

Romeo, in Mantua, talks joyfully of his strange dream: he dreamt that he died, but Juliet revived him with kisses. Then Balthasar brings him dreadful news.

1 Romeo's dream: another premonition? (in pairs)

This is the second ominous premonition that Romeo speaks about. His earlier one (at the end of Act I Scene 4) was full of dark thoughts about the future. Here (lines 6–9) his dream seems to reassure him: Juliet brings a dead Romeo back to life with her kisses.

- Between you, write a quick summary in modern English of the content of Romeo's first 'vision' and this one. Try to come up with at least three reasons why you think Shakespeare begins the final act with these lines from Romeo and write the reasons below your summary.
- When you have read through to the end of the play, discuss how closely Romeo's dreams reflect the way things actually turn out.

Write about it

Balthasar's predicament (by yourself)

Imagine you are Balthasar, speeding from Verona to Mantua to inform Romeo about Juliet's death. What are your thoughts as you ride? How are you going to break the shocking news to Romeo?

- Think of different ways you might tell Romeo what has happened, and try to assess the risks of each one. Just what is the best way to tackle this awful job? Write down your thoughts as a kind of dialogue with yourself.

Stagecraft

Change the scene to Mantua

The previous scene is set in Juliet's bedroom in Verona. Act 5 begins in Mantua, twenty-five miles away. Work out how you would carry out the scene change swiftly and effectively. In Baz Luhrmann's movie version, for example, Mantua is a rundown trailer park in the desert.

- Come up with an idea for the scene change that would work well in the theatre. Follow up by thinking how you might show it in a film version.
- Consider what Romeo would be doing as he speaks his first eleven lines and how you would stage Balthasar's entry to give it dramatic impact.
- Sharpen your strongest ideas from above. You have a maximum of ten seconds to share them with the rest of your class!

If I may trust ... sleep if I may believe the truth of dreams, which reveal things I like to hear
presage foretell, promise
bosom's lord heart (or love?)
unaccustomed spirit unusual joy

how sweet ... possessed
 how sweet must real love be
shadows dreams, illusions
booted in riding boots

immortal part soul
kindred's family's
presently took post
 immediately rode here on horseback
office duty

Act 5 Scene 1

A street in Mantua

Enter ROMEO.

ROMEO If I may trust the flattering truth of sleep,
 My dreams presage some joyful news at hand.
 My bosom's lord sits lightly in his throne,
 And all this day an unaccustomed spirit
 Lifts me above the ground with cheerful thoughts: 5
 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
 That I revived and was an emperor.
 Ah me, how sweet is love itself possessed, 10
 When but love's shadows are so rich in joy!

Enter Romeo's man [BALTHASAR, booted].

BALTHASAR News from Verona! How now, Balthasar?
 Dost thou not bring me letters from the Friar?
 How doth my lady? Is my father well?
 How doth my Juliet? That I ask again, 15
 For nothing can be ill if she be well.
 Then she is well and nothing can be ill:
 Her body sleeps in Capels' monument,
 And her immortal part with angels lives.
 I saw her laid low in her kindred's vault, 20
 And presently took post to tell it you.
 O pardon me for bringing these ill news,
 Since you did leave it for my office, sir.

There is no word from the Friar. Romeo dismisses Balthasar to hire horses. He resolves to kill himself that night in the tomb with Juliet. But how? The apothecary who sells poisons comes into his mind.

Themes

'then I defy you, stars!'

The sense that fate determines human lives recurs frequently as an idea throughout the play. Just like Romeo's dream (lines 6–9), the mentioning of 'stars' links this scene back to Act 1 Scene 4.

- Turn to your Evidence Grid on 'Chance versus Choice'. Update it by adding the ideas mentioned above. Remember to explain why you think each of these details is important.

Characters

Is Romeo brave, foolish or something else?

(in small groups)

Well, Juliet, I will lie with thee tonight.

Romeo makes up his mind to kill himself that night in the Capulets' monument, but is he fully in control of his feelings? Balthasar points out that Romeo's 'looks are pale and wild' (line 28).

- Put Romeo in the hot-seat and question him about his motives. Ask him whether this is a brave decision. How else might it be seen? Is he being too impetuous? What alternatives might he have? Take turns in the role of Romeo while others in the group fire questions at him.

1 Draw the Apothecary's shop (in fours)

- Lines 42–8 give a detailed description of the inside of the Apothecary's shop. Whilst one member of the group reads, the others listen closely without looking at the text. Then the three listeners work together to create from memory an imaginative drawing that includes as many of Shakespeare's details as they can remember. Have a go at labelling your drawing with Shakespeare's own words.
- Suggest reasons why such a precise description might have been included at this point in the play. This task will help you prepare for Activity 5 on page 200.

e'en even

hence go there

import suggest

misadventure badly judged action

see for see if we can find

apothecary someone who sells ingredients for medicine

weeds clothes

overwhelming jutting out

Culling of simples picking herbs to use in medicines

beggarly account poor number

Remnants of packthread bits of old string or cord

cakes of roses compressed rose petals (for perfume)

penury poverty

Whose sale is present death the sale of which carries the penalty of immediate execution

caitiff miserable, pitiable

ROMEO AND JULIET ACT 5 SCENE 1

- ROMEO Is it e'en so? then I defy you, stars!
Thou knowest my lodging, get me ink and paper,
And hire post-horses; I will hence tonight. 25
- BALTHASAR I do beseech you, sir, have patience:
Your looks are pale and wild, and do import
Some misadventure.
- ROMEO Tush, thou art deceived.
Leave me, and do the thing I bid thee do. 30
Hast thou no letters to me from the Friar?
- BALTHASAR 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.
Let's see for means. O mischief, thou art swift
To enter in the thoughts of desperate men! 35
I do remember an apothecary,
And hereabouts 'a dwells, which late I noted
In tattered weeds, with overwhelming brows,
Culling of simples; meagre were his looks,
Sharp misery had worn him to the bones; 40
And in his needy shop a tortoise hung,
An alligator stuffed, and other skins
Of ill-shaped fishes, and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders, and musty seeds,
Remnants of packthread, and old cakes of roses
Were thinly scattered, to make up a show.
Noting this penury, to myself I said,
'And if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him.' 50
O this same thought did but forerun my need,
And this same needy man must sell it me.
As I remember, this should be the house.
Being holiday, the beggar's shop is shut.
What ho, apothecary! 55

The penniless Apothecary sells poison to Romeo even though he knows the penalty for doing so is death. Romeo leaves for Verona and Juliet's tomb, determined to drink the poison there.

