ROMEO AND JULIET PACKET

1.DRAMA NOTES

2.DISCUSSION QUESTIONS

3.CAUSE AND EFFECTS

4.SUMMARY

5.SYNTHESIS ESSAY PROMPT AND DOCUMENTS

ENGLISH 1

Drama Textbook Search (177-180)

1. A tragedy is _____
2. A protagonist is_____
3. A _____, when a character speaks alone on the stage, lets the audience know _____
4. A _____ is a character who's personality and attitude are designed to contrast with another character.
5. The adversary (enemy) of a protagonist is an _____.
6. Shakespeare's plays were mostly written in _____, which also called iambic pentameter. Iambic pentameter contains _____.
7. A pun is _____
8. The center of theatre in England was located in _____.
9. When a character wants to reveal their private thoughts to an audience, they use an _____, which is when _____
10. Shakespeare's plays were popular because _____

_____

Shakespearean Insults

by Lindsay Price

You too can speak Shakespeare! Nothing sounds more authentic than insults.

How to make an Insult

There are three columns on the other side of this page: A, B, and C. To make an insult, pick one word from each column and string them together.

For example, taking the first word in each column gives you the insult: "artless base-court apple-john."

How to use your Insults

1) Write a short, simple scene, or use the one below.

A: Hey!

B: Hello there.

A: Let me by, I have to cross this bridge.

B: You can't.

A: Why not?

B: Because.

A: Cause why?

B: Cause there's a bear on the other side.

A: Why didn't you say so?

2) Pepper your scene with an many insults as you like.

A: Hey thou gorbellied, motley-minded hugger-mugger!

B: Hello there thou yeasty, clapper-clawed strumpet.

A: Let me by, thou frothy dizzy-eyed maggot pie. I have to cross this bridge.

B: You can't.

A: Why not?

B: Because, thou surly guts gripping harpy.

A: Cause why, thou dankish sheep biting pignut?

B: Cause there's a bear on the other side.

A: Why didn't you say so, thou mewling swagbellied footlicker?

3) Read them aloud.

Continued Over...

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Shakespeare Insult Kit

Have fun with Shakespearean language!
Combine one word from each of the three columns below, prefaced with "Thou" – then write a modern translation beside it. You will have to use a dictionary.

e.g. Thou reeky, elf-skinned lout! = You smelly, thick-skinned fool!

Column 1	Column 2	Column 3
artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	death-token
fawning	earth-vexing	dewberry
fobbing	elf-skinned	flap-dragon
froward	fat-kidneyed	flax-wench
frothy	fen-sucked	flirt-gill
gleeking	flap-mouthed	foot-licker
goatish	fly-bitten	fustilarian
gorbellied	folly-fallen	giglet
impertinent	fool-born	gudgeon
infectious	full-gorged	haggard
jarring	guts-griping	harpy
loggerheaded	half-faced	hedge-pig
lumpish	hasty-witted	horn-beast
mammering	hedge-born	hugger-mugger
mangled	hell-hated	joithead
mewling	idle-headed	lewdster
paunchy	ill-breeding	lout
pribbling	ill-nurtured	maggot-pie
puking	knotty-pated	malt-worm
puny	milk-livered	mammet
qualling	motley-minded	measle
rank	onion-eyed	minnow
reeky	plume-plucked	miscreant
roguish	pottle-deep	moldwarp
ruttish	pox-marked	mumble-news
saucy	reeling-ripe	nut-hook
spleeny	rough-hewn	pigeon-egg
spongy	rude-growing	pignut
surly	rump-fed	puttock
tottering	shard-borne	pumpion
unmuzzled	sheep-biting	ratsbane
vain	spur-galled	scut
venomed	swag-bellied	skainsmate
villainous	tardy-gaited	strumpet
warped	tickle-brained	varlot
wayward	toad-spotted	vassal
weedy	unchin-snouted	whey-face
yeasty	weather-bitten	wagtail

1. _____ = _____
2. _____ = _____
3. _____ = _____

Romeo and Juliet Discussion Questions
Act 1

Part I. Each response should be at least three sentences long.

1. Discuss the sources of tension in the first scene. Why are these characters upset?
2. How does Romeo describe the woman he loves in Scene 1? Refer to things like word choice, connotation, tone, figures of speech, and so on.
3. Describe the Nurse. Describe her relationship with Juliet.
4. Who are Romeo's friends and what is their plan? Discuss the debate they have with Romeo, as well as their motivations for this plan.
5. Describe Romeo's reaction when he first sees Juliet.
6. Discuss the parallelism between Romeo's "story" and Paris' "story so far in Act 1.

Part II. Each response should be at least four sentences long.

7. Refer to Mercutio's lines in Act 1. What kind of friend is he to Romeo? Would you like to have him for a friend? If so, why? If not, why ?
8. Discuss the Prologue and what you already know about the play. If you were Romeo and Juliet, would you follow love or stay loyal to your family and friends? Explain your reasons.

Part III. Literary Elements. Follow the directions for each question.

