**Act I Vocabulary**

**escutcheon** (7) - a shield or emblem bearing a coat of arms.

**candelabra** (7) - a large branched candlestick or holder for several candles or lamps.

**cavalier** (8) - Royalist, king's man

**burgher** (8) - a citizen of a town or city, typically a member of the wealthy bourgeoisie.

**lackey** (8) – a servant

**page** (8) - one employed to deliver messages, assist patrons, serve as a guide, or attend to similar duties

**brusquely** (8) - blunt in manner or speech often to the point of ungracious harshness

**cavalry** (8) - an army component mounted on horseback

**mousquetaires** (8) - a French musketeer (soldier armed with a musket)

**prigged** (8) – stolen

**illustrious** (10) - notably or brilliantly outstanding

**furtive** (10) - done in a quiet and secretive way to avoid being noticed

**haste** (10) - rapidity of motion

**marquis** (11) - a nobleman of hereditary (inherited) rank in Europe

**ditties** (13) - especially simple songs

**interdicted** (15) - to forbid in a usually formal or authoritative manner

**insolent** (16) – overbearing

**euphuistic** (17) – a highly elaborate way of writing or speaking

**enamored** (17) - affected by strong feelings of love, admiration, or fascination

**machinations** (17) – the act of planning or plotting to do harm

**vicomte** (19) - a French nobleman corresponding in rank to a viscount (noble status).

**cardinal** (20) - a high official of the Roman Catholic Church who ranks next below the pope and is appointed by him to assist him

**scabbard** (23) - a sheath(case/cover) for a sword, dagger, or bayonet

**mortuary** (24) - of, relating to, or characteristic of death

**poltroon** (25) - a spiritless coward

**execrable** (25) – detestable; very bad; wretched

**compunction** (25) - anxiety arising from awareness of guilt

**proboscis** (27) – elephant’s trunk

**disporting** (27) – displaying

**depreciating** (28) - to lower in honor or esteem

**contemptible** (28) – worthy of despising

**alacrity** (28) - promptness in response; cheerful readiness

**sumptuous** (28) - extremely costly, rich, luxurious, or magnificent

**facetious** (28) - joking or jesting often inappropriately

**imperturbable** (29) - marked by extreme calm, impassivity, and steadiness

**mincing** (29) - dainty or delicate

**indubitably** (30) - too evident to be doubted; unquestionable

**foppery** (30) – folly

**fastidious** (30) - showing or demanding excessive delicacy or care

**rapier** (31) - a straight 2-edged sword with a narrow pointed blade

**extempore** (31) – in a spur of the moment manner

**ballad** (31) - a narrative composition in rhythmic verse suitable for singing

**jackanapes** (32) - an impudent or conceited fellow

**insensate** (34) - lacking sense or understanding

**swashbucklers** (36) - a swaggering or daring soldier or adventurer

**superfluous** (37) – extra; unnecessary; extravagant

**resplendent** (37) - shining brilliantly; characterized by a glowing splendor

**duenna** (39) – chaperone

**valorous** (39) - possessing or acting with bravery or boldness; courageous

**fulminating** (40) - hurling denunciations or threats

**frenetical** (40) – frantic, frenzied

**Act I, Characterization**

**Directions:** Act I presents several events to help define Cyrano’s character and system of values. As you read, use this chart to make notes about what different events tell us about Cyrano.

|  |  |
| --- | --- |
| **Event** | **Explanation** |
| He stands on his chair and forces Montfleury from the stage. |  |
| He challenges members of the audience to fight him. |  |
| He criticizes Montfleury’s acting style. |  |
| He throws the bag of money on stage. |  |
| He bullies the citizen who stares at his nose. |  |
| He teaches the viscount how to properly insult his nose. |  |
| He composes a ballad while defeating the viscount. |  |
| He takes very little food from the foodseller. |  |
| He becomes moody when the crowd has left. |  |
| He refuses to take Le Bret’s advice about Roxane. |  |
| He instantly decides to defend Ligniere from the 100 attackers.  |  |

**Act I, Conflict**

**Directions:** Identify and explain the different types of conflict in Act I. There are four types of conflict:

* Human vs. Human
* Human vs. Self
* Human vs. Nature
* Human vs. Society

|  |  |
| --- | --- |
| **Conflict** | E**xplanation** |
| Type:Event: |  |
| Type:Event: |  |
| Type:Event: |  |
| Type:Event: |  |

**Act I Response Questions**

1. What is your first impression of Cyrano? What is your first impression of Christian? Explain their similarities and differences.
2. What does Captain Le Bret say happens to anyone who makes fun of Cyrano’s nose? How does Cyrano feel about his nose?
3. Why does Cyrano react the way he does to Le Bret’s advice about Roxane?
4. Give an example of Cyrano’s courage in Act I. Would you characterize Cyrano as a hero? Why or why not?
5. How does Act I address physical beauty and inner beauty? Explain.

**Act II Vocabulary**

**Directions:** Choose one word from each scene in Act II that is unfamiliar. Write the word, page number, part of speech, and definition.