1 The Apothecary

- Shakespeare gives a powerful and striking description of the Apothecary in lines 39–41 and 69–71. Use these details and your own imagination to design the costume and appearance of the Apothecary in a production of your own.
- Consider what kind of voice and mannerisms your Apothecary would have, and the type of dramatic impact you would want him to create. How might you show his connection with some of the key themes and issues in the play?
- Put all your ideas together as a character 'montage': draw or find a suitable image to represent your Apothecary and then assemble all your ideas around the central figure.

▼ How effective do you think this representation of the Apothecary might be in a stage production? Write a paragraph giving your response.



2 Act out Romeo's meeting with the Apothecary (in pairs)

First read through lines 57–86, with each partner taking a role. Then talk about how you might stage the action. Think carefully about the character of the Apothecary you created in the activity above, as well as Romeo's feelings and emotions at this moment. How effectively can you show the characters' contrasting states of mind in your presentation?

ducats gold coins

dram dose

soon-speeding gear
quick-acting poison

trunk body

any he any man

utters sells

Need and oppression
overpowering poverty

dispatch kill

loathsome repulsive

get thyself in flesh
build yourself up

cordial healthy drink

ROMEO AND JULIET ACT 5 SCENE 1

[Enter APOTHECARY.]

APOTHECARY	Who calls so loud?	
ROMEO	Come hither, man. I see that thou art poor. Hold, there is forty ducats; let me have A dram of poison, such soon-speeding gear As will disperse itself through all the veins, That the life-weary taker may fall dead, And that the trunk may be discharged of breath As violently as hasty powder fired Doth hurry from the fatal cannon's womb.	60
APOTHECARY	Such mortal drugs I have, but Mantua's law Is death to any he that utters them.	65
ROMEO	Art thou so bare and full of wretchedness, And fearest to die? Famine is in thy cheeks, 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.	70
APOTHECARY	My poverty, but not my will, consents.	75
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.	
ROMEO	There is thy gold, worse poison to men's souls, Doing more murder in this loathsome world, Than these poor compounds that thou mayst not sell. I sell thee poison, thou hast sold me none. Farewell, buy food, and get thyself in flesh.	80
	Come, cordial and not poison, go with me To Juliet's grave, for there must I use thee.	85

[Exit Apothecary]

Exit

Friar John tells how an unlucky mischance prevented him delivering Friar Lawrence's letter to Romeo.
Friar Lawrence determines to break into Capulet's monument to be with Juliet when she awakes.

Themes

'Unhappy fortune!'

Friar John explains that he was looking for another Franciscan friar to accompany him to Mantua in order to deliver Friar Lawrence's letter to Romeo. He found his brother friar visiting some sick people. There disaster struck: the 'searchers' called!

The 'searchers' were health officers of the town, appointed to prevent the spread of disease by examining dead bodies to establish the cause of death. They thought that the Franciscans were in a house where plague raged, so they refused to allow them to travel ('Sealed up the doors'). Once again, the plans of humans are thwarted by the intervention of forces beyond mortal control.

- Add these details to your Evidence Grid.

1 Friar John's delay

Work on one or more of the following activities to explore the dramatic impact of Friar John not reaching Mantua in time to deliver Friar Lawrence's letter to Romeo.

- Echo! (in pairs)** Read lines 5–12 aloud, but add 'Unhappy fortune!' after every punctuation mark.
- Improvise! (in groups of five or six)** Two of the group take the roles of Friar John and his fellow monk. The others are the 'searchers' who will not let them leave the infected house. Improvise what took place as the searchers refuse to listen to the Friars' pleas to be allowed to travel to Mantua.
- Act out the scene (in pairs)** Take the roles of Friar Lawrence and Friar John. Act the scene to bring out Friar Lawrence's increasing agitation and his growing awareness that urgent action is needed.

Write about it

The Friar's undelivered letter (by yourself)

Step into role as Friar Lawrence and write his letter to Romeo. The letter explains the desperate plan he has devised for Juliet's fake death (see Act 4 Scene 1, lines 89–117).

if his mind be writ if he's written rather than spoken to you
barefoot brother Franciscan friar
associate accompany (Franciscans nearly always travelled in pairs)

infectious pestilence
deadly plague

stayed delayed
bare carried

fearful frightened

nice trivial
full of charge hugely important
dear import great significance
crow crowbar

beshrew blame
accidents events

Act 5 Scene 2

Friar Lawrence's cell

Enter FRIAR JOHN.

FRIAR JOHN Holy Franciscan Friar, brother, ho!

Enter [FRIAR] LAWRENCE.

FRIAR 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.

FRIAR JOHN Going to find a barefoot brother out,

One of our order, to associate me,

Here in this city visiting the sick,

And finding him, the searchers of the town,

Suspecting that we both were in a house

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.

FRIAR LAWRENCE Who bare my letter then to Romeo?

