

Romeo and Juliet Act III, Scene 1- "The Big Brawl"

1. Journal: "There's a thin line between love and hate."

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2. Rationale: to establish contrast in Romeo between 1.5, 2.2, and 3.1, and the dual sides of passion that Shakespeare emphasizes in the contrasts among these scenes. For example: The love and hate areas in your brain have identical structures! That is, they are designed the same way, so it's not surprising that the feelings could cross over so quickly. But love feelings and hate feelings come from two separate small areas in your cerebral cortex, the area of your brain responsible for reasoning and thinking. Check this out:

- a. When we feel passionate love, much of our cerebral cortex gets shut down. Translation: we don't think much at all when we are in deep love; we lose our ability to evaluate and make judgments.
- b. When we feel hate, only a small area of our cerebral cortex gets shut down. Translation: we can think better when we feel hate; we retain our ability to evaluate and judge when we feel hate.
- c. Also, it turns out love is directed only to one person at a time, but hate can be directed to many simultaneously.

-Exit Slip: This scene is a turning point in the play. Romeo has slain Tybalt, limiting his future decisions. Let's look back at major events of the play to ask ourselves what led to this critical moment. Below is a list of the major events thus far of the play:

1. Describe the two or three events you believe that have most contributed to Romeo slaying Tybalt.

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2. For each of the events you described, determine two causes and one consequence.

Events	Causes	Consequences
Event # 1	Cause # 1  Cause #2	Consequence
Event # 2	Cause # 1  Cause # 2	Consequence
Event # 3	Cause # 1  Cause # 2	



## Romeo and Juliet Act 3, Scenes 3-5 Summaries from shmoop.com

### Scene 3

- Romeo is hiding out at Friar Laurence's, and Friar updates him on the Tybalt situation.
- The Friar wants him to see the banishment as good news—yay! no executions!—but Romeo is too focused on the banishment part.
- There's a knock at the door. It may be the Prince's men. Eek!
- The Friar tells Romeo to hide, but Romeo refuses. Luckily for everyone, it's only the Nurse at the door. She and the Friar try to deal with Romeo, who keeps threatening really mature things like stabbing himself out of guilt for hurting Juliet.
- The Friar comes up with a plan that's better because it doesn't involve suicide: Romeo and Juliet can have one night together before Romeo leaves Verona.
- Later, he promises, they'll be able to figure out a way to get Romeo pardoned by the Prince so he can come back to Verona and make his marriage to Juliet public knowledge.
- Hearing this plan, Romeo recovers and runs off to see Juliet.

### Scene 4

- Paris is still hanging around hoping he can marry Juliet.
- Unfortunately, Juliet's still way depressed about Tybalt/ Romeo.
- Juliet's grief for Tybalt seemed so extreme to her father that he's changed his mind about waiting a few years before she is married. What better way to cheer her up than to force her into a marriage with a man she's just not that into?
- Figuring that there's no way Juliet could refuse a great guy like Paris, Lord Capulet decides to go full speed ahead. How about marrying her next week? he asks Paris.
- Sure!

### Scene 5

- Romeo and Juliet wake after their first and (spoiler alert) only night together.
- They don't want to say good-bye, but they know Romeo will be killed if he gets caught in Verona. (Not to mention in Juliet's bed.)
- Before Juliet has time to fix her hair or anything, her mother comes in. They manage to have a conversation about "that villain Romeo" in which Lady Capulet misinterprets 99.9% of everything that Juliet says.
- Lady Capulet announces her big, exciting news: in two days, Juliet will be marrying Paris!
- No way, says Juliet, being a typical thirteen-year-old.
- Lady Capulet throws up her hands and basically says "Wait 'til your father gets home."
- When he does get home, he's all pleased with himself for arranging such a great marriage for her, so he's surprised when she rains on his parental-control parade.
- Lord Capulet blows up. When verbally abusing Juliet doesn't work, he tries a different tactic. If she doesn't marry Paris, he says, he'll throw her out in the street; she can beg for food or starve.
- After Lord Capulet storms out, Juliet turns to her mother for help. How could a mother turn her own daughter out of the house? Juliet begs her mother to find a way even to delay the marriage with Paris.
- But Lady Capulet just storms out, too.
- How about the Nurse?
- Juliet makes a case for not abandoning the hubby: She's already married, so marrying Paris would be a sin against God, as well as an unthinkable betrayal of Romeo.
- Maaaaaybe—but marrying Paris would be a step up on the social ladder. He's better looking and a much better catch. Also, he's not a hated enemy, and um, there's no other option.
- Unless you count starving on the street which, clearly, the Nurse does not.
- Juliet cannot believe this is happening. Even the nurse isn't on her side anymore.
- Juliet has only one ally left: Friar Laurence. If he can't help her, suicide might be her only option.

### Luhmann vs. Shakespeare, 1.5, 2.1-2.2, 3.1, and 3.5

-Directorial techniques of light/color, sound, and symbols.

**Light/Color:** Directors can color the camera lens or make light shine on certain subjects to add emphasis or create meaning, i.e., shadow/darkness □ suggest wrongdoing/evil; light □ goodness/purity; red □ passion.

**Sound:** Directors use music or sound to communicate a feeling and emphasize an idea. Harsh sounds □ danger/discomfort; light/soft sounds □ love/kindness/dreaminess.

**Symbols:** Directors intentionally use objects or highlight props to create meaning.

Examples of directorial techniques of light/color, sound, and symbols.

	Light/Color	Sound	Symbols
1.5 "The Ball"			

