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❁ ACT 1 ❁

PRE-GRAMMAR | Preparation

Prepare to think about the novel and its Central One Idea by drawing upon my prior knowledge, experience, or interests.

1. What does your family name mean? What is its nationality or history? Write what you know about your family name and its significance. Feel free to do some research or ask some member(s) of your family who can provide you with some important information.

GRAMMAR | Presentation

Discover essential facts, elements, and features of the play through the Reading Notes, Words to Be Defined, and Comprehension Questions.

READING NOTES

1. **alliteration** – a succession of similar sounds in nearby words
2. **antimetabole** – (a kind of chiasmus) the repetition of identical words (or phrases) in successive clauses, but in reverse grammatical order. Example: “When the **going** gets tough, the tough get **going**.”¹
3. **antithesis** – a rhetorical device that features contrasting words or phrases in a strong parallel structure. Example from Dickens’ *A Tale of Two Cities*: “It was the **best** of times, it was the **worst** of times.”
4. **chiasmus** – 1) the repetition of ideas in inverted order; or 2) the repetition of grammatical structures in inverted order (not to be mistaken with *antimetabole*, a kind of chiasmus in which identical words are repeated and inverted)²
5. **dénouement** (also called **conclusion** or **resolution**) – “the untying of the knot”; the conclusion or resolution that follows the climax

[1]. “Antimetabole.” <http://rhetoric.byu.edu>

[2]. “Chiasmus.” <http://rhetoric.byu.edu>

6. **diacope** – the repetition of a word or phrase with one or two intervening words – usually used to express deep feeling
7. **dynamic character** – a character who, during the course of the narrative, grows or changes in some significant way
8. **epithet** – a figure of speech in which an adjective or noun phrase is used to characterize a person, place, or thing, summarizing its most essential quality
9. **epizeuxis** – the repetition of words with no others in between – used for vehemence or emphasis
10. **extended metaphor / conceit** – An extended metaphor or conceit is a detailed metaphor that extends over several lines or stanzas in a poem, or over many sentences or paragraph(s).
11. **paradox** – a statement that is self-contradictory on the surface, yet seems to evoke a truth nonetheless
12. **scansion** – the scanning of a line of poetry to mark its stresses and meter
13. **static character** (flat character) – a character who stays the same over the course of the story, and usually only has one outstanding trait

Prologue

14. **star-cross'd** (Pro.l.6) – ill-fated
15. **doth** (Pro.l.8) – do (archaic form)

Act 1, Scene 1

16. **take the wall of** (1.1.12) – In Elizabethan England, it was cleaner and safer to walk closer to the wall than the street.
17. **civil** (1.1.22) – friendly
18. **list** (1.1.40) – like
19. **partisans** (1.1.92) – weapons (pikes) with steel heads and long wooden shafts
20. **Free-town** (1.1.100) – Free Town is the name of a castle in Arthur Brooke's *Romeus and Juliet*. In his play, Shakespeare makes it a court of justice.
21. **ere** (1.1.105) – before

- 22. **fray** (1.1.115) – a brawl; a skirmish
- 23. **importun'd** (1.1.143) – questioned
- 24. **gall** (1.1.192) – a bitter poison
- 25. **Dian's wit** (1.1.207) – Diana (Artemis) was the goddess of chastity in classical mythology; “wit” = sense; intelligence

Act 1, Scene 2

- 26. **tut** (1.2.45) – an interjection used to express annoyance, impatience, or a mild reproof
- 27. **whither** (1.2.71) – to what place; where

Act 1, Scene 3

- 28. **wean'd** (1.3.25) – accustomed (a child or young mammal) to food other than its mother's milk
- 29. **to bid me trudge** (1.3.35) – to tell me to run away
- 30. **beseech** (1.3.105) – to fervently ask someone to do something; to beg