9. **Foreshadowing**. The Prologue states that this is the story of "star-crossed lovers." There are four strong foreshadowings of evil in Act 1. Identify at least two foreshadowings and explain their purpose.
10. **Pun.** A pun is a play on words. Usually a pun involves words that sound alike, even though they are spelled differently and have different meanings. In scene 4, Romeo is punning when he tells Mercutio why he cannot dance. "You have dancing shoes / With nimble soles. I have a soul of lead / So stakes me to the ground I cannot move" (1.4.14-16). What is Romeo's pun? Find another example of punning in Scene 1.
11. **Paradox.** A paradox is a statement that appears to contradict itself, but that on closer examination reveals a truth. For example, when Juliet describes Romeo as "My only love, sprung from my only hate!" (1.5.152) she appears to contradict herself. On closer examination, however, you understand that she realizes a sad fact: Romeo, her "only love," belongs to the Montague family, a family she has been taught to despise since birth, hence, her "only hate." In scene 1, Romeo describes his love for Rosaline in a series of paradoxes. See 1.1.181-187. Choose two paradoxes and explain them.
12. **Aside**. An aside is a remark whispered by one character to another, which other characters on stage are not supposed to hear. In Scene 1, for example, when Sampson and Gregory pick a fight with the Montagues, they plan their strategy through whispered asides. Find another example of an aside in Act 1 and explain how it is used.

Scene I — Act II

1. Why has Romeo slipped away from his friends and where has he gone?
2. What is Mercutio attempting to do by mentioning Rosaline?
3. What does Mercutio say about "blind love"?

Scene ii

4. What does Romeo mean by "He jests at scars that never felt a wound" (Line 1)?
5. When Juliet appears on her balcony, to what does Romeo compare her?
6. When Juliet leans her cheek on her hand, what does Romeo say?
7. Unaware of his presence, what does Juliet ask Romeo to say? What suggestion does she make?
8. In a sentence or two, summarize and explain what Juliet says about names.
9. What is Romeo's reaction to Juliet's request in regard to his name?
10. How does Romeo say he was able to get over the orchard walls into Juliet's residence/
11. What does Romeo swear his love by and why does Juliet tell him not to swear by it?
12. By the end of their conversation, what is Romeo and Juliet's plan?
13. How does Juliet exhibit more common sense and practicality than Romeo?
14. What is Romeo's character flaw?

Scene iii

15. What is the setting/time of this scene?
16. What has Friar Lawrence been out gathering in his basket, and for what purpose?
17. Explain the following quote from Friar Laurence: "Virtue itself turns vice, being misapplied, /
18. What comment does the friar make about seeing Romeo so early in the morning?
19. What does Romeo ask Friar Laurence to do?
20. Why does Friar Laurence get so angry with Romeo?
21. Explain the following quote from Friar Laurence: "Young men's love then lies / Not truly in
22. Friar Laurence finally agrees to perform Romeo and Juliet's marriage ceremony for what
23. Explain the following quote from Friar Laurence: "Wisely and slow. They stumble that run fast." (Line 94)

Scene iv

24. Why has Tybalt sent a letter to the Montague household?
25. According to Mercutio, what kind of man is Tybalt?
26. What change does Mercutio observe in Romeo?
27. How are Mercutio and the Nurse similar? How are they different?
28. What plan does Romeo reveal to the Nurse?
29. How is Juliet to arrange to meet Romeo?

Scene v

30. Why is Juliet growing impatient with the Nurse?
31. When the Nurse begins to change the subject, how does Juliet respond?
32. What excuse does Juliet use in order to go to Friar Laurence's cell?
33. What is the plan for the evening, according to the Nurse?

Scene vi

34. Explain the following quote from Romeo: "Then love-devouring death do what he dare – / It is enough I may but call her mine." (Lines 7-8)
35. Why is Friar Laurence worried about Romeo and Juliet's relationship? What simile does he use to describe his concern?
36. Explain the following quote from Friar Laurence: "These violent delights have violent ends / And in their triumph die." What might it foreshadow?

ACT III

Scene 1:

1. At the beginning of the scene, why does Benvolio think that there will be a fight?

2. What does Mercutio accuse Benvolio of in lines 15-30?

3. When Tybalt and Mercutio first begin arguing, what does Benvolio try to them to do?

4. What does Tybalt call Romeo?

5. Why won't Romeo fight Tybalt?

6. What does Mercutio think is the reason Romeo refuses to fight?

7. Why does Mercutio keep repeating, "A plague o' both your houses"?

8. What does Romeo say that Juliet's love has done to him?

9. Why does Romeo call himself "fortune's fool"?

10. When Benvolio relates to the Prince what happened, what does he say Romeo tried to before Mercutio was killed?

11. What does Lady Capulet accuse Benvolio of? Why?

12. What is Romeo's punishment for killing Tybalt?

Scene 2:

13. Why is Juliet so impatient for the nurse to return?

14. Describe Juliet's rapidly changing attitudes toward Romeo in this scene.

15. What piece of news has upset Juliet the most?

16. What does the nurse promise to do?

Scene 3:

17. Explain Romeo's reaction to the news of his banishment.

18. Romeo tells Friar Laurence that the priest cannot know or understand how Romeo feels. Why?

19. What argument does Friar Laurence use to prevent Romeo from killing himself?

20. What does the nurse give to Romeo?

Scene 4:

21. What does Capulet tell his wife to say to Juliet?

Scene 5:

22. As Romeo is preparing to leave Juliet, what argument does she use to convince him to stay?

23. Later, why does Juliet think Romeo should leave?

24. Just as Romeo is about to descend the rope ladder and leave Juliet, what does Juliet say about the way Romeo looks?

25. Why does Lady Capulet think Juliet is crying?

26. When Lady Capulet threatens to send someone to Mantua to poison Romeo, what does Juliet say?

27. After Lady Capulet breaks the news about Paris, what is Juliet's response?

28. If Juliet's mother does not arrange to delay the marriage, what will Juliet do?

29. What is Capulet's reaction to Juliet's threats?

30. What is the nurse's advice to Juliet?

31. How does Juliet's attitude toward the nurse change?

32. What "scheme" does Juliet devise to get rid of the nurse and to get out of the house?

Act IV and V

Act IV

1. What does Juliet threaten to do if she is forced to marry Paris?
2. What plan does Friar Lawrence propose to Juliet?
3. Why does Capulet move Juliet's wedding from Thursday to Wednesday?
4. Who discovers Juliet's apparent death?
1. What does Friar Lawrence say to console the Capulets on the death of their daughter?

Act IV

1. What preparations does Romeo make in Scene 1 when he learns of Juliet's death?
2. What is Paris' function in Scene 3?
3. Describe Romeo's last soliloquy in Scene 3.
4. Describe Juliet's awakening and death.
5. How does the Prince intend to punish the guilty?
6. What memorial will be built for Romeo and Juliet?

Cause and Effect

Romeo and Juliet

William Shakespeare

CAUSE	EFFECT
1) Romeo is in love with Rosaline, but she has pledged to be chaste for the rest of her life.	
2) Romeo and Mercutio crash the Capulets' masquerade ball.	
3) Romeo and Juliet's parents hate each other and are feuding.	
4) Tybalt kills Mercutio	
5). Romeo kills Tybalt.	
6) Juliet is told that she must marry Paris by her parents.	
7) Friar John cannot deliver the letter that tells Romeo that Juliet is not dead.	
8) Romeo believes Juliet is dead.	
9) Juliet awakes to find her husband dead.	

Romeo and Juliet Synthesis Essay

There are many factors that contributed to the tragic deaths of Romeo and Juliet. In a 5 paragraph essay, please identify three factors (people or events) that could have prevented the deaths of Romeo and Juliet. Include evidence from the articles provided, as well as the play. Make sure to cite your sources.

Rubric

Item	Poor (5)	Good (8)	Excellent (10)
Thesis	Thesis is not clear or non-existent	Thesis is clear	Thesis is clear with three parts that connect to body of essay
Length	Paragraphs are not 5-7 sentences	Paragraphs are 5-7 sentences	Paragraphs are 7+ sentences
Quotes	Quotes are not used or are improperly cited	Quotes are used, cited and are generally relevant and well-explained	Quotes are used, cited and well-explained and relevant
Mechanics	Many spelling/grammar mistakes – paper was not proofread	Very few spelling/grammar mistakes	No spelling/grammar mistakes

Total Score _____/40

Source 1

Title_____ Author_____

Summary_____

_____

_____

Source 2

Title_____ Author_____

Summary_____

_____

_____

Source 3

Title_____ Author_____

Summary_____

_____

_____

Source 4

Title_____ Author_____

Summary_____

_____

_____

Source 5

Title_____ Author_____

Summary_____

_____

_____

Thesis Statement: _____, _____ and _____ could have prevented the deaths of Romeo and Juliet because _____ _____.

Topic Sentence 1: _____ could have prevented their deaths by _____

Quote _____ _____

Quote _____ _____

Topic Sentence 2:Additionally, _____ could have prevented their deaths if he/she had _____.

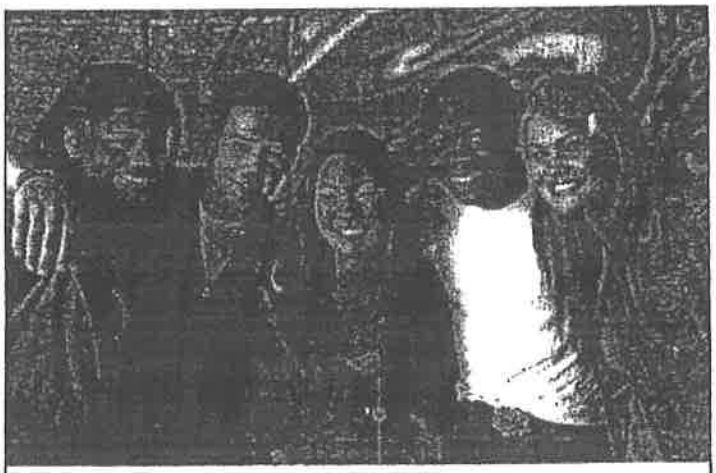
Quote _____ _____

Quote _____ _____

Conclusion Paragraph

Teenagers and the Importance of Friends

by Ayra Moore, Demand Media



Healthy friendships are important for a teenager's social development.

Related Articles

Reasons Why Teenagers Do Not Have Friends

The Importance of Teenage Friendships

Why Is Educating Teenagers About Smoking Important?

The Importance of Nutrition in Teenagers

How to Help Your Teen Choose Friends Who Aren't a Bad Influence

What Causes Teenagers to Become Greedy?

