

Society for Neuroscience*Young Brains on Alcohol*

http://www.sfn.org/index.cfm?pagename=brainBriefings_youngBrainsOnAlcohol

Scientists once thought the brain's key development ended within the first few years of life. Current findings, however, indicate that important brain regions undergo refinement through adolescence and at least into a person's twenties. Thanks to advanced brain imaging techniques, scientists now can map brain tissue growth spurts and losses, allowing researchers to compare brain growth in both health and disease and to pinpoint where brain changes are most prominent in disease. Already brain mapping research is underway for diseases that often emerge in adolescence, including schizophrenia and bipolar disorder. From this research, more targeted interventions are likely to be developed and administered early to treat or prevent ensuing disorders.

Teenagers and adults often don't see eye to eye, but new brain research is shedding light on why. Although adolescence is often characterized by increased independence and a desire for knowledge and exploration, it is also a time when brain changes can result in high-risk behaviors, addiction vulnerability, and mental illness, as different parts of the brain mature at different rates.

Many teens, for example, use adolescence as a time to experiment with drugs. A 2004 study found that 70 percent of high school seniors used alcohol in the previous year. What's more, the adolescent's brain may be particularly vulnerable to the negative effects of drugs, including becoming addicted later in life more so than people who don't use drugs before age 21.

Atypical brain changes and behaviors also can appear in adolescence. A 2005 report found that an estimated 2.7 million children and adolescents are reported by their parents to suffer from severe emotional or behavioral difficulties.

These difficulties may persist throughout development and lead to lifelong disability, including more serious and co-occurring mental illnesses.

Scientists once thought the brain's key development ended within the first few years of life. Now, thanks to advanced brain imaging technology and adolescent research, scientists are learning more about the teenage brain both in health and in disease. They know now that the brain continues to develop at least into a person's twenties.

What's more, these findings are starting to lead to earlier and more targeted treatments for diseases that begin with abnormal brain changes in adolescence or earlier.

Advances in adolescent brain research are leading to:

- A better understanding of the growing adolescent brain, both in typical and atypical development.
- Earlier detection of atypical brain changes that may serve as markers for diseases or disorders later in life.
- Improved and targeted interventions that can be administered early enough to potentially prevent the development of more serious illness. During adolescence, brain connections and signaling mechanisms selectively change over time to meet the needs of the environment. Overall, gray matter volume increases at earlier ages, followed by sustained loss and thinning starting around puberty, which correlates with advancing cognitive abilities. Scientists think this process reflects greater organization of the brain as it prunes redundant connections, and increases in myelin, which enhance transmission of brain messages.

Other parts of the brain also undergo refinement during the teen years. Areas associated with more basic functions, including the motor and sensory areas, mature early. Areas involved in planning and decision-making, including the prefrontal cortex -- the cognitive or reasoning area of the brain important for controlling impulses and emotions -- appear not to have yet reached adult dimension during the early twenties. The brain's reward center, the ventral striatum, also is more active during adolescence than in adulthood, and the adolescent brain still is strengthening connections between its reasoning- and emotion-related regions.

Scientists believe these collective findings may indicate that cognitive control over high-risk behaviors is still maturing during adolescence, making teens more apt to engage in risky behaviors. Also, with the brain's emotion-related areas and connections still maturing, adolescents may be more vulnerable to psychological disorders.

Current research is looking at the manifestations of psychological disorders in adolescents, particularly schizophrenia and bipolar disorder. Large imaging studies have shown that brain changes associated with schizophrenia typically begin in adolescence when the brain undergoes the normal pruning sequence of myelination growth spurts and gray matter loss. It appears that a larger and more severe wave of gray matter loss occurs in the brains of adolescents developing schizophrenia, which eventually engulfs much of the cortex after a period of five years.

Scientists believe that the natural teenage process of pruning may be accelerated or otherwise altered in schizophrenia, bipolar disorder, and other neurodevelopmental disorders.

