

# Romeo and Juliet - Act II Scene 2

## Synopsis:

From Capulet's garden Romeo overhears Juliet express her love for him. When he answers her, they acknowledge their love and their desire to be married.

1. NOTE: This is one of the most famous, iconic scenes in the ENTIRE PLAY. Let's break down and analyze some of Romeo and Juliet's comparisons/instances of figurative language in this scene:

SPEAKER? (R or J):	LINE:	ANALYSIS/MEANING:
R	a. "It is the East, and Juliet is the sun. Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief that thou, her maid, art far more fair than she" (II.ii.4-6)	Through this metaphor, Romeo compares Juliet to the sun, claiming that she is so beautiful the moon is envious. Prior to this moment, Romeo has compared Rosaline to the moon. This statement from Romeo highlights his infatuation with Juliet as well as his ability to move on quickly.
J	b. "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..." (II.ii.46-48)	Romeo's name is a minor aspect of who he is, if any true part at all. If he were named any other name or belong to any other family he would still be who he is and she would love him just as much.
R	c. "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" (II.ii.71-74)	Because of Romeo's love for Juliet he feels that nothing can keep him from seeing her or being with her, including her family. This quote proves that Romeo and Juliet have fallen victim to the effects of infatuation and could be foreshadowing unfortunate events later to come.
R	d. "Alack, there lies more peril in thine eye than twenty of their swords. Look thou but sweet, and I am proof against their enmity" (II.ii.76-78)	Romeo is telling Juliet that he is far more afraid of a disapproving look from her than he is of the guards. Romeo is dedicated to keeping Juliet happy and as long as he is able to do that he is unafraid of anger from those that oppose their being together.
J	e. "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" (II.ii.85-87)	Because it is night out, he can't see her therefore he can't see her blushing about all the things she has said tonight. Meaning she is really in love with him and truly means everything she is saying.
J	f. "O, swear not by the moon, th' inconstant moon, that monthly	Juliet is telling him don't swear on the moon that he loves her because the moon is always inconsistent as

# Romeo And Juielt Dialectial Journal Answers

**Louis Marder**



## **Romeo And Juliet Dialectial Journal Answers:**

*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      Novice Teachers Embracing Wobble in Standardized Schools Bob Fecho, Dawan Coombs, Trevor Thomas Stewart, Todd S. Hawley, 2020-09-30 A critical resource for pre service and practicing teachers this book addresses what happens when new teachers try to enact inquiry based and dialogical pedagogy within standardized schools Exploring the narratives from beginning ELA and humanities teachers when they encounter challenges and obstructions this book explores moments of wobble key events that called attention to practice in the context of inflexible schooling systems that the teachers shared with their peers via an oral inquiry process OIP to help them unpack and understand their experiences This book advocates for the continued use and enhancement of mentoring and induction initiatives particularly those that recognize the expressed concerns of novice teachers no matter what their pedagogical stance might be By sharing novice teachers wobble stories and their outcomes this book provides a pathway for teachers continued self reflection and growth for the duration of their careers The authors offer a reflective adaptable and easy to use process that places teachers in control of their own professional learning The beliefs and structures examined in this text support the intentions of all teachers who work from a learning centered perspective and wish to take some ownership of their professional development      Rationales for Teaching Young Adult Literature Louann Reid, 1999 Twenty five educators recommend proven novels nonfiction works and short story collections that adolescents enjoy      The Reading/writing Connection Carol Booth Olson, 2007 This is an especially well researched and documented text the author s voice is one that is knowledgeable yet does not intend to intimidate She speaks to her audience as a dedicated professional to professional I could only hope that my students would read and retain her words of wisdom Anna L Bolling California State University Stanislaus I haven t seen any books that come close to what Carol Olson has developed Harry Noden Kent State University The illustrations and scanned in documents make Booth Olson s book readable interesting relevant and real life These visuals from actual students help transform her ideas from theory into practice Kathy Bussert Webb The University of Texas at Brownsville This is the only secondary text that I have found to explain and provide authentic examples of reading writing workshop process The activities are practical and motivating Hurray for Olson Donna Uebler Bradley University Now in its second edition The Reading Writing Connection features an array of individual reading and writing strategies activities and mini lessons that teachers can implement in their classrooms Well respected author Carol Booth Olson extends far beyond most books intended for teachers of language arts by integrating reading and writing in creative theory based ways Lauded by students and professors as a clear and straightforward text this revised and updated edition includes plenty of material about teaching the writing process and responding to literature and provides examples of lessons that help readers learn

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The Critical Question Robert Worth Frank, Harrison T. Meserole, 1964      *The Charles Lamb Bulletin*, 1990      Make it Modern Brandon Taylor, 2022-01-01 A fascinating journey through Western art from the 1910s to the 1960s charting how artists wrestled with the headlong changes of a turbulent and conflict ridden world From the chaos of the First World War to the ravages of the Second from the Great Depression to the rise of consumer culture artists we call modern faced the challenge of responding imaginatively to utterly new circumstances of life Original thought startling artistic techniques and new attitudes to experimentation were required to produce exceptional and timely work Make It Modern guides the reader through the art of the modern world Works of celebrated artists from Pablo Picasso and Wassily Kandinsky to Frida Kahlo Jackson Pollock and Yayoi Kusama alongside a panoply of undervalued or less known figures populate this decade by decade narrative Make It Modern tells an unforgettable story of how art was changed forever      **Musical Magazine and Musical Courier**, 1903      **The Shakespeare Newsletter** Louis Marder, 1951      Nineteenth-century Literature Criticism Laurie Lanzen Harris, 1981 Excerpts from criticism of the works of novelists poets playwrights short story writers and other creative writers who lived between 1800 and 1900 from the first published critical appraisals to current evaluations      **Humanities Index**, 1984

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