FRIAR JOHN I could not send it – here it is again –

Nor get a messenger to bring it thee,

So fearful were they of infection.

FRIAR LAWRENCE Unhappy fortune! By my brotherhood,

The letter was not nice but full of charge,

Of dear import, and the neglecting it

May do much danger. Friar John, go hence,

Get me an iron crow and bring it straight

Unto my cell.

FRIAR JOHN Brother, I'll go and bring it thee.

Exit

FRIAR LAWRENCE Now must I to the monument alone,

Within this three hours will fair Juliet wake.

She will beshrew me much that Romeo

Hath had no notice of these accidents;

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

Paris visits Juliet's tomb to lay flowers and mourn. He is anxious not to be observed, so orders his Page to keep watch. The Page whistles to warn him someone is coming.

Stagecraft

Night and churchyards (in small groups)

- Shakespeare uses words to conjure up time, place and atmosphere. For example, in line 3 Paris refers to 'yew trees', which are often found in churchyards and are associated with death and mourning. Sharing the lines between you, speak everything in the script opposite. Emphasise each word and phrase that helps to create the impression of night-time and the graveyard setting (e.g. your first emphasised word would be 'torch').
- Make a list of each of the words you emphasised. After each word, add your own comment about how it creates an atmosphere of time ('night'), or place ('churchyard').
- Think about staging this scene for a modern theatre audience. As each 'episode' of this scene (the longest one in the play) unfolds, discuss how you would light it to create specific dramatic effects that match the mood of that part of the scene. Between you, decide on the most dramatic part of the scene and produce a sketch to show how you would light it.
- Consider how you might use sound effects or music to enhance the mood at the start of this scene. Focus on the first fifty-three lines (until Paris confronts Romeo in the tomb). Work out a suitable 'soundscape' that would complement the action. Try recording it and, as you play it to other groups, explain the reasons behind your choices.

Language in the play

Paris mourns for Juliet – does he mean it?

- Focus on Paris's lines 12–17. Do you find them artificial and formal, or do they seem to come from the heart? Does the fact that they rhyme affect your response?
- Now re-read Paris's six lines in Act 4 Scene 5. Are there any similarities? Write a paragraph exploring and comparing how Paris expresses his grief for Juliet in the way he speaks in the two scenes.

stand aloof go some distance away

put it out extinguish the torch

for I would not because I don't want to

yond those

lay thee all along lie down

Being loose the ground is loose

stand stay and wait

adventure risk it

Sweet flower Juliet

canopy the stone covering of the tomb (instead of the fabric covering Juliet's bed)

sweet water perfumed water

dew shower

wanting failing

distilled by extracted from

obsequies funeral rites

cross get in the way of

Muffle hide

Act 5 Scene 3

A churchyard, outside the tomb of the Capulets

Enter PARIS and his PAGE [with flowers and sweet water and a torch].

PARIS Give me thy torch, boy. Hence, and stand aloof.
Yet put it out, for I would not be seen.
Under yond yew trees lay thee all along,
Holding thy ear close to the hollow ground,
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 hear'st something approach.

GIVE me those flowers. Do as I bid thee, go.
PAGE *[Aside]* I am almost afraid to stand alone
Here in the churchyard, yet I will adventure. *[Retires]*

[Paris strews the tomb with flowers.]
PARIS Sweet flower, with flowers thy bridal bed I strew –
O woe, thy canopy is dust and stones! –
Which with sweet water nightly I will dew,
Or wanting that, with tears distilled by moans.
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.

Whistle Boy.
The boy gives warning, something doth approach.
What cursèd foot wanders this way tonight,
To cross my obsequies and true love's rite?
What, with a torch? Muffle me, night, a while. *[Retires]*

Romeo, determined to force open the tomb, dismisses Balthasar on pain of death. Balthasar resolves to stay and watch. As Romeo begins to force entry, Paris steps forward to challenge him.

Characters

Different sides to Romeo? (in pairs)

- Stand facing your partner. As one person reads short sections of Romeo's lines 22–42, the other mimes each action and echoes each word of command or words that are threatening.
- Divide the lines into four sections: lines 22–7, 28–32, 33–9 and 41–2. Talk together about how each section reveals a different aspect of Romeo's feelings and personality.
- Why do you think Romeo lies to Balthasar in lines 28–32? Remember, there is no 'right' answer to this. Write up your conclusions after exploring possible explanations.
- In lines 33–9, Romeo uses the hyperbolic (extravagant, 'over the top') language of **Revenge Tragedy** (a type of play in which the main character is a 'revenger', which was popular in the 1590s when Shakespeare was writing *Romeo and Juliet*). Romeo's threat ('tear thee joint by joint') and his imagery ('More fierce and more inexorable far / Than empty tigers or the roaring sea') are certainly very powerful and dramatic. But are they suited to a man stricken with grief and the sense of loss? Does he really mean what he says? Talk together about why you think Romeo speaks to Balthasar in this way.

Stagecraft

Problems with the set

At line 48, Romeo begins to open the tomb. The problem for set designers is that Scene 3 takes place both outside and inside the Capulet monument. The lines in the script opposite present two further challenges:

- All the events are being watched by Paris's Page and Balthasar – so where are they?
- How and where will the fight be staged?