During the teenage years, friendships are important for several reasons. Teenagers typically spend more time with their peers than they do with their parents, siblings or other social contacts. Therefore, friends influence many aspects of a teenager's life. Healthy friendships can help teenagers avoid delinquency, isolation and many of the negative characteristics that are associated with this period of life.

YOU DON'T SEE HOW IMPORTANT THIS IS: BELIEFS

How people should behave is an important topic for many people.

In Shakespeare's Time:

Elizabethans had strict codes of behavior—for instance, the code of honor. One could be challenged to a duel over a perceived lie, a physical hurt, or an insult in even the slightest degree to one's honor. Any difference of opinion could be perceived as an insult. Of course, just like in modern times, differences went way beyond the personal as well.

One interesting thing about *Romeo and Juliet* is that it is never explained exactly why the Capulet and Montague families are fighting, but they are described as having equal status in Verona society and that an "ancient grudge" has continued to give rise to violent conflict. What could have happened to begin this feud?

MODERN TIMES: OPPOSING BELIEFS

SUBJECT	WHY IS THIS A PROBLEM?	CONSEQUENCES
Politics:	Highly opposing visions of the way a society should be run tend to clash.	Political assassinations are not uncommon, and in America 13 attempts on Presidents have been made, four of them successful (Lincoln, Kennedy, Garfield, and McKinley).
Love:	Have you ever looked at someone's boyfriend or girlfriend and said to yourself, "I just don't understand what she sees in him"?	Families can be split up over approval or disapproval of in-laws.
Religion:	What people hold as deep beliefs can create resentment and hatred between groups of different faiths.	The current Israeli-Palestinian conflict reflects the deep religious oppositions in the Middle East that have been raging for hundreds of years.
Art:	Artistic expression represents human emotion, actions, and opinions as well as color, line, and form, and can easily be interpreted in a variety of positive or negative ways.	Artist Michael Dickinson is currently facing up to three years in a Turkish prison for portraying the Prime Minister of Turkey as a dog.
Equality:	The injustices and privileges that governments bestow upon the people they govern continue to affect different ethnic, racial, and political groups.	In April of 1992, riots in Los Angeles killed 55 people when four white police officers were cleared of assaulting Rodney King, a young black man.

In Modern Times: Ask Yourself:

What differences of belief affect you in your life? Pick one of the categories above and ask yourself how you see different points of view on that subject show up in your life. You don't have to use the specific examples here—come up with ones you know.

See THE GREAT DEBATE on page 41.

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.

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 formation 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 in 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.

s 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

A Firm But Loving Hand

The fact that death might swoop down any day didn't cause a lack of parental affection. In the sixteenth century, unlike preceding ages, parents were just beginning to bring up their children with tender loving care, worrying about each scratch, sore, or fever—knowing that it might be fatal—and providing the best food, clothing, and shelter they could.

For poor families, raising children often meant a terrific struggle against the enemies of inadequate food, nonexistent heating, dangerously overcrowded one-room cottages, and pitifully thin clothes. Farm laborers in one part of the countryside were "so extreme poor that they are scarcely able to put bread in their children's bellies." But parents often went to extraordinary, even heartbreaking lengths to get food for their children, spinning wool through the night or walking all over the countryside to get even the most basic provisions for their brood.

Since there weren't many professionally-written child-rearing manuals, most parents followed the example of their parents. The mother's love was generally considered stronger; as one upper-class woman wrote to her son "There is no love so forcible as the love of an affectionate mother to her natural child."

But a right upbringing involved more than "forcible" love, in most people's eyes; it also required forcible discipline. Although discipline was always strict, whipping was usually a last resort. Some of the few child-rearing books in circulation advocated regular flogging, others (written by women) recommended a lighter touch: "for what disposition so ever they be of, gentleness will soonest bring them to virtue."

The main thing parents asked in return for all the time and energy they spent was obedience—and perhaps a little gratitude (parents were, after all, human). Elizabethan children were expected to honor their parents by obeying them in all matters; children didn't speak without first being spoken to—nor was talking back to parents a frequent occurrence. Middle- and upper-class children were used to kneeling every day to ask their parents' blessing. Shakespeare's valiant Roman general Coriolanus honors his mother this way even after he is a grown man and a famous warrior: "You gods!" he checks himself, "I prate, And the most noble mother of the world Leave unsaluted. Sink, my knees, i' th' earth; Of thy deep duty more impression show than That of common sons." His mother replies "O, stand up blest!" Most children's greeting to their parents was less dramatic than this, of course— "good morning, father and mother; please, may I have your blessing?"

In poor families, however, children had to do more than just honor and obey; they were also expected to labor and earn. A family that was just scraping by often counted on even its young children for income. Simple chores such as gathering wood, scaring birds away, picking up stones, tending the sheep, or keeping an eye on the newest baby were the normal responsibilities of children in less well-off families.

Few parents, rich or poor, viewed their children as "social security": elderly parents rarely expected to be taken in and taken care of by their offspring. In the first place, given that the average life expectancy for Elizabethans was somewhere around forty years, not many parents ever qualified for such social security. Many of those who did would probably have to work right up until the day they died anyway, unable to afford retirement.

