



Name: _____
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Romeo and Juliet Act 1, Scene 3 Dialectical Journal

Passage from the Text (Please include the page number)	My Thoughts
<p>In this box, please include the full quote, along with the citation included with the quote.</p> <p>You can find the full text of Romeo and Juliet here: Romeo and Juliet Act 1, Scene 3</p>	<p>In this box, you are going to respond to the passage on the opposite side of the page. Make sure your responses are THOUGHTFUL and DETAILED.</p> <p>Suggested responses:</p> <p>A. Personal Reaction – Write a personal reaction or analysis about what is happening in the story. <u>This is not a summary of the section</u>, but rather:</p> <ol style="list-style-type: none"> your reactions to the plot characters and/or their actions conflicts occurring in the story the way the writer wrote a particular section, etc. <p>B. Connections – Connect this passage to either an outside text or another part in the same story. Types of connections include:</p> <ol style="list-style-type: none"> Text to Another Text – You connect this passage to another text (book, movie, play, song, etc.). Analyze how they are similar. Rather than comparing the texts as a whole, you can compare parts of a story (characters, plot, etc.) to other parts of a different story. Text to World – Connect this passage to something occurring in the outside world. Text to Self – Connect this passage to your own personal experience.
<p>Model: At this some ancient feast of Capulet's Supps the fair Rosaline whom thou so loves. With all the admired beauties of Verona. Go thither, and with unattainted eye Compare her face with some that I shall show. And I will make thee think thy swan a crow." (1.2.89-94)</p>	<p>Connection: Personal Reaction While the idea that Benvolio presents to Romeo about a way to overcome his rejection is important to the plot, what particularly strikes me about this passage is the language. To anyone examining this, what stands out the most is the rhyming couplet at the end of the passage. Not only is it pleasing to the ear but it also serves as a punctuation point on Benvolio's advice to seek out another romantic interest. Additionally, the metaphor relating to swans and crows further emphasizes Benvolio's insistence that Romeo get over Rosaline. While the white and black imagery, and its association with goodness, does not sit well with my modern sensibilities, I can appreciate Shakespeare's transformation from a traditionally beautiful bird to one that is traditionally maligned much like someone's feelings may change as they overcome a heartbreak.</p>

<p>Passage 1: LADY CAPULET <i>This is the matter.—Nurse, give leave awhile. We must talk in secret.—Nurse, come back again. I have remembered me, thou'rt hear our counsel. Thou knowest my daughter's of a pretty age.</i> NURSE <i>Faith, I can tell her age unto an hour. (1.3.8-12)</i></p>	<p>I think what is interesting about this passage is when the nurse says "Faith, I can tell her age unto an hour." This is probably the reason why Lady Capulet wanted her to come back. She knows Juliet well to the hour she was born. She wants the nurse to help her be a mother that was why she wanted her to come back.</p>
<p>Passage 2: Lady Capulet <i>This precious book of love, this unbound lover, To beautify him, only lacks a cover. The fish lives in the sea, and 'tis much pride For fair without the fair within to hide: That book in many's eyes doth show the glory: That in gold clasps locks in the golden story; So shall you share all that he doth possess, By having him, making yourself no less. (1.3.97-104)</i></p>	<p>She is trying to convince Juliet to marry Paris for his nobel status. When I read this I understood why they wanted her to marry Paris because he seems like a good man and he has high status which will help them in the feud against the montagues. But he's also DOUBLE Juliet's age which could be problematic if not for the time period. Lady capulet compared to Sir capulet is trying to get her to marry quickly while he wants the best for her and, not to force marriage on her.</p>

Romeo And Juliet Act 1 Dialectical Journals

LL Leslie



Romeo And Juliet Act 1 Dialectical Journals:

Teaching Romeo and Juliet Delia DeCourcy, Lyn Fairchild, Robin Follet, 2007 By using the concept of differentiated instruction the authors provide a practical easy to use guide for teaching the play that addresses a wide range of student readiness levels interests and learning styles Revisiting the Concept of Defence in the Jus ad Bellum Johanna Friman, 2017-04-06 The purpose of the jus ad bellum is to draw a line in the sand thus far but no further In the light of modern warfare a state should today have an explicitly recognised and undisputed right of delimited unilateral defence not only in response to an occurring armed attack but also in interception of an inevitable or imminent armed attack This book however makes it evident that unilateral interception is not incontestably compatible with the modern right of self defence in Article 51 of the UN Charter Then again unilateral defence need not forever be confined to self defence only wherefore the book proposes that the concept of defence may best be modernised by a clear legal division into responsive and interceptive defence Since both threat and use of force are explicitly prohibited in Article 2 4 of the UN Charter this book further recommends that both responsive and interceptive defence should be explicitly excepted from this prohibition in Article 51 of the UN Charter The modern jus ad bellum should thus legally recognise a dual face of defence responsive self defence if an armed attack occurs and interceptive necessity defence if a grave and urgent threat of an armed attack occurs For without a clarifying and modernising revision the concept of defence will become irreparably blurred until it is completely dissolved into the ever shifting sands of war **Shakespeare and the Classical Tradition** Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961 1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item s contents For pomes and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics

Handbook of Phenomenological Aesthetics Hans Rainer Sepp, Lester Embree, 2010-03-11 Historically phenomenology began in Edmund Husserl s theory of mathematics and logic went on to focus for him on transcendental rst philosophy and for others on metaphysics philosophical anthropology and theory of interpretation The c tinuing focus has thus been on knowledge and being But if one began without those interests and with an understanding of the phenomenological style of approach one might well see that art and aesthetics make up the most natural eld to be approached phenomenologically Contributions to this eld have continually been made in the phenomenological tradition from very early on but so to speak along the side The situation has been similar with phenomenological ethics A great deal of thought about art and aesthetics has nevertheless accumulated during a century and a handbook like the present one is long overdue The project of this

handbook began in conversations over dinner in Sepp's apartment in Baden Baden at one evening of the hot European summer in the year 2003. As things worked out, he knew more about whom to ask and how much space to allocate to each entry and Embree knew more about how to conduct the inviting preliminary editing and prodding of contributors who were late returning their criticized drafts and copyedited entries and was able to invest the time and other resources from his endowed chair. That process took longer than anticipated and there were additional unfortunate delays due to factors beyond the editor's control.

New York Magazine, 1970-06-29 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea.

Shakespeare Survey Stanley Wells, Jonathan Bate, Michael Dobson, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback.

Shakespeare Survey Allardyce Nicoll, 1995 An annual survey of Shakespearian study and production.

Arts & Humanities Citation Index, 1981 A multidisciplinary index covering the journal literature of the arts and humanities. It fully covers 1,144 of the world's leading arts and humanities journals and indexes individually selected relevant items from over 6,800 major science and social science journals.

New York, 2006-11

Romeo and Juliet William Shakespeare, 1993 A study edition of Romeo and Juliet featuring facing notes, activities, text graded by importance, and illustrations.

Romeo and Juliet : a Play in One Act Craig Mason, William Shakespeare, 1998

Romeo and Juliet William Shakespeare, 1859

How to Dazzle at Romeo and Juliet Patrick M. Cunningham, 2015-12-07 How to Dazzle at Romeo and Juliet contains over 40 photocopiable sheets for use with secondary school pupils, especially those with special needs. The book uses word puzzles, crosswords, quizzes, and other fun activities to help pupils grasp the plot of the play, identify the characters, and understand and appreciate the language used.

Romeo and Juliet William Shakespeare, 1968

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