Today (as in Shakespeare's time) most designers solve the problems by non-realistic staging. Such stagings ask the audience to use its imagination and to suspend disbelief (that is, to willingly accept non-realistic stagings and events). Keep all these puzzles in mind and have a go at sketching a design for the set.

mattock a kind of pickaxe

wrenching iron crowbar

all aloof far away

my course what I intend to do

dear employment

precious business

jealous suspicious

intents intentions

inexorable pitiless

doubt mistrust

maw stomach

Gorged crammed

do some ... to mutilate

apprehend arrest

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.
Give me the light. Upon thy life I charge thee, 25
What e'er thou hear'st 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,
But chiefly to take thence from her dead finger 30
A precious ring, a ring that I must use
In dear employment; therefore hence, be gone.
But if thou, jealous, dost return to pry
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint, 35
And strew this hungry churchyard with thy limbs.
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.
- BALTHASAR I will be gone, sir, and not trouble ye. 40
- ROMEO So shalt thou show me friendship. Take thou that,
[*Gives a purse.*]
- BALTHASAR Live and be prosperous, and farewell, good fellow.
[*Aside*] For all this same, I'll hide me hereabout, 45
His looks I fear, and his intents I doubt. [Retires]
- ROMEO Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And in despite I'll cram thee with more food.
[*Romeo begins to open the tomb.*]
- PARIS This is that banished haughty Montague,
That murdered my love's cousin, with which grief 50
It is supposed the fair creature died,
And here is come to do some villainous shame
To the dead bodies. I will apprehend him.
[*Steps forth.*]

Paris tries to arrest Romeo, but is slain by him. Romeo, dismayed to find whom he has killed, resolves to grant Paris's dying wish, and lays his body beside Juliet's.

Write about it

Two opposing narratives? (in pairs)

In lines 43–4, Balthasar expresses concern about what Romeo is up to and hides himself to watch what happens. Paris's Page has already concealed himself (line 11). Both these characters witness the angry exchanges between Romeo and Paris and the deadly fight that follows.

- One of you is Balthasar, the other the Page. Write your accounts of what you observe from your hiding place. Remember that your different loyalties might lead to some bias in your writing. Afterwards, compare your two accounts of the event.

1 'sour misfortune's book!'

Who else in the play do you think would join Romeo and Paris in a book of people troubled by unhappy misfortune and accident?

- Turn to the character list on page 1. Copy the names of any characters who you think might fall into this category. Alongside each character, write a couple of sentences describing their particular misfortunes.

Characters

Romeo's final moments

In your Director's Journal, write notes to the actor playing Romeo on how to deliver his long final soliloquy.

- Although he has killed Paris, Romeo doesn't recognise his opponent until line 75. How would you advise the actor to speak that line?
- Romeo creates four striking personifications of death. How should these be delivered?
- Identify the different sections of the speech and suggest actions, expressions, and so on, for each. One way of dividing up the speech is: lines 74–87; lines 88–91 (end at 'light'ning'); lines 91–6; lines 97–101 (end at 'cousin'); lines 101–5; lines 106–12 (end at 'flesh'); lines 112–18; lines 119–20.
- When you have written your notes, give them to a partner and let them test out your ideas in a dramatic reading of Romeo's death speech.

unhallowed toil unholy work

affright frighten

armed against myself ready to kill myself

conjuraton appeal, entreaty
felon criminal

Watch police (but in Shakespeare's time there was no police force like today's; instead, citizens [the Watch] patrolled the streets at night)

peruse study

betossèd disturbed

writ written

lantern in architecture, a glass turret on the roof of a building; its purpose is to let in light

feasting presence a room in a palace where kings received and entertained visitors

dead man (Romeo)

interred buried

- Stop thy unhallowed toil, vile Montague!
Can vengeance be pursued further than death?
Condemnèd villain, I do apprehend thee. 55
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,
Fly hence and leave me. Think upon these gone, 60
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,
For I come hither armed against myself. 65
Stay not, be gone; live, and hereafter say,
A madman's mercy bid thee run away.
- PARIS I do defy thy conjuration,
And apprehend thee for a felon here.
- ROMEO Wilt thou provoke me? then have at thee, boy!
[*They fight.*] 70
- PAGE O Lord, they fight! I will go call the Watch.
- PARIS O, I am slain! [*Falls.*] If thou be merciful,
Open the tomb, lay me with Juliet. [*Dies.*] 75
In faith, I will. Let me peruse this face.
Mercutio's kinsman, noble County Paris!
What said my man, when my betossèd soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet.
Said he not so? or did I dream it so?
Or am I mad, hearing him talk of Juliet, 80
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 lantern, slaughtered youth;
For here lies Juliet, and her beauty makes 85
This vault a feasting presence full of light.
Death, lie thou there, by a dead man interred.
[*Laying Paris in the tomb.*]

Romeo gazes on Juliet and admires her beauty. He asks Tybalt for forgiveness, and imagines that Death wants Juliet as a lover. To prevent that, and determined to join her in death, he drinks the poison.

Stagecraft

The funeral vault

- a** In Baz Luhrmann's movie, Juliet lay in magnificent state in a cathedral, bathed in the light of thousands of burning candles (see the picture below). Imagine that you are filming this episode. How would you convey the contrast between the radiant light associated with Juliet and the darkness of the funeral vault? Write up your ideas ready for a meeting with the production designer.
- b** Romeo's last words possess a terrible irony. Unlike the audience, he does not know that Juliet lives. In some productions he sees Juliet showing signs of life just before he dies. This increases the irony of Romeo's last moments, as he realises the tragic waste of his life. What do you think of such staging? Produce one argument in favour and one against.



Themes

Death, love, light versus darkness, fate, shipwreck

Romeo's final speech carries echoes of many of the thematic concerns of the play.