This research is leading to treatment implications, including a newer antipsychotic medication that, if administered early, may prevent or slow the severe wave of gray matter loss in schizophrenia and keep the disorder from progressing. Scientists also are exploring the use of low doses of medication to prevent the functional alterations in brain cells in bipolar disorder.

The above composite MRI brain images show top views of the sequence of gray matter maturation over the surface of the brain. Researchers found that, overall, gray matter volume increased at earlier ages, followed by sustained loss and thinning starting around puberty, which correlates with advancing cognitive abilities. Scientists think this process reflects greater organization of the brain as it prunes redundant connections, and increases in myelin, which enhance transmission of brain messages.

Evidence: Examples, quotes, textual references that support the claim...	Interpretation: An explanation and/or analysis of the evidence. . .

Frontline: "Inside the Teenage Brain"

Reflections

<http://www.pbs.org/wgbh/pages/frontline/shows/teenbrain/view/#here>

As you view this episode of Frontline, reflect upon what you think this new information on brain research means for parents, teachers, and you.

Use the graphic organizer below to reflect your thoughts.

Person/Persons Impacted	Reflections
Teachers	
Parents	
Teenagers	
You 😊	

What new information have you gained?

How do you think this research may have impacted the decisions made by Romeo and Juliet?



1. Who reigned during Shakespeare's time? (Who was queen? Or king?)
2. When was Shakespeare born?
3. When did baptism take place?
4. Stratford was struck with what disease?
5. What were the names of his parents?
6. What did his father do for a living?
7. What did his mother do for a living?
8. What was school like for Shakespeare?
9. Shakespeare's early years were known as what?
10. What was Shakespeare's wife's name?
11. What was wrong with their marriage?
12. Shakespeare began writing in what city?
13. Who did Shakespeare dedicate his sonnets to?
14. Why was the dedication unusual and what did it show about their relationship?
15. What does the dark lady represent in Shakespeare's poems?
16. How many plays did Shakespeare produce?

17. What did the plague do to his plays?
18. What is the name of his son and what age did he die?
19. What was the concern when his son died?
20. Why did they tear down the Globe Theater?
21. Who played young girls in Shakespeare's plays? Why?
22. Who was crowned in 1603?
23. Shakespeare wants to be with his daughter as demonstrated in which play?
24. What play was being performed when the Globe burned down?
25. Where did Shakespeare retire?
26. What did Shakespeare's will say?
27. When did Shakespeare die?
28. What year was it that his plays were all brought together and published for the first time?
29. The first film was in what year?
30. His writing is his _____ to the world.

A Look at Shakespeare's London

William Shakespeare was a literary genius, probably the greatest that England has produced. It in no way diminishes his greatness to say that Shakespeare was also lucky enough to be in "the right place at the right time."

Consider his arrival in London sometime between 1585 and 1592. His timing couldn't have been better. In 1588, England routed her longtime enemy, Spain, with the defeat of the Spanish Armada. English people took nationalistic pride in that victory, and pride made them eager to know more about their country's history. What pleasanter way to learn history than by watching a drama? As could be expected, Shakespeare's *King Henry VI*, *Tragedy of King Richard III*, and *Life and Death of King John* played to enthusiastic audiences.

The English were proud, too, of the exploits of such intrepid explorers as Sir Walter Raleigh and Sir Francis Drake, who traveled to the New World and brought back to London reports of riches and savages that sparked everyone's imagination. The city itself had become a leading center of trade. Foreigners of every description thronged its streets. Enterprising teachers offered quick courses in French, Dutch, Italian, and Arabic so Londoners could carry on business with the strangers in their midst. London's diversity enabled a young person with intelligence and a receptive mind to learn much about foreign lands and foreign ways without ever leaving England. Of course, William Shakespeare did just that. He became confident enough of his knowledge of the Continent to set a number of plays in Italy.

