READING

IN CONTEXT

Reading Fiction 2

Drama

Myths and Legends

Folktales and Fables

Popular Poetry

SADDLEBACK
EDUCATIONAL PUBLISHING

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DRAMA

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When you complete this unit, you will be able to answer questions like these:

■ *What is the main conflict in* Romeo and Juliet*?*

■ *What events from* Julius Caesar *are historical facts? What parts of the play come from the playwright's imagination?*

■ *How do writers use words to create a mood?*

■ *What is the main conflict in* Antigone, *and how is it resolved in the end?*

PRETEST

Write **T** or **F** to show whether you think each statement is *true* or *false*.

1. _____ A problem is a conflict between people, ideas, or forces.

2. _____ In fiction, problems are always happily resolved.

3. _____ Historical fiction and fantasy are both realistic stories that tell about true-life events.

4. _____ In order to be historical fiction, a story must only include events that actually happened and characters who really lived.

5. _____ The mood of a story is the feeling and atmosphere the words create.

6. _____ The main problem in a story is usually solved near the very end.

Pretest answers: 1. T 2. F 3. F 4. F 5. T 6. T

IDENTIFYING CONFLICT

Before reading . . .

Two young people meet at a party. From the moment they set eyes on each other, Romeo Montague and Juliet Capulet are in love. Will the deep, long-standing hatred between their powerful families keep them apart? To find out, read the abridged scene from Shakespeare's *Romeo and Juliet*.

ROMEO AND JULIET
Act II, Scene II

[Before dawn in the Capulets' walled garden in the town of Verona. A balcony of the Capulet mansion overlooks the garden. On the street side of the wall runs a narrow lane. Enter ROMEO in the lane. He climbs the wall into the garden. Moving in and out of the shadows, he approaches the Capulets' house. JULIET appears on the balcony of her second-floor room.]

ROMEO: But, soft, what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid are far more fair than she.
Her eye speaks to me. I will answer it.
I am too bold, 'tis not to me she speaks.
See how she leans her cheek upon her hand.
Oh, that I were a glove upon that hand,
That I might touch that cheek!

JULIET: Aye me!

ROMEO: She speaks! Oh, speak again, bright angel!

JULIET: *(not knowing Romeo is near and can hear her)*
O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name,
Or, if thou wilt not, be but sworn my love
And I'll no longer be a Capulet.

ROMEO: *(to himself)* Shall I hear more, or shall I speak at this?

JULIET: 'Tis but thy name that is my enemy.
Oh, be some other name. What's in a name?
That which we call a rose
By any other name would smell as sweet.
Romeo, put aside thy name
And for thy name which is no part of thee,
Take all myself!

ROMEO: *(speaking from the shadows)* I take thee at thy word!
Call me but love, and I'll take a new name.
Henceforth I never will be Romeo.

JULIET: *(startled)* What man art thou, that thus hidden in night
So stumblest on my secret thoughts?

ROMEO: By a name, I know how to tell thee who I am.
My name, dear saint, is hateful to myself
Because it is an enemy to thee.
Had I it written, I would tear the word.

JULIET: My ears have not yet drunk a hundred words
Of thy tongue's uttering, yet I know the sound.
Art thou not Romeo, and a Montague?

ROMEO: *(coming forward so that Juliet can see him)*
Neither, fair saint, if either thee dislike.

JULIET: If my kinsmen see thee, they will murder thee!

ROMEO: I have night's cloak to hide me from their eyes
If only thou love me, let them find me here.

JULIET: Dost thou love me? O gentle Romeo,
If thou dost love, say it faithfully.

ROMEO: Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops—

JULIET: Oh, swear not by the moon, the inconstant moon,
That monthly changes in her circled orbit,
Lest that thy love prove likewise changeable.

[Juliet's nurse calls from inside the room.]

I hear some noise within; dear love, farewell.

[She calls to the nurse, then turns back to Romeo.]

In a moment, good Nurse.
Three words, dear Romeo, and good night indeed.

If that thy love be honorable,
Thy purpose marriage, send me word tomorrow
By someone I will get to come to thee,
Where and what time thou wilt perform the rite,
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.
Good night, good night. Parting is such sweet sorrow.
That I shall say good night till it be morrow.

[Juliet exits from the balcony.]

ROMEO: Sleep dwell upon thine eyes, peace in thy breast.
Would I were sleep and peace, so sweet to rest.