In any case, the older generation generally thought it stupid or ill-advised to go live with grown children as "sojourners." How could parents give up everything and still expect to retain their children's respect and obedience? King Lear discovers the sad truth of this conventional wisdom too late, of course; after dividing up his kingdom between two of his three daughters, he is relieved—or deprived—of one privilege after another until he cries out in futile rage, "Ingratitude, thou marble-hearted fiend, More hideous when thou show'st thee in a child Than the sea monster!"

Halfway House

With the major exception of children of poor laborers, Elizabethan teenagers generally left home to go live with another family. Sending children away to spend their adolescence with other people was an almost universal custom for the middle and upper classes. And so Panthino finds it odd that Antonio keeps his son Proteus at home in The Two Gentlemen of Verona, "while other men, of slender reputation, Put forth their sons to seek preferment out: Some to the wars, to try their fortune there, Some to discover islands far away, Some to the studious universities."

Although sending their teenagers away might have saved beleaguered Elizabethan parents many headaches, they didn't stop worrying about them. Launce's departure from his family practically undoes them, if we can believe his description: "My mother weeping, my father wailing, my sister crying, our maid howling, our cat wringing her hands, and all our house in a great perplexity." Even the young fellow safely ensconced with the protective high walls of Oxford or Cambridge, looked after by a tutor determined to keep him on the straight and narrow, could regularly expect long letters from his parents asking how his grades were and whether he was getting enough to eat. Not only does Hamlet's Polonius give his son Laertes a stern lecture before he goes back to the university at Paris ("these few precepts in thy memory Look thou character") but he then dispatches Reynaldo (in secret) to "make inquire Of his behavior"—that is, to make sure Laertes is behaving himself.

The wealthiest families usually sent their adolescents either to university or to the Inns of Court. But most teenagers went to work as manservants to wealthy farmers or maidservants to upper-class women; others were apprenticed to craftsmen and tradesmen in the cities. Indeed thousands of ambitious adolescents from all over England made their way to London to work as apprentices to grocers, candlemakers, spice merchants, barbers, and cobblers, who were often acquaintances of the family.

The master usually took on the role of the boy's surrogate father—on a contractual basis, of course. He would agree to feed, clothe, and shelter his new charge, as well as to teach him the trade; in turn, the boy signed the usual seven-year contract, promising—no doubt with fingers crossed—not to run away, not to fool around with girls, and not to get married. Cockfights, bowling grounds, and tennis courts were off-limits, and hair had to be kept short. Girl servants were governed by a similar set of rules applying to them.

And so the apprentice began his life in a brand new family. It wasn't so different from the old days with his real parents, except that his master didn't always feel obligated to provide the same kind of concern. Horror stories about cruel masters were a dime a dozen: one girl servant was stripped, hung by her thumbs, and given twenty-one lashes with a whip; a male apprentice was hit with an axe. One hapless fellow barricaded himself in an alehouse rather than return to the master he loathed.

Male apprentices were one of the most distinct and noticeable groups in the city. With the "fury of ungoverned youth" (as Shakespeare called it) racing in their blood, they roamed the streets of London in a rowdy rambunctious fraternity—much like the crowd of loyal prentices in Henry VI Part 2, who arrive en masse to cheer on their fellow Peter in single combat against his master—"Be merry, Peter, and fear not thy master. Fight for credit of the prentices," they advise him. Whether they were drinking each other's health in their favorite alehouse, jostling each other in the pit of the Globe Theatre as they stood and watched one of Shakespeare's plays, or competing with each other to chat up pretty servant girls, apprentices did their best to stir up trouble. No doubt most people who encountered them went away muttering something similar to the shepherd in The Winter's Tale, who wishes that "there were no age between ten and three-and-twenty, or that youth would sleep out the rest, for there is nothing in the between but getting wenches with child, wronging the ancientry [the elderly], stealing, fighting. . . ."

Apprenticeship—or servitude, or wage labor, or university—was where Elizabethan teenagers spent those strange years sandwiched between childhood and adulthood. They were in the awkward position of being old enough to leave their parents' homes but not old enough to set up their own households, and so society provided a kind of halfway house where they were supervised by people who weren't their parents but were supposed to

be like their parents. However parentlike they might have been, these caretakers actually gave teenagers a lot of leeway.

Out from Under

Although it would be a while before Elizabethan teenagers would actually tie the knot in marriage, they weren't averse to casting out a few lines here and there. For at their age, as one writer said, "Cupid and Venus [the gods of love] were and would be very busy to trouble the quiet minds of young folk." Teenagers might have several liaisons before settling down for a long-term one, and, of course, the fact that they were away from home gave them the freedom to experiment.

The opportunities for socializing must have seemed endless, particularly for enterprising young teenagers. They might dance cheek to cheek at a village celebration, trade sweet nothings in the dark back booth of an alehouse, take in the sights and stalls at country fairs and markets, stroll along back lanes, or do goodness-knows-what behind the back stairs of the master's house. Perdita and Florizel declared their love at a village sheep-shearing festival in The Winter's Tale. Of course, a girl had to be careful—if she walked out with more than one man within a short period of time, she might find herself the target of unpleasant gossip. But on the whole these young folk were left to their own devices, unchaperoned and unhindered.