- Trace each of the themes listed above as you work through Romeo's speech. Write out explanations of how these key thematic ideas are expressed through the imagery that Romeo uses. Which do you think is most powerfully expressed?

keepers jailers, prison warders

light'ning upsurge in spirits

ensign flag

sunder separate (kill)

unsubstantial the spirit of

abhorred hated

paramour lover

set up ... rest make my full, final commitment (an image from a card game)

yoke restraint

inauspicious unfortunate

dateless everlasting

engrossing all-owning ('seal' and 'bargain' echo Romeo's legal imagery of an everlasting contract with Death)

conduct i.e. the poison (but notice that 'conduct', 'guide', 'pilot' and 'bark' [ship] all emphasise Romeo's image of life as a sea journey ending in disaster)

seasick weary sea-tossed

ROMEO AND JULIET ACT 5 SCENE 3

How oft when men are at the point of death
Have they been merry, which their keepers call
A light'ning before death! O how may I
Call this a light'ning? 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 yet
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 favour can I do to thee
Than with that hand that cut thy youth in twain
To sunder 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,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee,
And never from this palace of dim night
Depart again. Here, here will I remain
With worms that are thy chambermaids; O here
Will I set up my everlasting rest,
And shake the yoke of inauspicious 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
A dateless bargain to engrossing Death!
Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark!
Here's to my love! [*Drinks.*] O true apothecary!
Thy drugs are quick. Thus with a kiss I die. [*Dies.*]

90

95

100

105

110

115

120

Balthasar tells Friar Lawrence that Romeo is in the tomb. Entering the vault, the Friar finds the dead Romeo and Paris. Juliet begins to awaken.

1 Urgency and fear in the Friar's words (in pairs)

Take each line the Friar says in the script opposite, but say aloud only words and phrases that create an atmosphere of urgency and fear. Then gather together the words you have selected and display them on a poster. You may find it helpful to know that if someone 'stumbled', it would be considered by Elizabethans to be a bad omen (if you 'stumbled', things would begin to go wrong). Compare your poster with other groups' and reflect on the similarities and differences of the words you have chosen.

Write about it

Friar Lawrence surveys the wreckage of his plan

Between the Friar's arrival at line 121 and his entrance to the tomb at line 140, he begins to fear that all his planning has gone horribly wrong.

- Imagine that you are the Friar. What thoughts flood into your mind as you find Paris and Romeo dead amongst the blood and weapons? And how do you react to Juliet suddenly stirring?
- Write up your thoughts as an interior monologue, in which you begin to weigh up the dreadful consequences of the actions you have set in motion.



Enter FRIAR (notice the action shifts to outside the tomb; see p. 180)

vainly ineffectively
grubs worms
discern make out

knows not ... hence
 thinks I have gone from here
menace threaten
intents intended actions
unthrifty unfortunate, unlucky

sepulchre tomb
masterless and gory
 abandoned and bloodstained
discoloured bloodstained

steeped covered
unkind unnatural
lamentable chance
 sorrowful accident

Enter FRIAR [LAWRENCE] *with lantern, crow, and spade.*

FRIAR LAWRENCE Saint Francis be my speed! how oft tonight
 Have my old feet stumbled at graves! Who's there?
 BALTHASAR Here's one, a friend, and one that knows you well.
 FRIAR LAWRENCE Bliss be upon you! Tell me, good my friend,
 What torch is yond that vainly lends his light
 To grubs 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.

125

FRIAR LAWRENCE Who is it?
 BALTHASAR Romeo.
 FRIAR LAWRENCE How long hath he been there?
 BALTHASAR Full half an hour.

130

FRIAR LAWRENCE 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
 If I did stay to look on his intents.

135

FRIAR LAWRENCE Stay then, I'll go alone. Fear comes upon me.
 O, much I fear some ill unthrifty thing.
 BALTHASAR As I did sleep under this yew tree here,
 I dreamt my master and another fought,
 And that my master slew him.

[Retires]

FRIAR LAWRENCE Romeo!
 [Friar stoops and looks on the blood and weapons.]
 Alack, alack, what blood is this which stains
 The stony entrance of this sepulchre?
 What mean these masterless and gory swords
 To lie discoloured by this place of peace?

140

[Enters the tomb.]
 Romeo! O, pale! Who else? What, Paris too?
 And steeped in blood? Ah, what an unkind hour
 Is guilty of this lamentable chance!

145

[Juliet rises.]

The lady stirs.

Friar Lawrence, fearful of discovery, leaves the tomb, begging Juliet to go with him. She refuses, and stabs herself because she prefers to join Romeo in death. The Watch enter.

Characters

What is Friar Lawrence thinking? (in small groups)

Friar Lawrence tries to take Juliet away, to hide her in a convent. But when she refuses, he simply abandons her. His action increases the sense of Juliet's isolation; ultimately, she must act her final scene completely alone.

- a Is Friar Lawrence's action cruel and self-centred? To help you decide, read lines 151–9 to each other; each person speaking a sentence then handing on. Repeat several times, with a different person beginning each reading.
- b What do these lines tell you about the Friar at this moment? What is his state of mind? What are his motives and his feelings for Juliet?

comfortable comforting

unnatural sleep drugged state of sleep

in thy bosom lying across your bosom

timeless untimely

churl brute (but how do you think Juliet says the word?)

Haply maybe

restorative medicine (the kiss will 'cure' her of life and restore her to Romeo)

attach arrest

Stagecraft

Juliet's final moments (in pairs)

Shakespeare gives Juliet a much shorter 'death speech' than he gives Romeo. Despite this, her words and actions are incredibly powerful as the tragedy reaches its dramatic climax. As the Friar leaves Juliet on her own and she hears the Captain of the Watch approaching, she refuses to leave the tomb, kisses Romeo and stabs herself with Romeo's dagger.

- First decide what you make of her final actions in the play (for example, is she courageous in seeking death?). Then produce a commentary to explain how you would have her enact her last moments in the play to greatest dramatic effect.

1 Alike in death? (in pairs)

Contrast Juliet's final words with Romeo's. Complete a Venn diagram that shows the overlap between what the two characters say and think as they approach their deaths.

JULIET O comfortable Friar, where is my lord?
I do remember well where I should be;
And there I am. Where is my Romeo? 150

[Noise within.]