To Shakespeare's advantage, too, was the intellectual climate of his day, for England had now entered the Renaissance, which had begun earlier on the Continent. People believed now that they had some freedom of choice, some part in shaping their own destiny. Echoing that belief, Shakespeare wrote in *Julius Caesar*,

*The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.*

In contrast to the Medieval World with its emphasis on the afterlife, the Renaissance offered some rewards here on earth. Science and learning became the pursuits of those fortunate enough to have leisure for them. Eloquence in speech was a sought-after skill; people believed that the use of speech to express thoughts and emotions set man apart from

the animals. Shakespeare gives the Renaissance view in Hamlet's famous lines:

*What a piece of work is man! how noble in reason!
how infinite in faculty*! . . . in action
how like an angel! in apprehension** how like
a god! the beauty of the world! the paragon of
animals!*

*capacity

**understanding

Of course, Shakespeare himself, with his "apprehension" of human nature, his awareness of the ideas of his era, and his eloquence of expression, was bound to find favor with Elizabethan audiences.

He was fortunate, too, that his plays were enjoyed not only by the "groundlings," who paid a penny a piece to watch, but also by the queen herself. Elizabeth loved the theater. She held firm ideas about both the plays' subjects and presentations, but she was willing to pay for her theatergoing, providing money for costumes and props.

When plays were not presented at court for Elizabeth or her successor, James I (another theater enthusiast), they might be presented in inn yards or—a little later—in theaters such as The Globe, The Theatre, or the Swan. Presentations took place in midafternoon. Boy actors took the female parts. Props were few, although costumes were elaborate. Obviously, the audience needed imagination and Shakespeare's magnificent word pictures to make up for staging deficiencies.

Although sets and lighting were minimal, the actors were so skilled that they made each performance convincing. Their greatest assets were good memories and strong clear voices, but they were also expert fencers, dancers, and even acrobats, and most had good singing voices. Knowing that their audience demanded realism, they often practiced sleight of hand, using retractable knives to simulate stab wounds. They wore bladders of sheep's blood under their jackets so that when stabbed, they would bleed copiously. And, in a scene that requiring putting out someone's eye, the actor would allow a grape to fall to the floor at the proper moment.

Actors began training early. Shakespeare, by the standards of his time, came to the profession late. He must have worked exceptionally hard to become a successful actor after only a few years in London. That he was becoming a successful author at the same time is a tribute to his energy and genius.



Getting Acquainted with Shakespeare

If you could take the ultimate field trip and visit Stratford-on-Avon, Shakespeare's birthplace, you could still find buildings and scenes that were familiar to him. Still standing are the house where he was born; the grammar school he attended; the nearby farmhouse home of Anne Hathaway, his wife; and the fine house and garden of Dr. John Hall, his son-in-law. Perhaps, like other visitors, you'd eat your bag lunch in Dr. Hall's garden, surrounded by flowers that Shakespeare knew and loved. Of course, not all of Stratford is old and quaint; much of it is geared to the thousands of tourists who come each year to see William Shakespeare's birthplace.

But let's try to imagine it as it was in Shakespeare's boyhood, a sixteenth-century English village surrounded by forests where deer wandered freely. Its meadows were dotted with wildflowers, and stately swans sailed along the River Avon. (They still do!) Like the other village lads, Shakespeare wandered through the woods and fields, acquiring early his love and knowledge of nature. That the beauty of the English countryside made a lasting impression on him is shown by his references in the plays to animals, birds, and flowers.

He was born in Stratford, probably on April 23, 1564, and christened on April 26. His father, John Shakespeare, was a prosperous glovemaking who was respected by his neighbors and held various town offices. His mother, Mary Arden, was from a good family and had some fortune, having inherited considerable farm property.

As a young boy, William attended grammar school, where emphasis was on Latin grammar and not much else. Later, in London, he would learn French. For his plays, his reference books would be Ovid's *Metamorphoses* (for mythology), Plutarch's *Lives* (for his Roman history plays), and Holinshed's *Chronicles* (for his English history plays). In his boyhood, traveling players came to Stratford (as they did to Elsinore in *Hamlet*), introducing him to drama.