Even children of upper-class families who didn't enjoy the freedom from parents' watchful gazes could find some ways to spend time alone with one another—although daughters were more sheltered. They might go sight-seeing around the countryside in a coach, dance close together at balls, or talk to each other at lavish upper-class parties during the London season. Flattering letters declaring undying love were another good gambit; in The Two Gentlemen of Verona, Proteus glibly advises Thurio on the art of letter-writing: "Say that upon the altar of her beauty You sacrifice your tears, your sighs, your heart." And upper-class swains often sent trinkets and gifts as tokens of their affection; Proteus' plan to win Silvia by presenting her with his pedigree lapdog backfires when his servant Launce substitutes his own mangy cur instead.

The Party's Over

Things changed, however, as teenagers approached marrying age; freedoms were curbed. Upper-class children in particular found their parents suddenly taking a lot more interest in their romantic affairs. Even though it was no longer fashionable for parents to arrange and force a marriage against a child's will, as Juliet's father tries to do, the child still wasn't entirely in control of his or her marital fate.

As parents explained over and over, the property gains and family alliances that a good marriage could bring were just too important to be left in the hands of children. The Margaret Dakins story showed the lengths parents could go to in their quest for a good match: because she was the only child of a wealthy couple, the future status of the family depended on her marriage, and her parents looked long and hard to find just the right combination of property and prestige. But evidently they were better judges of wealth than health, for both of her first two husbands died within a few years of marriage, and by the age of twenty-five, she was on her third husband!

For many a matchmaking parent, wealth and property were the only considerations. Valentine, one of the two gentlemen of Verona, disparages Thurio as "My foolish rival, that her [Silvia's] father likes Only for his possessions are so huge." And in The Merry Wives of Windsor, Sir Hugh Evans observes, with his inimitable Welsh flair, that Anne Page is well endowed where it counts: "Seven hundred pounds and possibilities," he says, "is goot gifts." Anne herself rejects these criteria for choosing a mate—"O, what a world of vile ill-favored faults looks handsome in three hundred pounds a year!" she says of her suitor, Slender.

Equality of status, religion, and age were important too. Couples of different ages, races, religions, or social standing were certainly not encouraged, and even highly disapproved of in some quarters. Desdemona's marriage to the Moor Othello shocks and angers her father. Polonius, as he tells Claudius and Gertrude in Hamlet, has warned Ophelia that "Lord Hamlet is a prince out of thy star; This must not be." And in The Winter's Tale, King Polixenes is outraged that his princely son consorts with a lowly shepherdess: "Thou art too base To be acknowledged. Thou a scepter's heir, That thus affects a sheephook!"

If parents presented a child—a daughter—with a match that met their criteria, one of two things could happen. She could resign herself to the inevitable (as Margaret Dakins did) and go through with it; or she could put up a fight—at the risk of incurring her parents' anger. Juliet's father cannot believe his ears when she refuses his generous offer of the Count Paris; after all he's done for her, "to have a wretched puling fool, A whining mammet, in her fortune's tender, To answer, 'I'll not wed, I cannot love, I am too young; I pray you, pardon me'." But if a rebellious daughter or son resisted a match with enough energy—Anne Page, in The Merry Wives of Windsor, vows that she would "rather be set quick [alive] i' th' earth And bowled to death with turnips" than marry Doctor Caius—the marriage might be called off.

Upper-class parents didn't always try to choose for their offspring; often children were free to select their own spouses. Whoever made the choice, the important thing was to get the consent of everyone involved. Tranio recognizes that winning Bianca's heart is only the first step for Lucentio in The Taming of the Shrew: "But, sir love concerneth us to add Her father's liking." Ferdinand (The Tempest) apologizes to his father for wooing Miranda without consulting him: "I chose her when I could not ask my father For his advice." Master Page refuses to allow Anne to marry until he bestows his approval in The Merry Wives of Windsor: "The wealth I have waits on my consent, and my consent goes not that way," he says of her beloved Fenton.

But in the end—like many a hapless Elizabethan parent—Mr. Page accepts his daughter's choice: "Fenton, heaven give thee joy! What cannot be eschewed must be embraced." Another upper-class woman writes despairingly to her husband about their wilful daughter: "She is so great with Mr. Candish's son that she is fully minded to have him. . . . Whether you like it or not it must go forwards and be a match."

Things were much less difficult and constrained on the lower rungs of the social ladder. Less well-to-do young people were not only freer to shop around, but also to marry whomever they wanted. Since grand property deals and shrewd marital investments weren't being made, parental consent wasn't usually a problem.

But this didn't mean that money didn't matter. Although a servant or apprentice might have had fewer possessions, he still had economic interests to think about. Survival in the rough waters of the Elizabethan economy was impossible without a good helpmate through life, and it was crucial to look before leaping. A potential diver into the marriage market would probably give a lot of thought on how good a provider or housekeeper a prospective partner was likely to be. In The Two Gentlemen of Verona, Launce lists the virtues of the milkmaid he plans to marry: "Here is the catalog of her condition," he pronounces: she can fetch and carry, milk, brew good ale, sew, knit, wash, scour, and spin. In fact, this woman was a real find, for such skills were crucial to running an efficient and thrifty household, and not everyone had them in equal measure; as Rosalind reminds the haughty Phebe in As You Like It, "Sell when you can, you are not for all markets."