FRIAR LAWRENCE I hear some noise, lady. Come from that nest
Of death, contagion, and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead; 155
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns.

Stay not to question, for the Watch is coming.
Come go, good Juliet, I dare no longer stay. *Exit*
JULIET Go get thee hence, for I will not away. 160

What's here? a cup closed in my true love's hand?
Poison I see hath been his timeless end.
O churl, drunk all, and left no friendly drop
To help me after? I will kiss thy lips,
Haply some poison yet doth hang on them, 165
To make me die with a restorative.
Thy lips are warm.

CAPTAIN OF THE WATCH [Within] Lead, boy, which way?

JULIET Yea, noise? Then I'll be brief. O happy dagger,
[Taking Romeo's dagger.]
This is thy sheath;

[Stabs herself.]

there rust, and let me die. 170
[Falls on Romeo's body and dies.]

Enter [Paris's] Boy and WATCH.

PAGE This is the place, there where the torch doth burn.

CAPTAIN OF THE WATCH The ground is bloody, search about the churchyard.
Go, some of you, who'er you find attach.

[Exeunt some of the Watch]

[The Captain enters the tomb and returns.]

Pitiful sight! here lies the County slain,
And Juliet bleeding, warm, and newly dead,
Who here hath lain this two days buried. 175

Balthasar and the Friar are arrested by the Watch. The Prince and the Capulets enter, disturbed by the commotion and shouting. The Captain tells what he knows.

1 Should the play end here? (in pairs)

In the nineteenth century, productions often ended with the death of Juliet.

- As you read through to the end of the play, make a list of all the things that happen and all those that are spoken about by the surviving characters. Afterwards, one of you argues for the merits of ending the play at Juliet's death, the other argues against that view.

2 The Prince arrives

Look back at the two other occasions when Prince Escalus has appeared (Act 1 Scene 1, line 72 and Act 3 Scene 1, line 132).

- How does his entrance mark a change in mood? How does he speak? Write a paragraph discussing what his three appearances have in common and exploring the effect they have on the action of each scene.



▲ A tableau of death. How would you arrange the bodies in the tomb?

ground even the Captain cannot resist a pun; his first 'ground' means 'earth', his second 'ground' means 'reason'

woes the first 'woes' applies to the dead characters; the second refers to the tragic events of this scene

circumstance information

descry perceive, understand

Hold him in safety
keep him guarded

Stay hold

is so early up takes place so early

startles bursts

Go tell the Prince, run to the Capulets,
Raise up the Montagues; some others search.

[*Exeunt others of the Watch*]

We see the ground whereon these woes do lie,
But the true ground of all these piteous woes
We cannot without circumstance descry.

180

Enter [one of the Watch with] Romeo's man [Balthasar].

SECOND WATCHMAN Here's Romeo's man, we found him in the churchyard.

CAPTAIN OF THE WATCH 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.

We took this mattock and this spade from him,
As he was coming from this churchyard's side.

185

CAPTAIN OF THE WATCH A great suspicion. Stay the friar too.

Enter the PRINCE [with others].

PRINCE What misadventure is so early up,
That calls our person from our morning rest?

Enter Capels [CAPULET, LADY CAPULET].

CAPULET What should it be that is so shrieked abroad?

190

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?

CAPTAIN OF THE WATCH Sovereign, here lies the County Paris slain,
And Romeo dead, and Juliet, dead before,
Warm and new killed.

195

PRINCE Search, seek, and know how this foul murder comes.

CAPTAIN OF THE WATCH Here is a friar, and slaughtered Romeo's man,
With instruments upon them, fit to open
These dead men's tombs.

200

The Capulets and Montague enter the tomb to view their dead children. The Prince promises to investigate, and to punish wrongdoers with death. At the Prince's command, Friar Lawrence begins to explain.

Stagecraft

There are now many characters brought together: Romeo, Juliet, Paris and Tybalt are all dead and their bodies lie on stage. But a director also has to deal with the presence of the Captain, Paris's Page, members of the Watch, Balthasar, Friar Lawrence, the Prince, Capulet, Lady Capulet and Montague inside the tomb.

- a Return to the sketch of the set that you drew on page 180. On it, indicate where you would position (or 'block') the characters for the long speech from the Friar that begins at line 229.
- b In turn, work through the list of characters above. For each of them, write a few lines answering the following questions:
 - What would this character be doing as they listen?
 - Why is this character easy or challenging to deal with?

Write about it

Lady Montague's death

Montague's announcement that his wife is dead adds an extra layer of poignancy to the play. But that death happens off stage and Romeo's mother has had only a very small part in the play. Montague tells that 'Grief of my son's exile hath stopped her breath' (line 211). Apart from that, we know little about her final moments of life.

- On page 10, you were invited to expand her voice; now try to do so again. Write the story of her death. Use either first or third person narrative.

1 An insensitive Prince? (in pairs)

The Prince's three lines (lines 208–9 and 213) seem very unsympathetic towards Montague's feelings.

- Explore different ways of saying and staging Prince Escalus's lines. Try making him compassionate towards Montague. For example, might he offer a consoling hand? Then make him hard and unfeeling. Which approach do you think works more powerfully in this episode? Discuss your responses and then show your preferred version to other students.

hath mistane has mistaken
(is in the wrong place)
his house its sheath

liege lord
stopped her breath killed her

thou untaught
(Montague criticises Romeo)
press ... grave die before
your father
Seal up ... outrage stop your
passionate grieving
their spring what started them
general chief judge
death execution
be slave to give way to
parties of suspicion suspects
greatest main suspect
direful dreadful
impeach and purge accuse and
find innocent

my short ... breath the short
time I have left

[*Capulet and Lady Capulet enter the tomb.*]
CAPULET O heavens! O wife, look how our daughter bleeds!
This dagger hath mistane, for lo his house
Is empty on the back of Montague,
And it mis-sheathèd in my daughter's bosom!
LADY CAPULET O me, this sight of death is as a bell
That warns my old age to a sepulchre.
[*They return from the tomb.*]

205

Enter MONTAGUE.