By the time William was eighteen, his formal education was long past. He had already assumed a man's responsibilities, marrying in November

1582 Anne Hathaway, eight years his senior. In May 1583, their first child, Susanna, was born. Two years later, Anne gave birth to twins, Hamnet and Judith, christened in February 1585.

Within a year or two, Shakespeare had departed for London to earn fame and fortune, leaving Anne and the family behind. It was not unusual for an actor to have his family with him, even on tours. Anne's failure to join her husband in London seems to indicate that she was a Puritan. Puritans believed that the stage and its actors did much to corrupt people's morals. Actually, a few years later, Puritanism became so strong in London that the theaters were ordered closed. But when Shakespeare arrived there, playgoing was still a popular entertainment, enjoyed and sponsored by Queen Elizabeth herself.

By 1592, Shakespeare was an established actor in London, and he remained an actor throughout his career. His financial success came from his share of the gate (admissions), not from the sale of his plays, which probably netted him only a few pounds each.

His early literary successes were with his narrative poems, *Venus and Adonis* and *The Rape of Lucrece*, both dedicated to his wealthy patron, the young earl of Southampton. In 1594, the theaters reopened after a temporary closing during the plague. From that time, Shakespeare concentrated his literary efforts on plays, producing thirty-seven by the time of his retirement in 1610.

Throughout his career, he was a member of the Lord Chamberlain's Men (later the King's Men), whose leading actor was Richard Burbage. Shakespeare lived quietly and gained a reputation as a polite, good-natured man and a loyal friend. Investing his money wisely, he acquired much property in Stratford, including New Place, to which he eventually retired.

He died there on April 23, 1616. His only son having predeceased him, Shakespeare tried to leave his property intact for a male heir. However, neither daughter produced one. Shakespeare's greatest legacy, his plays, came down to us through the efforts of two actor friends who collected and published them after his death.



Lesson 2: Outlining "Shakespeare's London" for Ready Reference

1. What historic event took place at about the same time as Shakespeare's arrival in London? _____

2. What effect did that event have on the English people? _____

3. Why was that effect to Shakespeare's advantage? _____

4. What advantage was it to the young playwright that England had embarked on an age of exploration and that London had become a center of trade? _____

5. How do you suppose Shakespeare gained his knowledge of the French language? _____

6. How did the Renaissance affect people's viewpoint of destiny or fate? _____

7. Why did people put so much emphasis on the skillful use of language? _____

8. What role did Queen Elizabeth and her successor, James I, play in the lives of Shakespeare and his fellow actors? _____

9. Name three early theaters. _____

10. Name three ways in which the presentation of plays in Elizabethan times differed from the presentation of plays today. _____

11. List at least five requirements for Elizabethan actors. _____

Lesson 1: Outlining "Getting Acquainted with Shakespeare" for Ready Reference

1. When and where was Shakespeare born? _____
2. A. What was his father's name and occupation? _____
B. What was his mother's name? _____
3. How much formal education did Shakespeare have? _____
4. What lasting effect did Stratford and the surrounding countryside have on him? _____

5. Whom and when did Shakespeare marry? _____
6. What were his children's names? _____
7. Approximately when did he leave Stratford for London? _____
8. Why didn't his wife go with him? _____
9. What was the eventual effect of Puritanism on the theaters? _____

10. How did Shakespeare become well-to-do? _____
11. What were his earliest literary successes? _____
12. What reference books did he use to write his plays? _____

13. How many plays did Shakespeare write? _____
14. What was the name of the acting company of which he was a part? _____

15. What was his reputation in London? _____
16. When did Shakespeare retire, and where did he go? _____

17. When did he die? _____

*Romeo and Juliet**Introduction to The Prologue*

Elizabethan Version (Bryant Translation)

Two households, both alike in dignity,
 In fair Verona, where we lay our scene
 From ancient grudge break to new mutiny
 Where civil blood makes civil hands unclean.
 From forth the the fatal loins of these two foes
 A pair of star-crossed lovers take their life
 Whose misadventured piteous overthrows
 Doth with their death bury their parents' strife.
 The fearful passage of their death-marked love,
 And the continuance of their parents' rage,
 Which, but their children's end, naught could remove,
 s now the two hours' traffic of our stage;
 The which if you with patient ears attend,
 What here shall miss, our toil shall strive to mend.