Marriage wasn't always a cut-and-dried financial transaction; the Duke of Suffolk, encouraging King Henry VI to marry for love instead of politics in Shakespeare's play, insists that "Marriage is a matter of more worth Than to be dealt in by attorneyship." Among the poorer classes especially, love mattered. Many was the young man who swore passionately that he could not survive without the lifelong presence of his beloved, and many the young woman who vowed to love her chosen one till not a breath was left in her belly.

Tying the Knot

These were the sorts of heartthrobs and undying loves and marital fantasies that occupied the minds and hearts (and hormones) of most Elizabethan teenagers throughout the "age of adolescency." They wouldn't actually do anything about them for several years, for the marriage age was surprisingly late—for girls, twenty-five or twenty-six and for boys, twenty-eight or twenty-nine. Baby brides like Juliet, who "hath not seen the change of fourteen years," or fifteen-year-old Miranda of The Tempest, were the exceptions, even for the upper classes.

There were very practical reasons for putting off marriage. Later marriages meant smaller families—and in society that was already bursting at the seams with people, big families meant big problems. Delayed marriage was the insurance policy Elizabethan society took out to guarantee that married couples would be financially able to support a family. The law that required apprenticeships to last seven years was passed specifically to "curb over hasty marriages and over soon setting up of households by youth." In other words, people weren't allowed to marry until they were economically independent. And they weren't economically independent until they had reached an age where they had either saved money from their period of apprenticeship or inherited it from their parents.

This reasoning was well founded. Babies often followed close on the heels of marriage and were quite possibly the major cause of it; probably one out of every three blushing Elizabethan brides was pregnant on her wedding day. This happened to the newlywed Shakespeare, whose first child was born a few months after his marriage to Anne Hathaway; and it happened to another Elizabethan couple, who had themselves married and their baby baptized on the same day!

It wasn't always that these couples were playing fast and loose with each other; it had more to do with how people usually went about getting engaged and married. The way the system worked, a promise to marry someone was considered just as valid and binding an agreement as the actual ceremony. Once intentions had been declared (honorable or not), the couple was free to act as if they were married.

This was widely accepted but not universally embraced. Although he celebrates the betrothal of his daughter Miranda, Prospero feels called on to warn Ferdinand of dire consequences "If thou dost break her virgin-knot before All sanctimonious ceremonies may With full and holy rite be ministered." Often these betrothal arrangements spelled trouble, especially for young women. When Claudio and Julietta make just such an agreement in Measure for Measure—"upon a true contract I got possession of Julietta's bed," Claudio vows, "You know the lady, she is fast my wife, Save that we do the denunciation lack Of outward order"—Julietta becomes pregnant.

These pregnancies before-the-fact were generally tolerated— as long as the pregnant maid became a pregnant bride. But sometimes, for one reason or another the marriage ceremony didn't happen. The young girl's fiance may have been forced into military service by a press-gang. Or perhaps the groom-to-be called things off when the bride's dowry didn't meet expectations, as Angelo is said to have done in Measure for Measure; when Mariana's brother was shipwrecked and her dowry lost just before the marriage, the treacherous Angelo "swallowed his vows whole, pretending in her discoveries of dishonor." Or perhaps the betrothed was one who "never means to wed where he hath wooed," as Katherina says in The Taming of the Shrew.

When someone who, under better circumstances, would have been a pregnant bride became an unwed mother instead, the consequences were dire. She might be fired from her job and kicked out of the parish; and even as she was in the throes of giving birth to this bastard infant the midwife would refuse to lift a finger until she gasped out the name of the father.

In a society where resources were already drained, women who brought bastards into the world—unless they could manage to find a man to support them—paid dearly. Small wonder that some women resorted to the horrifying alternatives of herb-induced abortion and infanticide by poison or suffocation.

Once a happy young Elizabethan couple had fulfilled all the requirements—financial independence and parental approval—they could crown their courtship with an actual church wedding. This was a great occasion, full of fun and festivity: as Petruchio declares in The Taming of the Shrew, "We will have rings and things, and fine array And kiss me, Kate, we will be married o' Sunday." The church ceremony was the standard Church of England formula, complete with promises to love, honor, and obey.

But the real fun started with the reception or wedding feast—what Elizabethans called the bride-ale and what Puritans referred to as "public incendiaries of all filthy lusts." This was usually quite a party, replete with food and drink, jigs and dances, bawdy songs, and gifts for the guests. Poor couples' celebrations were fairly modest—a simple dinner, party favors of ribbons and gloves, lots of noisy bell-ringing—but the upper classes generally put on a spectacular show, often drawing people from neighboring villages and parishes to gape and gawk. Such feasting, drinking, and all-around extravagance could go on for several days. The affair finally ended when friends of the newlyweds subjected them to the bawdy ceremony of "bedding" on their first night as man and wife. And so married life began.

The Dynamic Duo

There was no shortage of writings and sermons by contemporary critics and preachers advising a new couple on how to have the ideal marriage. The pair who followed their advice might achieve what the Duke of Suffolk (Henry VI Part 1) calls "a pattern of celestial peace."

The wife was, of course, enjoined to be meek, patient, quiet, and willing to put up with whatever her husband dished out. The husband had a responsibility to look out for his wife, to provide for her, and to be patient with her womanly frailties and shortcomings. He was to be careful not to abuse his power over her but to treat her with kindness. After all, Eve was created not from man's head or foot, but from his side, and so his wife should be, to some extent, his companion.