PRINCE Come, Montague, for thou art early up
To see thy son and heir now early down.
MONTAGUE Alas, my liege, 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 enters the tomb and returns.*]
MONTAGUE O thou untaught! what manners is in this,
To press before thy father to a grave?
PRINCE Seal up the mouth of outrage 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,
And lead you even to death. Mean time forbear,
And let mischance be slave to patience.
Bring forth the parties of suspicion.
FRIAR LAWRENCE I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me, of this direful murder;
And here I stand both to impeach and purge
Myself condemnèd and myself excused.
PRINCE Then say at once what thou dost know in this.
FRIAR LAWRENCE I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet,
And she, there dead, that Romeo's faithful wife:

210

215

220

225

230

 Friar Lawrence tells his story to the Prince: the marriage, the killing of Tybalt, Romeo's banishment, Capulet's attempt to force Juliet to marry Paris, the Friar's desperate plan ... and much more.

1 Friar Lawrence's explanation of events

Friar Lawrence's story (lines 229–66) provides a valuable summary of events, even though it leaves out his reasons for acting as he did (to unite the families). The language is different from that of most of the play. It is direct and easy to follow. There are no puns or wordplay and little imagery. Sometimes this long explanation (which the Friar describes as 'brief'!) is cut in productions of the play. The activities below will help your understanding of the story (and the action of the play).

- a Point out who is involved (in eights)** Each person takes a part (Friar, Romeo, Juliet, Tybalt, Paris, Friar John, the Nurse, Capulet). Stand in a circle. The Friar slowly reads the lines. Everyone points to whoever is mentioned, for example to the Friar on 'I'; to Romeo and Juliet on 'them' and 'their', and so on.
- b Breaking news!** Imagine that the television station for which you work has just found out about the dreadful events unfolding in the Capulet monument. You manage to get inside to hear the Friar giving his account of what has happened. You are given a two-minute slot on the latest bulletin. Use the Friar's speech as the basis for your report – but remember that you will need to make your version of events as dramatic and engaging as possible in order to 'hook' your watching audience. Have a go at writing your feature and then record it. You could add a short section in which your presentation is introduced by the main newsreader.

2 Advice to the Friar (in pairs)

As director, you have to make decisions about how the Friar will deliver his long speech.

- Discuss with each other the impressions you wish to create both of the Friar's character (remember, he has tried to run away from the vault, leaving Juliet alone, and has been caught by the Watch) and the mood at this point in the play. For example, when he offers to sacrifice his life if found guilty, what tone does he adopt? What kind of response would you seek to generate amongst the audience?
- Write up your thoughts and ideas in your Director's Journal.

pined longed for
siege attack
perforce by force

bid told

tutored taught

wrought ... death made her look
as if she were dead

writ wrote

stayed delayed

prefixèd specified

closely secretly

untimely at the wrong time

true devoted

bear endure

did violence on herself
killed herself

privy in on the secret

ought anything

Miscarried went wrong

I married them, and their stol'n marriage day
Was Tybalt's doomsday, whose untimely death
Banished the new-made bridegroom from this city, 235
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,
And with wild looks bid me devise some mean 240
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
As I intended, for it wrought on her 245
The form of death. Mean time I writ to Romeo
That he should hither come as this dire night
To help to take her from her borrowed grave,
Being the time the potion's force should cease.
But he which bore my letter, Friar John, 250
Was stayed by accident, and yesternight
Returned my letter back. Then all alone,
At the prefixèd hour of her waking,
Came I to take her from her kindred's vault,
Meaning to keep her closely at my cell, 255
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.
She wakes, and I entreated her come forth 260
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.
All this I know, and to the marriage 265
Her nurse is privy; and if ought in this
Miscarried by my fault, let my old life
Be sacrificed, some hour before his time,
Unto the rigour of severest law.

Balthasar and Paris's Page tell what they know. The Prince reads Romeo's letter, then calls Capulet and Montague to look on the deadly results of their quarrels.

1 Three other viewpoints (in small groups)

The stories of Balthasar and the Page, and the Prince's report of Romeo's letter are, like the Friar's account, plain narrative, simply expressed.

- In what tone of voice do Balthasar and the Page speak? Fearfully, afraid of punishment? Or in some other way? Read each aloud, experimenting with different styles until you find the ones that work best.
- Take the stories of Balthasar (lines 272–7), the Page (lines 281–5) and the Prince (lines 286–90). In each case, talk together about whether you think it adds to the play or could be safely cut from a stage production. Make your recommendations to the director (who could be a member of another group in role), explaining your decisions. The director might disagree!

Write about it

Romeo's letter (by yourself)

What is in Romeo's letter to his father? The Prince reads a brief outline (lines 286–90).

- Write the full contents of the letter. Try to express Romeo's state of mind at the moment he wrote it, shortly after hearing of Juliet's death.

Themes

'heaven finds means to kill your joys with love!'

