliet and her Romeo.'



Romeo and Juliet

WILLIAM SHAKESPEARE

DRAMATIS PERSONAE (CAST)

Escalus Prince of Verona

Mercutio A young gentleman and kinsman to the prince, friend of Romeo

Paris A poble young kinsman to the prince

Page to Par

Montague Head of a Veronese family, feuding with the Capulets

Lady Montague Montague's wife, Romeo's mother

Montague's son

Benvolio Montague's nephew, Romeo and Mercutio's friend

Montague's servant

althasar

Romeo's servant

Capulet Head of another Veronese family, feuding with the Montagues

Lady Capulet's Capulet's wife, Juliet's mother

Juliet Capulet's daughter

Tybalt Lady Capulet's nephew, Juliet's cousin

Capulet's cousin An old gentleman

Nurse Capulet's servant, Juliet's former nanny

Peter Nurse's attendant

Sampson

Gregory

Antony

Servants of the Capulet household

Potpan

Friar Lawrence Franciscan father, confidante of Romeo and Juliet

Friar John Franciscan father, assists Father Lawrence

An apothecary Working in Mantua

Simon Catling

Hugh Rebeck Musicians

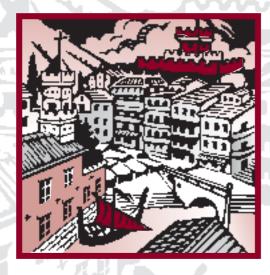
James Soundpost

Guards, citizens of Verona, dancers, torchbearers, pages and servants

Chorus

SCENE During the greater part of the play in Verona; once, in the fifth act, at Mantua





THE PROLOGUE

[Enter Chorus.]

Chorus Two households of equal wealth and power are

here in Verona where this story happened. From old arguments they broke into new fights where bloodshed of the citizens has resulted. From these two enemies two star-crossed lovers are born, meet and take their own lives and, in doing so, end the war between their families. The fearful story of their doomed love, their parents' rage which, excepting the children's death, nothing could destroy, is now the subject of this two-hour play, and if you listen well, what we have not told you already will be presented in our performance.

[Enter Chorus.]

Chorus Two households, both alike in dignity,

In fair Verona, where we lay our scene, From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean. From forth the fatal loins of these two foes A pair of star-cross'd lovers take their life; Whose misadventur'd piteous overthrows

Doth with their death bury their parents' strife. The fearful passage of their death-mark'd love,

And the continuance of their parents' rage, Which but their children's end naught could remove,

Is now the two hours' traffic of our stage; The which, if you with patient ears attend,

What here shall miss, our toil shall strive to mend.

ACT I

scene i

A public place.

[Enter Sampson and Gregory of the Capulet house, with swords and small shields.]

Sampson Gregory, I swear I will not put up with insults.

Gregory No, that would be dishonest.

Sampson I mean, in anger we will draw our swords.

Yes, while we can we must protect ourselves. Gregory

Well, I react quickly when I am angered. Sampson

Gregory Yes, but you are not moved to act quickly.

A dog from the Montague's would move me! Sampson

If you move, it means you don't stay still and it is brave to stand and face Gregory

your enemies ... therefore, if you move, you run away.

Sampson A dog from the Montague house will cause me to stand – I will walk as

far from the stench of the Montagues as I can.

But that would make you weak because the weakest avoid struggle. Gregory

Yes, that would make me a woman as they are the weakest of all. I will Sampson

push Montague's men and throw their women to the wall.

The fight is between our masters and us their men. Gregory

Sampson It doesn't matter. I will be brutal – when I have fought with the men I

will cut off the young women's heads.

A public place.

[Enter Sampson and Gregory armed with swords and bucklers.]

Gregory, o' my word, we'll not carry coals. Sampson

No, for then we should be colliers. Gregory Sampson I mean, an we be in choler we'll draw.

Gregory Ay, while you live, draw your neck out o' the collar.

I strike quickly, being moved. Sampson

But thou art not quickly moved to strike. Gregory Sampson A dog of the house of Montague moves me. To move is to stir; and to be valiant is to stand: Gregory

therefore, if thou art moved, thou runn'st away.

A dog of that house shall move me to stand: Sampson I will take the wall of any man or maid of Montague's.

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

'Tis true, and therefore women, being the weaker vessels, are ever Sampson

thrust to the wall; therefore I will push Montague's men from the wall,

and thrust his maids to the wall.

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

'Tis all one, I will show myself a tyrant: Sampson

when I have fought with the men I will be civil with the

maids. I will cut off their heads.





