In fact, marriage probably turned out to be much more of a partnership than these writings implied. In a sense it had to be—the game of survival was too strenuous for half of the team to sit idly on the bench. For the class of poor landless laborers who depended exclusively on wages for a living, it was particularly crucial for both spouses to work. The wife might spin wool to sell to her weaver-husband's employer, help with the weeding, the haymaking, and the harvesting, work in the village alehouse, take in washing, and do any other odd job that might bring in a tattle more income.

At the other end of the economic spectrum, upper-class women often seemed more ornamental than essential to the operations of the household. But, in fact, many of them had a large hand in running the estate, particularly the wives of husbands who traveled on business. The wife would oversee the estate manager who collected the rents from tenants, handle a large staff of servants, and supervise the various other operations that went with running a household and the accompanying acres of land. She might also be called on for her knowledge of delivering babies, mixing herbal remedies, or making repairs.

The spouses who worked together played together, too, and spent their free time engaging in any number of activities. Young gentry couples held dinners or went to London for parties; the less well-off sampled the newest batch of beer in the local alehouse or danced a measure at the village harvest celebration. Many couples spent whole evenings just talking to each other, or reading together, and there is every reason to believe that most felt a deep and abiding affection for each other. After all Margaret Dakins had been through, she seemed to have found happiness at last; her third (and final) husband spoke in his will of "the extraordinary affection that was between her and myself in our life-time," and wore a bracelet with her picture inside it until the day he died. Another affectionate old man wrote to his wife, "Of all the joys I have under God the greatest is yourself. To think that I possess one so faithful, and one that I know loves me so dear, is . . . the greatest comfort this earth can give."

But where there was room for happiness, there was also room for discontent. Some couples quarreled frequently. Perhaps the wife proved unexpectedly insensitive, or the husband felt that he was locked into an arranged or forced marriage he had never wanted in the first place. As the Duke of Suffolk asks (with his own ulterior motives) in Henry VI Part I, "For what is wedlock forced but a hell, An age of discord and continual strife?" When Helena confides in Diana that her husband Bertram hates her, in All's Well That Ends Well, Diana sympathizes: "Alas, poor lady! 'Tis a hard bondage to become the wife Of a detesting lord."

And bondage it often was. Marriage was indeed a "world-without-end bargain," as the Princess reminds the King in Love's Labour's Lost. If the quarrels didn't resolve themselves, or if one person realized that the marriage should never have taken place, there simply wasn't much that could be done about it. Divorce was unthinkable: only a private act of Parliament could procure one, and that, obviously, was a rarity. Church courts could annul (or cancel) the marriage but first required proof that the spouse was already married to someone else, or that the marriage was unconsummated. The same court could also order a physical separation on the grounds of adultery or physical abuse (battered wives, for example), but this, too, was unusual.

Once again, the poor were freer; they actually had a couple of escape hatches. The couple could simply separate unofficially, and no one would take much notice. Men could exercise another option—walking out. Given the primitive communications and the terrible roads, a deserting husband could be pretty sure he'd never be tracked down by a vengeful wife. He might even marry again and start a new life elsewhere. More often, though, these runaway husbands became homeless vagrants or criminals.

That was all well and good for the poor. But for those who had serious wealth or property to think about, desertion was out of the question. Short of following Othello's example and killing the hated spouse, unhappy husbands or wives just had to put up with their predicament until death relieved them of the burden. Given the low life expectancy, however, an unhappy couple might not have too long to wait; "till death do us part" could be a matter of years, not decades. Rare was the Elizabethan couple who celebrated a golden anniversary; the average marriage lasted around twenty years.

When death brought an end to a happy marriage, as it so frequently did, the surviving spouse was often devastated. Many Elizabethans were cast into deep depression by the death of their mate; a few even committed suicide. One upper-class woman refused to leave her room for a full year after her husband's death. In The Two Gentlemen of Verona, Silvia appeals to her friend Englamour's memory of his beloved: "Thyself hast loved and I have heard thee say No grief did ever come so near thy heart As when thy lady and thy true love died, Upon whose grave thou vowedst pure chastity." Aegeon's wife in The Comedy of Errors follows a similarly chaste existence after she is separated from her husband in a shipwreck: she enters a convent.

More often than not, bereaved husbands and wives chose neither death nor chastity but remarriage. A young Elizabethan man or woman who had had an unhappy first marriage might be eager to make it work the second time around. Even many of those who grieved eventually resigned themselves to remarrying—it was virtually a necessity. A middle-aged merchant simply couldn't cope with the children on his own; a young widow needed help with the farm she'd inherited—and indeed, such a propertied woman would have plenty of suitors, for many an aspiring Elizabethan male hoped to build a fortune and a career by marrying a widow.

Remarriage was pretty much taken for granted during Elizabethan times. In The Merry Wives of Windsor, Master Ford, commenting on his wile's close friendship with Mistress Page, speculates, "I think, if your husbands were dead you two would marry." Mistress Page's retort—"Be sure of that—two other husbands"—points to the inevitable realities of English life in the sixteenth century. For Mistress Page knew, as many Elizabethans did, that no matter how discouraging the setbacks and how great the obstacles, the show must go on. And marriage, in the end, was the only real show in town.