

**Directions:** As you read each scene in *Romeo and Juliet*, you will complete four entries in the Double Entry Journal. Each entry must have a quotation written in the left column (it should be more than one line) and your response in the right column. Your response MUST include the following:

**First,** identify the speaker.

**Second,** explain the context or situation taking place (where, when, on time of day, or what is going on, etc.).

**Third,** explain what the quotation means and how it is significant to the plot (position, rising action, etc.) of the play.

**Fourth,** note any literary devices (similes, metaphors, symbolism, hyperbole, personification, allusion, etc.).

In my example, you will note weak and strong responses. Make sure to utilize your Best English practices, spelling, and vocabulary, and analyze the quotations deeply (not just restating what you think it says). Remember to comment on the significance of the quote in relation to other literary elements or events in the play.

QUOTATION	RESPONSE
<p>Sample: from the Prologue</p> <p>From forth the fatal loins of these two foes A pair of star-crossed lovers take their life; Whose misadventured piteous overthrows Do with their death bury their parents' strife. (1-2)</p>	<p><b>Speaker:</b> Chorus</p> <p><b>Situation:</b> would Romeo and Juliet die.</p> <p><b>Situation:</b> strong! Through the prologue has no definitive time and place, the reader knows that in Shakespeare's day the audience would not have any knowledge as to what the play was about. The prologue serves as a modern day movie trailer. In it, we learn that as a result of the parents' being enemies, the two lovers MUST commit suicide to be with one another even in death. Their deaths will end the feud between the families.</p> <p><b>Significance:</b> would Killing yourself is bad and selfish and people will be upset.</p> <p><b>Significance:</b> strong! Romeo and Juliet probably had no choice but to take their lives. Committing suicide is a bold statement and by doing so, the lovers forced the families to reflect on how silly and useless it is to hold a grudge.</p> <p><b>Literary Devices:</b> would There's a comparison with a pair of star crossed lovers.</p> <p><b>Literary Devices:</b> strong! Shakespeare uses symbolism when he states how "A pair of star crossed lovers take their life" "Star-crossed" shows how Romeo and Juliet's love was doomed from the start (starts before birth, the two characters' paths crossed each other, and were meant to be intertwined). This refers to fate, and that no one has control over circumstances, since Romeo and Juliet's affair ended tragically.</p>

# Romeo And Juliet Act 3 Dialectical Journal

**Lewis Walker**



### **Romeo And Juliet Act 3 Dialectical Journal:**

**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

**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

**The Annotated Huckleberry Finn** Mark Twain, 1981 Mark Twain s classic novel about the experiences of a boy who runs away from home with a fugitive slave is supplemented by extensive literary and historical commentary

**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 apa ment 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 editors s control

Musical Magazine and Musical Courier , 1903 Arts & Humanities Citation Index , 1980 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 it indexes individually selected relevant items from over 6 800 major science and social science journals

**Constructing Meaning** Phyllis Sammarco Prestia, 1997 *Revise on the Move - Act 3 (Romeo and Juliet)* , 1990-01-01 *Juliet - Act 3, Scene 2 - Speeches & Soliloquies* William Shakespeare, 2022 This extract is of Juliet s soliloquy Gallop apace

you fiery footed steeds from Act 3 Scene 2 of Romeo and Juliet where she waits impatiently for night to fall

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