- Do you agree that 'heaven' has killed Romeo and Juliet? Look back at the Evidence Grid you have compiled to record the references to chance and choice, fate and destiny, throughout the play, and reflect on how important a part they have played in the unfolding of tragic events.
- Work on a five-minute presentation to deliver to your class, focusing just on the lives of Romeo and Juliet. Explore all the interventions of fate and their impact on what happens to the two young lovers. Link your presentation clearly to the evidence you have gathered.

still always

in post speedily (post-haste)

what ... place? why did your master come here?

ope open

drew (his sword)

make good confirm

therewithal with the poison

scourge punishment

kill your joys kill your children/happiness

for winking at your discords
for turning a blind eye to your quarrels

brace of kinsmen
Mercutio and Paris

ROMEO AND JULIET ACT 5 SCENE 3

- | | | |
|-----------|--|-----|
| PRINCE | We still have known thee for a holy man. | 270 |
| | 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 | |
| | To this same place, to this same monument. | |
| | This letter he early bid me give his father, | 275 |
| | And threatened 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? | |
| | Sirrah, what made your master in this place? | 280 |
| PAGE | 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, | |
| | And then I ran away to call the Watch. | 285 |
| 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. | 290 |
| | 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. | 295 |

Capulet and Montague make up their quarrel. They promise to set up a golden statue of Juliet and Romeo. The Prince closes the play, promising pardon for some and punishment for others.

1 Is the feud really ended? (in pairs)

Do you think that a promised golden statue really marks the end of the bitter feud? Experiment with Montague's and Capulet's lines 296–304. Try speaking and acting the lines in ways that show the quarrel will continue. For example, is Montague trying to 'outbid' Capulet, and does Capulet respond by showing he is as wealthy as Montague?

Stagecraft

The final image (in small groups)

Talk about the last image you wish the audience to see (refer back to the pictures on p. xii in the photo gallery). Will it be an empty stage? If so, work out how you will get everyone off, including the bodies. Or do you want the audience to see a final tableau?

- Rehearse and then show the class your image of the final moment of the play before the lights fade.



▲ How might the last moments of the play be staged for greatest impact?

2 Pardoned and punished (whole class)

Although some argue that fate or destiny play a huge part in the tragic outcome of the play, it is also true that various characters have a significant impact on events. Who do you think is responsible for the tragedy?

- Arrange a trial of some of the major figures who you consider might be accused of having a part in the deaths. Appoint a judge, prosecuting and defending counsels. Both sides will be able to call witnesses if they wish. This activity will take time to prepare, so appoint a 'trial day' and do the necessary preparations.

CAPULET O brother Montague, give me thy hand.
This is my daughter's jointure, for no more
Can I demand.

MONTAGUE But I can give thee more,
For I will raise her statue in pure gold,
That whiles Verona by that name is known,
There shall no figure at such rate 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!

PRINCE A glooming 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
Than this of Juliet and her Romeo.

[Exeunt omnes]

jointure marriage settlement (sum of money) made by the bridegroom's father to the bride. (All Capulet now asks from Montague is a handshake and reconciliation)

at such rate be set be held at such high value

Poor sacrifices tragic victims

glooming peace
peace overshadowed by dark clouds

Exeunt omnes stage direction meaning everyone leaves the stage

300

305

310

Looking back at the play

Activities for groups or individuals

1 Show the whole play

Take the Prologue's fourteen lines (on p. 3) and the Prince's last six lines in the play (305–10). As one student reads aloud all the lines, the others act them out. You'll find that you have produced a version of the whole play!

2 Capulet's dream – the ghosts return

In groups, make up a short play entitled 'Capulet's Dream' (or 'Nightmare'). It brings back all those who have died in the play. You might have each ghost explaining why they died, and how they now feel about the feuding families.

3 Obituaries

You have been commissioned to write the obituaries of Romeo Montague and Juliet Capulet for the *Verona Herald*. With a partner, talk about what might be included in an obituary, then settle down to write.

4 Friar Lawrence writes his memoirs

'It's ten years now since the deaths of Romeo and Juliet ...'. What does the Friar think, looking back over this stretch of time? He has had to face up to a cruel irony: he married Romeo and Juliet, hoping that their marriage would end the feud between the Montagues and Capulets. But it was only their deaths that caused Montague and Capulet to shake hands. The Friar also has to cope with his abandonment of Juliet in the tomb. What does he now think of that?

- Imagine yourself as Friar Lawrence and write your memoirs.

5 The balance of life and death

Shakespeare takes several opportunities to remind his audience of its mortality. Mercutio's dying curse refers to the 'plague'. 'Infectious pestilence' stops Friar John from delivering Lawrence's letter. Juliet imagines being buried in a 'charnel-house'. Death is personified numerous times. But there are also references in the play to medicine

and healing – for example, the Friar's preoccupation with herbs and the Apothecary's appearance in Act 5.

- Research Elizabethan attitudes towards life and death. What did they think about death and dying? And how did they view the importance of medicine? Prepare a mini-presentation.

6 Juliet's emotional journey

In the course of the play, Juliet matures from innocent young girl to tragic heroine. She experiences the brief happiness of unconditional love, violent rejection by her parents, betrayal by her Nurse and an agony of fear aroused by Friar Lawrence's dangerous plan. But she finds the courage to endure the horrors of the Capulet tomb. In the end, she determines to kill herself rather than live without Romeo.

- Write an extended essay that traces Juliet's emotional journey. Is it accurate to say that Juliet is emotionally mature by the end of the play?

7 In the medium of film

You have to work on a trailer for a new movie adaptation of *Romeo and Juliet*. Your editor has asked you to select five key scenes or moments from the play and to include one other episode that Shakespeare doesn't cover.

- Storyboard the key scenes and write the voiceover for the trailer. Remember that it has to be engaging and dramatic, with a really strong 'hook' for the audience. And you can't give away the whole story – there must be some elements of suspense or mystery. You could then try to create the trailer through live tableaux or mimes, or perhaps by actually filming it!

8 The dartboard of blame

Draw an image of a dartboard on a large sheet of paper. Arrange the characters on it in terms of who you think is most to blame for the tragedy. The character nearest the bullseye should be the one you think is most responsible.