COMPREHENSION

Write your answers in complete sentences.

1. Why does Juliet feel free to declare her love for Romeo out loud?

   _____

2. Why is Romeo unwilling to tell Juliet his name?

   _____

3. Why is Juliet anxious for Romeo to leave the garden?

   _____

4. What does Juliet ask Romeo to do to prove his love is true?

   _____

UNDERSTANDING CHARACTER

What do we know about Romeo and Juliet from what they say and do in this scene?

1. Circle the *adjectives* that best describe the young lovers.

   impulsive   headstrong   practical   angry   obedient

   cautious   unemotional   romantic   timid   eager

2. Choose one of the adjectives you circled. Explain what Romeo and Juliet do and/or say to display this character trait.

_____

_____

VOCABULARY

Romeo and Juliet use words that are seldom heard in converstion today. Write a letter to match each word on the left with a more modern *synonym* (word that means the same). Hint: Find the word where it appears in the play. Context clues can help you figure out its meaning.

1. _____ **yonder**   a. does

2. _____ **'tis**   b. you

3. _____ **kinsmen**   c. it is (it's)

4. _____ **thou**   d. distant

5. _____ **dost**   e. relatives

6. _____ **thine**   f. your

PLOT: IDENTIFYING THE CONFLICT

The events of a plot always center around some type of problem or conflict. The conflict is usually introduced near the beginning. Throughout the story, events work toward a solution to the problem.

Read the following lines from *Romeo and Juliet*. Circle the letter of the speech that states the problem.

a. ROMEO: But, soft, what light through yonder window breaks?
It is the east, and Juliet is the sun.

b. JULIET: 'Tis but thy name that is my enemy.
Oh, be some other name.

c. JULIET: Good night, good night. Parting is such sweet sorrow.
That I shall say good night till it be morrow.

USING STAGE DIRECTIONS

Playwrights usually provide set descriptions and directions for the actors. These directions often appear in italics or brackets. Reread the directions at the beginning of Act II, Scene II. List the most important props and set details. Then sketch a picture of the stage set in the box below.

SET DETAILS: _____

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[                                                                    ]
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PARAPHRASING

When you *paraphrase*, you figure out the meaning of text and put it into your own words. On the lines provided, paraphrase each passage from Romeo and Juliet.

1. JULIET: Deny thy father and refuse thy name,
Or, if thou wilt not, be but sworn my love
And I'll no longer be a Capulet.

    PARAPHRASING: _____

    _____

2. ROMEO: Call me but love, and I'll take a new name.
Henceforth I never will be Romeo.

    PARAPHRASING: _____

    _____

3. JULIET: What's in a name? That which we call a rose
By any other name would smell as sweet.

    PARAPHRASING: _____

    _____

FIGURATIVE LANGUAGE

Circle a letter to show the meaning of the following lines:

1. *Arise fair sun, and kill the envious moon,*
   Who is already sick and pale with grief
   That thou her maid are far more fair than she.

   a. Romeo says the moon is jealous of Juliet because she is
      more beautiful than it is.

   b. Romeo says he is sick with love and only the light of the
      moon can cure him.

   c. Romeo wants the sun to come up and shine its light on
      Juliet's beautiful face.

2. *I have night's cloak to hide me from their eyes*
   If only thou love me, let them find me here.

   a. Romeo tells Juliet her love keeps him as warm and safe
      as a coat.

   b. Romeo means that it's cold out, and he wishes he had
      a cloak to wear.

   c. Romeo says that the darkness of night will hide him from Juliet's
      relatives.

3. *Oh, swear not by the moon, the inconstant moon,*
   That monthly changes in her circled orbit,
   Lest that thy love prove likewise changeable.

   a. Juliet worries that Romeo's love will change from day to day like the
      moon changes shape throughout the month.

   b. Juliet tells Romeo to watch his language and to be sure not to swear
      in front of her parents.

   c. Juliet says her love for Romeo is as bright as the light of the full
      moon.

APPRECIATING HISTORICAL DRAMA

Before reading . . .

It is 44 B.C. in Rome, Italy, and Julius Caesar has returned after leading a military victory. Most Romans cheer him. But some important citizens—those who have called themselves Caesar's friends—fear he is gaining too much power. They have plotted to stop him from making himself king. Caesar does not suspect their plot, but a soothsayer has foretold danger to Caesar on March 15, the Ides of March. This adapted excerpt from William Shakespeare's Julius Caesar takes us to that fateful day.