The Shakespearean sonnet (also called the *English sonnet*) has three four-line stanzas (**quatrains**) and a two-line unit called a **couplet**.

A couplet is always indented; both lines rhyme at the end.

The meter of Shakespeare's sonnets is **iambic pentameter**.

The rhyming lines in each stanza are the first and third and the second and fourth. In the couplet ending the poem, both lines rhyme. All of Shakespeare's sonnets follow the same rhyming pattern.

What is the setting of the play?

What is the conflict?

What is the consequence of the conflict?

Can you think of any modern day feuds?

The Shakespearean sonnet

5. Mark the rhyme scheme (abab cdcd efef gg).
6. Mark the three quatrains and final couplet.

5. What threat does the Prince make to Lord Montague and Lord Capulet?

6. Benvolio and Montague describe the way Romeo has been acting. What do they have to say about him?

7. Why is Romeo so sad? Explain.

8. What is Benvolio's advice to Romeo?

Scene 2:

9. Why does Capulet think it will be easy for Montague and him to keep the peace?

10. What does Paris ask about Capulet?

11. What is Capulet's first answer?

12. A bit later Capulet appears to change his mind about Paris' question. What does he then tell Paris?

13. What problem does the servant have?

14. What is the name of the woman Romeo loves?

15. What do Romeo and Benvolio decide to do?

Scene 3:

16. How old is Juliet?

17. When Lady Capulet asks Juliet how she feels about marriage, what is Juliet's answer?

18. Following Juliet's answer, what does Lady Capulet then tell Juliet?

Scene 4:

19. According to Mercutio, who or what is Queen Mab, and what does she or it do?

20. What does Mercutio say about dreams?

21. What is Romeo's mood at the end of this scene? Explain.

Scene 5:

22. What does Romeo think of Juliet the first time he sees her?

23. How does Tybalt recognize Romeo?

24. When Tybalt is ready to seize Romeo and throw him out of the party, what does Capulet say to Tybalt?

25. Explain what the conversation is between Romeo and Juliet.

26. How does Romeo find out Juliet's last name?

27. How does Juliet find out Romeo's last name?

Source: http://www.argo217.k12.il.us/departs/english/blettierre/romeojuliet.htm#act_04

ROMEO AND JULIET: Act II Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the play.

1. cunning _____
2. vile _____
3. predominant _____
4. unwieldy _____

II. LITERARY TERMS: Be able to define each term and apply each term to the play.

5. analogy: _____
6. imagery: _____
7. irony: _____
8. dramatic irony _____
9. situational irony _____
10. verbal irony _____
11. monologue: _____
12. oxymoron: _____
13. personification: _____
14. soliloquy: _____

III. Questions: answer the following questions.

Scene 1:

1. What does Mercutio say about "blind love"?

Scene 2:

2. When Juliet appears on her balcony, what does Romeo compare her to?
3. How does Juliet "speak, yet . . . [say] nothing"?
4. When Juliet leans her cheek on her hand, what does Romeo say?
5. Unaware of his presence, what does Juliet ask Romeo to say?
6. In a sentence or two, explain what Juliet says about names.
7. Juliet asks how Romeo got into her place. The orchard walls are high, and Romeo's life would be in danger if her relatives were to find him there. What is Romeo's response to these questions?
8. Why is Juliet embarrassed?
9. Juliet is going to send someone to Romeo on the following day for what purpose?

