

# WILL POWER



## EXPERIENCE GUIDE

### EPISODE THREE

### ROMEO AND JULIET

## WHAT LIGHT THROUGH YONDER WINDOW

Some of the most famous quotes from all of Shakespeare's plays come from Act 2, scene 2 in *Romeo and Juliet*. "O Romeo, Romeo, wherefore art thou Romeo?" "But soft, what light through yonder window breaks?" "That which we call a rose by any other word would smell as sweet." This is the scene where Romeo and Juliet declare their love for each other and pledge to pursue their feelings even in shadow of their families fighting.

**SUMMARY:** In Act 2, scene 2 starts as Romeo sneaks away from his friends after crashing the Capulet party. At the very end of the party, Romeo learned that he is in love with Juliet Capulet and decides he must see her again. So, he climbs over the walls of the Capulet estate to try to catch a glimpse of Juliet at her window. He compares her beauty to the sun but is too nervous to make his presence known. Then Juliet speaks and without knowing the Romeo is listening, she confesses her love for him and says she would gladly forsake her family name for his sake. At this good news, Romeo declares that he too would gladly shed his name for her. Juliet is afraid that Romeo will get caught on her property, but Romeo insists that he will face any risk for her love. Juliet also worries that she has appeared too brazen by confessing her love so quickly. She wonders if Romeo's love will last and urges him to move slowly. They depart, with plans to meet the next day.

### OPPOSITES ATTRACT

In this scene, we can see that Romeo and Juliet have very different personalities.

#### **Romeo is emotional.**

He uses a lot of flowery language, metaphors, and imagery. He compares Juliet to the sun and an angel. He says he flew over her garden gates on wings of love. He makes bold, impulsive promises.

#### **Juliet is rational.**

She uses logic to rationalize her love – "What's in a name? That which we call a rose by any other word would smell as sweet." She reminds Romeo that he is in danger at her house and asks how he got over the fence and past the guards. She tells him not to make outlandish promises, but to be constant and true.



**FUN FACT:** Although Act 2, scene 2 is commonly called the "balcony scene," the word *balcony* was not used in England until 20 years after *Romeo and Juliet* was written. Shakespeare would have never heard the word *balcony*.

In the late 1500's balconies were used in warmer climates, like Italy. But they weren't conducive to England's cold and rainy weather. They also took a long time to catch on in England because standing outside of your home in full view of everyone on the street seemed too provocative and racy in England's Puritan culture.

Shakespeare only referred to Juliet standing "at her window." But so many stage productions showed Juliet standing on a balcony, that we have come to think of it as the "balcony scene."

## ACT TWO, SCENE TWO

Read through this excerpt of Act 2, scene 2 (and watch Will Power Episode 3 to see it in action!)  
**What language tells you that Romeo is more emotional and Juliet is more rational?**

### Act 2 Sc 2

Scene 2

*Romeo comes forward.*

ROMEO

He jests at scars that never felt a wound.

*Enter Juliet above.*

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,

Be not her maid since she is envious.

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

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,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

See how she leans her cheek upon her hand.

O, that I were a glove upon that hand,

That I might touch that cheek!

JULIET Ay me.

ROMEO, *aside* She speaks.

O, speak again, bright angel, for thou art

As glorious to this night, being o'er my head,

As is a wingèd messenger of heaven

Unto the white-upturnèd wond'ring eyes

Of mortals that fall back to gaze on him

When he bestrides the lazy puffing clouds

And sails upon the bosom of the air.

JULIET

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, *aside*

Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy.

Thou art thyself, though not a Montague.

What's Montague? It is nor hand, nor foot,

Nor arm, nor face. O, be some other name

Belonging to a man.

What's in a name? That which we call a rose

By any other word would smell as sweet.

So Romeo would, were he not Romeo called,

Retain that dear perfection which he owes

Without that title. Romeo, doff thy name,

And, for thy name, which is no part of thee,

Take all myself.

ROMEO I take thee at thy word.

Call me but love, and I'll be new baptized.

Henceforth I never will be Romeo.

JULIET

What man art thou that, thus bescreened in night,

So stumblest on my counsel?

ROMEO By a name

I know not 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 yet not drunk a hundred words

Of thy tongue's uttering, yet I know the sound.

Art thou not Romeo, and a Montague?

ROMEO

Neither, fair maid, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore?

The orchard walls are high and hard to climb,

And the place death, considering who thou art,

If any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'erperch these walls,

For stony limits cannot hold love out,

And what love can do, that dares love attempt.

Therefore thy kinsmen are no stop to me.

JULIET

If they do see thee, they will murder thee.

