

ACT II SCENE II *Capulet's orchard.*

Name \_\_\_\_\_

[Enter ROMEO]

Homework

ROMEO He jests at scars that never felt a wound.

[JULIET appears above at a window]

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief, 5

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green

And none but fools do wear it; cast it off.

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

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven, 15

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

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

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eyes in heaven 20

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek! 25

JULIET

Ay me!

ROMEO

She speaks:

O, speak again, bright angel! for thou art

As glorious to this night, being o'er my head  
As is a winged messenger of heaven 30  
Unto the white-upturned wondering eyes  
Of mortals that fall back to gaze on him  
When he bestrides the lazy-pacing clouds  
And sails upon the bosom of the air.

JULIET O Romeo, Romeo! wherefore art thou Romeo? 35  
Deny thy father and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

ROMEO *[Aside]* Shall I hear more, or shall I speak at this?

JULIET 'Tis but thy name that is my enemy; 40  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? that which we call a rose 45  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title. Romeo, doff thy name,  
And for that name which is no part of thee 50  
Take all myself.

HOMEWORK- Select a specific line from both Romeo and Juliet that demonstrates the emotion Shakespeare is crafting in this scene. Use evidence from the text to support your choice.

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Name \_\_\_\_\_

**ACT II SCENE II- BALCONY ANALYSIS**

Listen to Act II scene ii and answer the following questions:

**II.ii.1-32**

1. To whom is Romeo talking? How do you know?
2. What phrase(s) or word(s) in lines 12–14 can help you make meaning of the word discourses? What can you infer about Juliet's actions from the way Romeo describes her?

**II.ii.33-49**

3. To whom is Juliet speaking? How do you know? Hint: Consider how Romeo's lines in this passage help support your answer.
4. What does the audience know that Juliet does not know?
5. In lines 33-36, what does Juliet want Romeo to do? Why? Hint: Consider what they have learned about Romeo and Juliet's families.
6. In lines 43-44, what relationship is Juliet establishing between the name of a thing and the thing itself?
7. In lines 38-49, how does Juliet's claim about the nature of a rose apply to Romeo? Hint: Consider their answer to the previous question.
8. How might Juliet's soliloquy have been different if she had known Romeo was listening? Hint: Count the number of lines Juliet has in this scene. How does this compare to her earlier speeches?

**II.ii.49-51**

9. What course of action has Romeo just taken and how does this affect the scene?

10. **Quick Write:**

*Why do you think Shakespeare crafted the scene so that the audience is aware of Romeo's presence before Juliet is aware? Remember to use evidence from the text to support your answer.*

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**II.ii.52-61**

11. Why doesn't Romeo know how to tell Juliet who he is? What relationship is Romeo establishing between his name and himself?

**II.ii.62-84**

12. According to Romeo in lines 62-69, what power does love have?
13. What concern is Juliet expressing in line 70?
14. The word "peril" means "**dangerous.**" For Romeo, why is Juliet's eye more perilous than twenty swords? What concern is Romeo expressing?
15. How does Romeo's concern differ from Juliet's? What might this comparison reveal about these two characters?
16. In lines 74-78, what does Romeo prefer to life without Juliet's love? How does this support your understanding of what Romeo values?
17. In lines 79-84, what extended metaphor is Romeo constructing in these lines? What might this reveal about how Romeo understands his relationship to Juliet?

**II.ii.85-106**

18. In these lines, the word "fain" means "**gladly.**" What does the use of fain in these lines reveal about how Juliet is feeling? Why might she be feeling this way?

19. The word “compliment” means “**formality.**” When Juliet says “farewell, compliment” to what is she saying good-bye? What shift might this indicate in her attitude?

20. What concerns underlie Juliet’s requests? What might this reveal about how she understands her relationship with Romeo?

21. What is the definition of light in line 99 and line 105? How does this description inform your understanding of Juliet’s intentions towards Romeo?

22. What do you notice about the use of imagery in Romeo’s lines versus Juliet’s lines?

## II.ii.107-136

23. How does Juliet’s description of “th’ inconstant moon” compare to Romeo’s description of the moon? What concern is Juliet expressing with this image?

24. How does the use of light in lines 119–120 compare to how you’ve seen it used previously in this scene? What does this image represent for Juliet?

25. What imagery is Juliet using in lines 120–121? What does this image represent for Juliet? What fears might these two contrasting images express?

26. Why does Juliet interrupt Romeo? What can you infer about Juliet’s opinion of Romeo based on her interruptions?

27. What, according to Romeo, is “satisfaction”? How does Romeo’s desire for satisfaction compare to Juliet’s concern in lines 116–124?

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