JULIUS CAESAR

CAST OF CHARACTERS		
Julius Caesar	***plotters against Caesar:***	
Soothsayer	**Brutus**	**Cassius**
Mark Anthony,	**Casca**	**Cinna**
Caesar's supporter	**Trebonius**	

Act III, Scene I

[In front of the Roman capital building. A horn blows. Caesar, Mark Anthony, Brutus, and Cassius enter stage left. A soothsayer enters from the right.]

CAESAR: *(to the soothsayer)* Ah, it is you! Well, the Ides of March have come, old man. Where is the danger you predicted?

SOOTHSAYER: Beware, Caesar, but this day is not yet gone!

[Caesar pushes past the soothsayer and moves toward the capital. Brutus and Cassius speak together in hushed tones.]

BRUTUS: Does Caesar suspect our plot?

CASSIUS: We must go forward—but if our plans are discovered, I shall slay myself!

BRUTUS: Cassius, be calm. Look how Caesar smiles. He clearly suspects nothing.

CASSIUS: Yes, look you, Brutus. Our friend Trebonius draws Mark Anthony away from Caesar as planned.

[Trebonius and Casca move to the front of the crowd. Senators and citizens watch Caesar call the Roman Senate to order.]

CASSIUS: *(whispers to Brutus)* Casca will be first to raise his hand against Caesar.

CASCA: *(shouting)* Hands, speak for me!

[Casca rushes forward and stabs Caesar. Then the other plotters do the same, each man in turn.]

CAESAR: *(gasping for his last breath)* You too, Brutus? Are you against me also? Then fall Caesar! *(He dies.)*

CINNA: Liberty! Freedom! Tyranny is dead! Run hence, cry it about the streets!

CASSIUS: Tell the people! Speak of liberty and freedom!

BRUTUS: *(calling out to the fleeing crowd)* People and senators, do not be afraid. Fly not; stand still. We mean only to put an end to one man's ambition!

CASSIUS: Where is Mark Anthony?

TREBONIUS: Fled to his house, confused. Everywhere people are running about, crying wildly. They act as if doomsday has come.

BRUTUS: But Caesar's death was a sacrifice, not a murder! We have saved him twenty years of fearing death. Come, Romans! Let us bathe our hands and swords in Caesar's blood. Let us wave our red weapons over our heads. Let us all cry, "Peace, freedom, and liberty!" We must calm the fears of the people. *(Anthony enters and looks at Caesar's body.)* Welcome, Mark Anthony.

ANTHONY: I do not know your plans, but I know you are wise men. You will give me good reasons why Caesar had to die. All I seek is to take Caesar's body to the marketplace. I will speak there as his friend at a funeral.

BRUTUS: You shall, Mark Anthony. But I will speak first. I will explain why I—who honored Caesar—had to strike him down.

CASSIUS: Brutus, a word with you! *(He takes Brutus aside.)* You know not what you do! Do not let Anthony speak! Who knows what he will say to the people? I like this not!

[Everyone except Mark Anthony exits. Left alone with Caesar's body, Anthony speaks to his fallen friend.]

ANTHONY: *(kneeling beside the body)* Oh, dead Caesar, forgive me for being meek and gentle with these butchers! They have killed the noblest man who ever lived! Woe to those who shed your blood! I will avenge you!

COMPREHENSION

Write **T** or **F** on the line to show whether each statement is *true* or *false*.

1. _____ Brutus, Cassius, Casca, Trebonius, Cinna, and Mark Anthony were all involved in a plot to murder Caesar.

2. _____ Brutus had been a good friend of Caesar's.

3. _____ Caesar had been warned to be careful on this day.

4. _____ Brutus thought Caesar was a weak ruler.

5. _____ The plotters planned to kill Caesar in order to keep Rome free.

6. _____ Only Casca actually stabbed Caesar.

7. _____ Brutus agreed that Mark Anthony could speak at Caesar's funeral.

8. _____ Cassius thought it was a good idea for Anthony to speak at the funeral.

UNDERSTANDING THE TIMES

By reading the drama *Julius Caesar*, we can better understand this period in history. Think about the events in the scene. Then write **T** or **F** on the line to show whether each statement below is *true* or *false*.

1. _____ Some ancient Romans believed in superstitions and fortune telling.

2. _____ Julius Caesar was an unpopular man whom most Romans hated.

3. _____ Military glories were important in the eyes of the Roman people.