Act 1, Scene 4

- 31. **prompter** (1.4.8) – a person out of sight from the audience who supplies forgotten words or lines to the actor during the performance of a play
- 32. **Let wantons, light of heart** (1.4.35) – Let playful, lighthearted people
- 33. **constable** (1.4.40) – a police officer; a sheriff
- 34. **waggoner** (1.4.64) – a driver of a horse-drawn wagon
- 35. **courtiers** (1.4.72) – attendants to the royal court; advisors to the king or queen
- 36. **plats the manes of horses** (1.4.89) – makes the manes knotted and unkempt
- 37. **vile** (1.4.111) – without value; worthless

Act 1, Scene 5

- 38. **knaves** (1.5.25) – male servants
- 39. **nuptial** (1.5.33) – wedding

- 40. **forswear** (1.5.50) – deny
- 41. **rapier** (1.5.53) – a long, light, sharp-pointed sword
- 42. **hither** (1.5.54) – here
- 43. **scorn at our solemnity** (1.5.55) – deride and mock our ceremony
- 44. **stock and honour** (1.5.56) – honorable breeding; station
- 45. **contrary me** (1.5.83) – oppose my will
- 46. **anon** (1.5.141) – soon; at once

WORDS TO BE DEFINED

Definitions Bank

a cruel and oppressive ruler	hated; detested
bold resistance; opposition	increasing; adding to
celebrations; festivities	a minister; a pastor
courageous; determined	ominous; foreboding
descendants; family lineage	sad; pitiful
facial expression; countenance	sprightly; lively
foreshadows; warns	very dangerous; hazardous
harmful; destructive	

1. Whose misadventur'd **piteous** overthrows, *adj.* (Pro.1.7)
2. 'Tis all one; I will show myself a **tyrant**. *n.* (1.1.21)
3. That quench the fire of your **pernicious** rage, *adj.* (1.1.82)
4. Which, as he breath'd **defiance** to my ears, *n.* (1.1.108)
5. With tears **augmenting** the fresh morning's dew, *v.* (1.1.130)
6. Black and **portentous** must this humour prove, *adj.* (1.1.139)
7. Cuts beauty off from all **posterity**, *n.* (1.1.218)
8. A **perilous** knock; and it cried bitterly. *adj.* (1.3.55)
9. The **valiant** Paris seeks you for his love. *adj.* (1.3.75)
10. With **nimble** soles: I have a soul of lead, *adj.* (1.4.16)
11. Give me a case to put my **visage** in. *n.* (1.4.29)
12. Tickling a **parson's** nose as 'a lie asleep, *n.* (1.4.80)
13. Which once untangled much misfortune **bodes**, *v.* (1.4.91)
14. With this night's **revells** and expire the term, *n.* (1.4.109)
15. That I must love a **loathed** enemy, *adj.* (1.5.139)



Read the Prologue and Act 1, marking the text in key places according to the method taught in "How to Mark a Book."

As you read through Act 1, be sure to pause as often as necessary to read the helpful footnotes for difficult words and phrases. You may not need to read all of the footnotes because you will probably know some of the words already or have a sense of their meaning as you read. If you pause frequently in any section, it will be helpful to read the section again without pausing so that you get a proper sense of the rhythm and continuity of the language, as well as the gist of the complete speech or scene.

COMPREHENSION QUESTIONS

1. List two details about the **setting** from the prologue.
2. What tragic event is announced, and what **dénouement** (resolution) does it bring about?
3. Regarding Gregory and Sampson, who is more sarcastic with whom? Quote a line(s) that reveals this.
4. Sampson and Gregory come from which house?
5. List four **characteristics** of Benvolio and four of Tybalt. Include one quotation from each character that casts some light on his personality.
6. Read 1.1.66-67, starting at "*I do but keep the peace; put up thy sword*" How does Tybalt respond to Benvolio? Quote his response.
7. In scene 1, Capulet arrives to the brawl in his dressing gown. What does this **detail** of his arrival in a gown suggest?
8. Read 1.1.79-83, starting at "*Rebellious subjects, enemies to peace*" Identify three **epithets** the Prince uses in his tirade and copy them below.
9. What ultimatum does the Prince deliver in his tirade?
10. Read 1.1.129-138, starting at "*Many a morning hath he there been seen*" Briefly **summarize** these lines. What do these words by Montague reveal about Romeo? Conduct a **character study** of Romeo by listing two aspects of his personality that are revealed in these lines.

