**The Past is Prologue…again**

What is a prologue again? Stand up if you remember.

The Chorus in *Romeo and Juliet* opens act two with a speech that is actually a type of poem called a sonnet. A Shakespearean sonnet consists of three quatrains (four lines) and a final couplet. All lines are ten syllables long and written in iambic pentameter. The rhyming scheme is ababcdcdefefgg. Often, these sonnets follow a specific structure with respect to ideas as well: the first quatrain is usually the problem; the second & third quatrains usually develop the problem, and the ending couplet that is usually either a solution to the problem or is sometimes a “swerve” (called a “volta”) about the topic-like sonnet 130.

With this information in mind, in your table groups, review the “chunks” of the sonnet below and arrange them sequentially. Reread the previous paragraph, be mindful of the suggested rhyming scheme and arrangement of ideas suggested, then number each sonnet section to indicate the correct order. Tell Mr. Foster when you are done.

And she as much in love, her means much less

To meet her new-beloved any where.

But passion lends them power, time means, to meet,

Temp’ring extremities with extreme sweet.

Now Romeo is belov’d and loves again,

Alike bewitched by the charm of looks;

Being held a foe, he may not have access

To breathe such vows as lovers use to swear,

That fair for which love groan’d for and would die,

With tender Juliet match’d is now not fair.

But to his foe suppos’d he must complain,

And she steal love’s sweet bait from fearful hooks.

Now old desire doth in his death-bed lie,

And young affection gapes to be his heir;

Having arranged the text in the correct order, review the actual text below. Then, INDIVIDUALLY, follow directions to “Talk to the text” in the specific ways described below.

1 Now old desire doth in his death-bed lie,

2 And young affection gapes to be his heir;

3 That fair for which love groan’d for and would die,

4 With tender Juliet match’d is now not fair.

5 Now Romeo is belov’d and loves again,

6 Alike bewitched by the charm of looks;

7 But to his foe suppos’d he must complain,

8 And she steal love’s sweet bait from fearful hooks.

9 Being held a foe, he may not have access

10 To breathe such vows as lovers use to swear,

11 And she as much in love, her means much less

12 To meet her new-beloved anywhere.

13 But passion lends them power, time means, to meet,

14 Temp’ring extremities with extreme sweet.

1. Draw a box around “Rosaline” (in lines 1-2). Using this information, cite text words that reference Juliet (in the first two lines):
2. Draw a circle around “Rosaline” (in lines 3-4).
3. Underline the two separate words that indicate “Capulet” (in lines 5-9). Using this information, cite text words that reference the Prince’s warning about Capulets & Montagues fighting:
4. Put parentheses around the words that indicate “Romeo” (in lines 9-12). Paraphrase lines 9-12:
5. Draw an arrow to indicate words that indicate what will happen in act two. Predict how and where this will happen below:

**Review answers together as a class. Below, write a feedback narrative that assesses your “Micro Reading” thinking from this page, justify this feedback on this page & to your shoulder partner, log the feedback, then turn it in.**

**Learner name:**

**Foster**: print this page and T4 the right answers to review on the doc camera

1 Now old desire doth in his death-bed lie,

2 And young affection gapes to be his heir;

3 That fair for which love groan’d for and would die,

4 With tender Juliet match’d is now not fair.

5 Now Romeo is belov’d and loves again,

6 Alike bewitched by the charm of looks;

7 But to his foe suppos’d he must complain,

8 And she steal love’s sweet bait from fearful hooks.

9 Being held a foe, he may not have access

10 To breathe such vows as lovers use to swear,

11 And she as much in love, her means much less

12 To meet her new-beloved anywhere.

13 But passion lends them power, time means, **to meet,**

14 Temp’ring extremities with extreme sweet.

**Feedback exemplar:**

How did you do? I did not help my group much on the front. I got all but one right on the back. **Draw a box around this kind of thinking in your feedback.**

What skills did you do (well or poorly)? I understood anastrophe pretty well and can flip Shakespeare’s words back around into modern American English pretty easily. However, I need to understand that he uses a lot of metaphors (like Roslaine is the fair). Sometimes I took his words too literally. **Circle this kind of thinking in your feedback.**

Next steps = Continue to be awesome at anastrophe. Think for metaphorically when reading RJ. Also, pay attention ot he character’s actions. Ask myself, “What would make sense for this character to be doing/saying right now?” in order to figure out literally what is going on. **Underline this kind of thinking in your feedback.**