ROMEO

Alack, there lies more peril in thine eye  
Than twenty of their swords. Look thou but sweet,  
And I am proof against their enmity.

JULIET

I would not for the world they saw thee here.

ROMEO

I have night's cloak to hide me from their eyes,  
And, but thou love me, let them find me here.  
My life were better ended by their hate  
Than death prorogued, wanting of thy love.

JULIET

By whose direction found'st thou out this place?

ROMEO

By love, that first did prompt me to inquire.  
He lent me counsel, and I lent him eyes.  
I am no pilot; yet, wert thou as far  
As that vast shore washed with the farthest sea,  
I should adventure for such merchandise.

JULIET

Thou knowest the mask of night is on my face,  
Else would a maiden blush bepaint my cheek  
For that which thou hast heard me speak tonight.  
Fain would I dwell on form; fain, fain deny  
What I have spoke. But farewell compliment.  
Dost thou love me? I know thou wilt say "Ay,"  
And I will take thy word. Yet, if thou swear'st,  
Thou mayst prove false. At lovers' perjuries,  
They say, Jove laughs. O gentle Romeo,  
If thou dost love, pronounce it faithfully.  
Or, if thou thinkest I am too quickly won,  
I'll frown and be perverse and say thee nay,  
So thou wilt woo, but else not for the world.  
In truth, fair Montague, I am too fond,  
And therefore thou mayst think my havior light.  
I should have been more strange, I must confess,  
But that thou overheard'st ere I was ware  
My true-love passion. Therefore pardon me,  
And not impute this yielding to light love,  
Which the dark night hath so discovered.

ROMEO

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

JULIET

O, swear not by the moon, th' inconstant moon,  
That monthly changes in her circled orb,  
Lest that thy love prove likewise variable.

ROMEO

What shall I swear by?

JULIET Do not swear at all.

Or, if thou wilt, swear by thy gracious self,  
Which is the god of my idolatry,  
And I'll believe thee.

ROMEO If my heart's dear love—

JULIET

Well, do not swear. Although I joy in thee,  
I have no joy of this contract tonight.  
It is too rash, too unadvised, too sudden,  
Too like the lightning, which doth cease to be  
Ere one can say "It lightens." Sweet, good night.  
This bud of love, by summer's ripening breath,  
May prove a beauteous flower when next we meet.  
Good night, good night. As sweet repose and rest  
Come to thy heart as that within my breast.

ROMEO

O, wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have tonight?

ROMEO

Th' exchange of thy love's faithful vow for mine.

JULIET

I gave thee mine before thou didst request it,  
And yet I would it were to give again.

ROMEO

Wouldst thou withdraw it? For what purpose, love?

JULIET

But to be frank and give it thee again.  
And yet I wish but for the thing I have.  
My bounty is as boundless as the sea,  
My love as deep. The more I give to thee,  
The more I have, for both are infinite.



## YOUR TURN!

1. Write two short reviews of your favorite song:
  - **Write one as Romeo would write it** (emotional, full of metaphors and exaggerated imagery.)
  - **Write another as Juliet would write it** (factual, analytical and including tips for improvement.)
2. Shakespeare uses figurative language to highlight the romance in this scene:

- **Metaphor:** “It is the east and Juliet is the sun.”
- **Simile:** “My bounty is as boundless as the sea.”
- **Personification:** “Arise fair sun and kill the envious moon who is already sick and pale with grief.”

Choose a person, animal or thing that you love or admire (your puppy, grandma, sports icon, candy bar, etc.) and write a few sentences to describe how he/she/they/it makes you feel. Use figurative language to heighten and exaggerate the emotion!



3. Discuss: Romeo and Juliet are idealistic. They believe that their love will be able to overcome the obstacles that their families and society have placed in their way. Some people describe them as foolish. What do you think?

**Who is more foolish – the idealistic young lovers or the feuding families?  
What would your advice be to the lovers and the families?**

*W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.; RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.*

# WILL POWER

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### WILL POWER TEAM:

**Crystal Marie Stewart**, Actor, video production, curriculum development  
**Christina Farrell**, Curriculum development, stop motion animation  
**Rob Merritt**, Video editing and production  
**Adam Knight**, Riverside Theatre Producing Artistic Director  
**Irena Sarić**, Riverside Theatre Managing Director

### ACTORS:

**Crystal Marie Stewart**: Mercutio (Act 3.1), Juliet (Act 2.2)  
**Aaron Stonerook**: Tybalt (Act 3.1), Romeo (Act 2.2)  
**Christina Sullivan**: Benvolio (Act 3.1)  
**Ray Vanek**: Romeo (Act 3.1)  
**Kevin Michael Moore**, Fight Choreographer

Thank you to the **TCR Costume Department!**