11. *“Alas that love, so gentle in his view, / Should without eyes see pathways to his will!”* (1.1.167-168)
Explain Benvolio’s use of **personification** here.
12. What advice does Benvolio give to Romeo in the final lines of scene 1? What is Romeo’s response?
13. What is Count Paris requesting at the opening of scene 2, and what is Capulet’s response? Include a phrase or line from the text in your response.
14. Read 1.2.13-15, starting at *“And too soon marr’d are those so early made.”* What does Capulet reveal here about Juliet and his other children?
15. Conduct a **character study** of Juliet’s Nurse from scene 3. List four **characteristics** that describe her.
16. In scene 3, from what you can tell, does it seem that Juliet has considered marriage before? How does Juliet respond to Lady Capulet when she is asked about her inclination to marry?
17. From Mercutio’s and Romeo’s witty conversation in scene 4, conduct a **character study** of Mercutio. List four **details** about him that reveal his character.
18. At the end of scene 4, what major instance of **foreshadowing** (or foreboding) can you find in Romeo’s talk with Mercutio and Benvolio? Quote a few key lines below.
19. In scene 5, how does Tybalt react when he sees Romeo at the banquet? And what is Capulet’s response?
20. Shakespeare frames Romeo and Juliet’s first kiss within a **metaphor** of ____.

LITERARY & RHETORICAL DEVICE EXERCISES

1. Looking at the first five lines of the Prologue, write the line that contains **diacope** and the line that contains **alliteration**.
2. What **rhetorical device** is present when Romeo says, *“Here’s much to do with hate, but more with love”* (1.1.173)?
3. What **rhetorical device** is present when Mercutio says, *“If love be rough with you, be rough with love”* (1.4.27)?
4. Quote the line(s) that contains **epizeuxis** in Capulet’s welcome speech at his banquet in scene 5, lines 14-31.

LOGIC | Dialectic

*Reason with the facts, elements, and features of the play;
sort, arrange, compare, and connect ideas – and begin
to uncover and determine the Central One Idea.*

SOCRATIC DISCUSSION QUESTIONS

May be verbally discussed or answered in written form in your Literature Notebook.

1. Describe the **Chorus**. What perspective or **voice** does he give to the play?
2. Of his 38 plays, this is the only play in which Shakespeare opens with a **sonnet**. Stemming from the Petrarchan tradition, sonnets in Shakespeare's day were the conventional form of love poetry that idealized the perfect woman. What might Shakespeare be saying about this kind of conventional (e.g., hyperbolic, clichéd) language?
3. *"Black and portentous must this humour prove,
Unless good counsel may the cause remove."* (1.1.139-140)
Is there any **foreshadowing** present here? How might these words by Montague (about Romeo) serve as the **Central One Idea** of the play?
4. Read 1.1.173-180, starting at *"Here's much to do with hate, but more with love."* Underline the **paradoxes** in Romeo's words. Explain the use of **irony** and the overall **gist** of his speech.
5. Read 1.1.206-212, starting at *"Well, in that hit you miss: she'll not be hit"*
 - a) Explain the **extended metaphor** and **summarize** Romeo's speech.
 - b) Conduct a **scansion** of the lines: what is the **meter** and **rhyme scheme**?
6. Read 1.2.16-19, starting at *"But woo her, gentle Paris, get her heart"*
 - a) Briefly **summarize** these lines.
 - b) Do you think Capulet's advice is sound? Why or why not?
 - c) Do you think Capulet will be a **static character** who remains committed to this perspective over the course of the play, or will he be a **dynamic character** who undergoes significant change?

7. Read 1.5.42-51, starting at “*O, she doth teach the torches to burn bright!*”
 - a) When Romeo sees Juliet, he makes a number of **comparisons** (**similes, metaphors**, etc.). Identify three and list them here.
 - b) What do you think of Romeo’s infatuation here? “*Did my heart love till now?*” Do you believe he has found true love, or something else?