Scene 3:

10. What has friar Laurence been out gathering in his basket?

11. Explain lines 21-22: "Virtue itself turns vice, being misapplied, / And vice sometime by action dignified"?

12. When Friar Laurence sees Romeo, what comment does Friar Laurence make about seeing Romeo so early in the morning?

13. What does Friar Laurence mean when he says to Romeo, "Young men's love then lies not truly in their hearts, but in their eyes"?

14. Friar Laurence agrees to perform the marriage ceremony for Romeo and Juliet for what reason?

Scene 4:

15. According to Mercutio, what kind of man is Tybalt?

16. What is the nurse saying to Romeo in lines 157 – 163?

17. How is Juliet to arrange to meet Romeo?

Scene 5:

18. The nurse is supposed to be gone only a half hour, but she is actually gone for how long?

19. How is the nurse behaving that is frustrating to Juliet?

Scene 6:

20. What does Friar Laurence mean when he says, "Therefore, love moderately; long love doth so"?

ROMEO AND JULIET: Act III Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the play.

1. banishment _____
2. idolatry _____
3. Reconcile _____
4. Exile _____
5. fickle _____
6. gallant _____

II. LITERARY TERMS: Be able to define each term and apply each term to the play.

7. allusion: _____
8. climax: _____
9. dramatic structure: _____
10. symbol: _____

III. Questions: answer the following questions.

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?

ROMEO AND JULIET: Act IV Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the play.

1. lament _____
2. shroud _____
3. dismal _____
4. vial _____
5. loathsome _____

II. LITERARY TERMS: Be able to define each term and apply each term to the play.

6. protagonist: _____
7. antagonist: _____

III. QUESTIONS: answer the following questions.

Scene 1:

1. Why is Friar Laurence reluctant to marry Paris to Juliet?
2. How does Paris explain the sudden haste of the marriage plans?
3. What is ironic about the conversation between Juliet and Paris?
4. If Friar Laurence cannot help her, what does Juliet threaten to do?
5. Why does Friar Laurence think that Juliet will accept his plan?
6. Describe the friar's plan for Juliet.

Scene 2:

7. What does Juliet say that makes her father happy?
8. How does Capulet change the wedding plans? What implication does this have?

Scene 3:

9. How does Juliet show her maturity and independence in this scene?
10. If the potion does not work, what will Juliet do?
11. What are some of the fears Juliet has about the potion?

Scene 4:

12. What is happening in this brief scene?

Scene 5:

1. Describe the imagery Shakespeare uses in describing Juliet's "death"?
2. What does Friar Laurence say to comfort the Capulet family?
3. What even are the Capulets now preparing for?

ROMEO AND JULIET: Act V Reading and Study Guide

I. VOCABULARY: Be able to define the following words and understand them when they appear in the play.

1. Ambiguity _____
2. peruse _____
3. remnants _____
4. haughty _____

II. LITERARY TERMS: Be able to define each term and apply each term to the play.

5. motivation: _____
6. theme: _____

III. QUESTIONS: answer the following questions.

Scene 1:

1. What news does Balthasar bring Romeo?
2. What does Romeo mean when he says, "Then I defy you, stars!"?
3. What actions does Balthasar's news prompt Romeo to do?

Scene 2:

4. What does Friar John tell Friar Laurence?
5. After hearing this news from Friar John, what does Friar Laurence intend to do?

Scene 3:

6. Why is Paris at Juliet's tomb?
7. Romeo gives Balthasar two reasons for entering the Capulet's tomb. What are those two reasons?
8. Why does Paris think that Romeo has come to the tomb?
9. What is it about Juliet that should have told Romeo that she was not dead?
10. Why doesn't Friar Laurence stay in the tomb with Juliet after she awakens?
11. Why does Juliet kiss Romeo after he is dead?
12. When Montague first arrives on the scene, what does he tell those gathered?
13. Relate the events that lead to Romeo and Juliet's death as they are told by Friar Laurence near the play's end.
14. What information does Romeo's letter give?
15. How do Montague and Capulet plan to honor the memories of their children?