

Directions: This part consists of selections from *Romeo and Juliet* and questions on their content, form, and style. After reading each passage, choose the best answer to each question.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Passage 1, Questions 1-7. Read the following passage from Act I, scene i of *Romeo and Juliet* carefully before you choose your answers.

Benvolio. Good morrow, cousin.

Romeo. Is the day so young?

Ben. But new strook nine.

Rom. Ay me, sad hours seem long.

5 Was that my father that went hence so fast?

Ben. It was. What sadness lengthens Romeo's hours?

Rom. Not having that which, having, makes them short.

10 *Ben.* In love?

Rom. Out--

Ben. Of love?

Rom. Out of her favor where I am in love.

Ben. Alas that love, so gentle in his view,

15 Should be so tyrannous and rough in proof!

Rom. Alas that love, whose view is muffled still,

Should, without eyes, see pathways to his will!

Where shall we dine? O me! what fray was here?

20 Yet tell me not, for I have heard it all:

Here's much to do with hate, but more with love.

Why then, O brawling love! O loving hate!

O any thing, of nothing first create!

O heavy lightness, serious vanity,

25 Misshapen chaos of well-seeming forms,

Feather of lead, bright smoke, cold fire, sick health,

Still-waking sleep, that is not what it is!

This love feel I, that feel no love in this.

Dost thou not laugh?

30 *Ben.* No, coz, I rather weep.

Rom. Good heart, at what?

Ben. At thy good heart's oppression.

Rom. Why, such is love's transgression.

Griefs of mine own lie heavy in my breast,

35 Which thou wilt propagate to have it press'd

With more of thine. This love that thou hast shown

Doth add more grief to too much of mine own.

Love is a smoke made with the fumes of sighs,

40 Being purg'd, a fire sparkling in lovers' eyes,

Being vex'd, a sea nourish'd with loving tears.

What is it else? a madness most discreet,

A choking gall, and a preserving sweet.

Farewell, my coz.

45 *Ben.* Soft, I will go along;

And if you leave me so, you do me wrong.

Rom. Tut, I have lost myself. I am not here:

This is not Romeo, he's some other where.

Ben. Tell me in sadness, who is that you love?

50 *Rom.* What, shall I groan and tell thee?

Ben. Groan? why no;

But sadly tell me, who?

Rom. Bid a sick man in sadness make his will--

55 A word ill urg'd to one that is so ill!

In sadness, cousin, I do love a woman.

Ben. I aim'd so near when I suppos'd you lov'd.

60 *Rom.* A right good mark-man! And she's fair I love.

Ben. A right fair mark, fair coz, is soonest hit.

Rom. Well, in that hit you miss: she'll not be hit

With Cupid's arrow, she hath Dian's wit;

65 And in strong proof of chastity well arm'd,

From Love's weak childish bow she lives uncharm'd.

She will not stay the siege of loving terms,

Nor bide th' encounter of assailing eyes,

70 Nor ope her lap to saint-seducing gold.

O, she is rich in beauty, only poor

That, when she dies, with beauty dies her store.

Ben. Then she hath sworn that she will still live chaste?

75 *Rom.* She hath, and in that sparing makes huge waste;

For beauty starv'd with her severity

Cuts beauty off from all posterity.

She is too fair, too wise, wisely too fair,

80 To merit bliss by making me despair.

She hath forsworn to love, and in that vow

Do I live dead that live to tell it now.

Ben. Be rul'd by me, forget to think of her.

Rom. O, teach me how I should forget to

85

think.

Ben. By giving liberty unto thine eyes:
Examine other beauties.

Rom. 'Tis the way

To call hers (exquisite) in question more.

90 These happy masks that kiss fair ladies' brows,
Being black, puts us in mind they hide the fair.

He that is strooken blind cannot forget
The precious treasure of his eyesight lost.

Show me a mistress that is passing fair,

95 What doth her beauty serve but as a note
Where I may read who pass'd that passing fair?

Farewell, thou canst not teach me to forget.

Ben. I'll pay that doctrine, or else die in debt.

Exeunt.

1. In lines 16-44, "love" is referred to by means of all of the following EXCEPT

- (A) metaphor
- (B) oxymoron
- (C) apostrophe
- (D) personification
- (E) simile

2. The implication of Benvolio's words in lines 57-58 is that

- (A) Benvolio had not realized that Romeo is in love
- (B) Romeo has not answered Benvolio's question
- (C) Benvolio had already guessed the identity of Romeo's love
- (D) Benvolio is also in love
- (E) Romeo has not successfully hidden his sadness

3. Lines 62-67 are characterized primarily by

- (A) irony
- (B) anecdote
- (C) allusion
- (D) symbolism
- (E) allegory

4. In line 72, Romeo is lamenting the fact that

- (A) his love's beauty will fade with time
- (B) his love will never produce offspring
- (C) no woman will ever match his love's beauty
- (D) his love will eventually die
- (E) no one will mourn his love when she dies

5. Which of the following lines does NOT contain an example of paradox?

- (A) line 13
- (B) line 25
- (C) line 27
- (D) line 47
- (E) line 82

6. Romeo is referring to the woman he loves with the pronoun

- I. "hers" (line 89)
- II. "her" (line 95)
- III. "who" (line 96)

- (A) I only
- (B) I and II only
- (C) I and III only
- (D) II and III only
- (E) I, II, and III

7. As he is presented in this passage, Benvolio could best be described as

- (A) meddling
- (B) disingenuous
- (C) solicitous
- (D) sensitive
- (E) imperious