**PERSONAL & SUBJECTIVE
SOCRATIC DISCUSSION QUESTIONS**

May be quietly reflected upon, verbally discussed, or answered in written form.

1. Read 1.1.188-192, starting at “*Love is a smoke rais’d with the fume of sighs*” Do you agree with Romeo’s assessment of love? Why or why not?
2. At the beginning of scene 2, Capulet responds to Paris’s entreaty for Juliet by saying that she is not quite 14 years old, “yet a stranger in the world.” Capulet suggests that they wait two more years before considering her ready to be wed. Do you agree with Capulet? Why or why not?
3. Read 1.2.45-46; 48-50, starting at “*Tut, man, one fire burns out another’s burning*”
 - a) Do you agree with Benvolio that one person’s pain is lessened by someone else’s misery, or that desperate grief can be cured by someone else’s pain? Why or why not? What is a moral or right perspective concerning this?
 - b) Do you think that turning to another object of affection helps cure the pain of losing someone or something that you desired?

RHETORIC | Expression

Express in your own words the Central One Idea with supporting points.

RHETORICAL EXPRESSION:

To be answered in your Literature Notebook in preparation for your essay.

1. In 1-2 paragraphs, **summarize** the events of Act 1.
2. Write the **Central One Idea** of Act 1 in a complete sentence.
3. List two or three points that **support** your determination of the Central One Idea of Act 1.
4. Write a **lead** (1-2 sentences) that grabs the reader's attention—such as a *quote, question, startling fact or statistic, scenario, piece of dialogue, etc.*
5. Write an **amplification/importance** (1-2 sentences) that explains why your thesis is important in a larger or more universal sense.

◆ **Central Quote:** Choose a quote from anywhere in Act 1 that you think best embodies the Central One Idea and copy it down.

❶ **Write the Central One Idea as expressed by the teacher.**

ESSAY OPTION

Choose a topic below and respond with a 3-5 paragraph essay that includes an Introduction with a clear thesis; a Body with organized, logical, and specific support of the thesis; and a Conclusion that recapitulates the thesis and supporting points in a fresh way, and closes with an amplification—why the thesis is important in a larger or more universal sense.

The essay should feature appropriate tone, voice, and point of view; correct grammar, usage, and mechanics; a variety of sentence structures enhanced by subordination and parallelism; a balance of general and specific detail; and enhanced rhetorical effect through transition words, appropriate diction, strong verbs, descriptive adjectives, and other rhetorical devices.

Note: Some of these prompts tend toward a shorter essay, and some toward a longer. Check with your teacher to see what length he or she suggests. Both short essays (1 page) and long essays (2-4 pages) are useful and helpful, depending on the intent and purpose.

1. Analyze the ongoing feud between the two families. Determine whether the families' code of justice is a kind of retributive justice ("an eye for an eye"), or a kind of restorative justice ("turn the other cheek"; "do not repay evil with evil"). Then, write a persuasive essay in which you argue for the effectiveness of one particular version of justice over the other. Be sure to support your thesis with evidence from *Romeo and Juliet* as well as with other logical and evidential arguments from outside the play.
2. Write a personal narrative essay about a time when you were mad at a sibling or a friend. What were the causes of the conflict? In what ways were you responsible for the altercation? How was it resolved? If it has not been resolved yet, how could you resolve the conflict?
3. Do you believe in love at first sight? Write an argumentative essay on the validity or invalidity of love at first sight. Choose your position and argue for it with compelling evidence.
4. [Central One Idea] Use the Central One Idea of Act 1 as your thesis, and support it with some evidence from your reading of Act 1, your work in the study guide, and/or outside research.
5. [Open] Write an essay in which you analyze an aspect of Act 1 that is of import to you, such as a particular theme, character, setting, element of plot, dialogue, symbol, or other literary or rhetorical motif.
6. [Teacher] Essay prompt.