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| --- | --- | --- |
| **Word & Page #** | **Part of Speech** | **Definition** |
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**Act II Characterization**

**Directions:** As you read Act II, make note of the main characters. We learn about these characters through their words, actions, and what other characters say about them. Fill out the organizer below to gain insight for each character. You must use at least one quote for each character.

|  |  |
| --- | --- |
| ***Cyrano*** | **Words** |
| **Actions** |
| **Other Characters** |
| ***Christian*** | **Words** |
| **Actions** |
| **Other Characters**  |
| ***Roxane*** | **Words** |
| **Actions** |
| **Other characters**  |

**Act II Irony**

**Directions:** Irony is a contrast between appearance and reality. Identify two instances of irony (verbal, situational, dramatic) within Act II and explain why it is ironic.

|  |  |  |
| --- | --- | --- |
| **Type of Irony** | **Event** | **Explanation** |
|  |  |  |
|  |  |  |

**Act II Response Questions**

**Directions:** Answer each question with a complete sentence by restating the question in your answer.

1. Cyrano agrees to help another man who is in love with the same woman as himself. Are Cyrano’s actions believable? Does he behave as you feel most people would in a similar situation? Explain.
2. Do you think Cyrano is boastful? Why or why not? Use evidence and elaboration to support your answer.
3. Cyrano uses various images from nature in his speech to Le Bret where he explains why he does not want a protector. How do these images enhance his reasons for wanting to remain free? With evidence (direct quote) and elaboration, use one image of nature that is mentioned to explain your answer.
4. At the end of Act II, Christian explains to Cyrano that he is not good at talking to women. What is the theme of the conversation between Christian and Cyrano about language? Why is language important? Give examples from history, current events, or your own life to explain your answer.

**Act III Vocabulary**

**Directions:** Write a sentence using each word with the correct part of speech, grammar, spelling, capitalization, and punctuation.

1. **disquisition (80) –** n: a formal inquiry into or discussion of a subject

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1. **besieged (83) –** v: to surround with armed forces

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1. **vengeance (84) –** n: punishment inflicted in retaliation for an injury or offense

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1. **eloquence (89) –** n: the quality of forceful or persuasive expressiveness

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1. **rhetoric (93) –** n: the art of speaking or writing effectively

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1. **valor (94) –** n: strength of mind or spirit that enables a person to encounter danger with firmness : personal bravery

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1. **audacious (99) –** adj: recklessly bold

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1. **erudite (104) –** adj: having or showing knowledge that is gained by studying

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**Act III Cause & Effect**

**Directions:** The events in Act III start to become more complicated. As you read, keep track of events that happen in the column on the left. In the column on the right, explain the effects of the events in this act.

|  |  |
| --- | --- |
| **Cause/Event** | **Effect** |
|  |  |
|  |  |
|  |  |
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**Act III Response Questions**

**Directions:** Respond to each question in complete sentences, restating the question in your answer.

1. How do Cyrano’s skills (music, poetry) reflect the code of chivalry?
2. How is Roxane able to save Cyrano and Christian from fighting in the war? What does this reveal about her character?
3. How does Rostand communicate Roxane’s feelings about De Guiche to the audience without revealing them to him?
4. What creates tension between Roxane and Christian? Cite a quote from the text and explain.
5. Why does Cyrano not stop the wedding of Roxane and Christian? Does his decision reflect honor, cowardice, or something else? Explain.
6. What do the characters in the play base their relationships on? Is it looks, wit, or something else? Cite a quote from the text and explain. (EX: What Christian says to Roxane; how Roxane reacts to Christian’s lack of eloquence; and what Cyrano focuses on when he woos Roxane)

**Act IV Vocabulary**

**Directions:** Define each word and draw a symbol that will help you remember the definition.

|  |  |  |
| --- | --- | --- |
| ***Word***  | ***Definition*** | ***Symbol*** |
| victual (110) |  |  |
| famished (111) |  |  |
| adversary (114) |  |  |
| glutton (114) |  |  |
| derision (116) |  |  |
| vagabond (116) |  |  |
| resign (118) |  |  |
| scoundrel (118) |  |  |
| gallant (122) |  |  |
| vanquished (133) |  |  |
| grotesque (137) |  |  |
| reverence (139) |  |  |

**Act IV Plot**

**Directions:** After reading Act IV, you will have encountered all major plot elements except for falling action and resolution. Use the following chart to identify different plot elements throughout Acts I-IV. Make predictions for the falling action and resolution.

Resolution

Falling Action

Rising Action

Exposition

**Act IV Response Questions**

**Directions:** Answer each question in complete sentences, by restating the prompt in your answer.

1. What realization does Roxane finally come to about Christian? How does this realization affect Christian?
2. What does Christian urge Cyrano to do regarding Roxane? Why do you think Christian says this?
3. What is the overall effect of Roxane’s appearance on the battlefield? Cite evidence from the text to explain your answer.
4. Why do you think Cyrano decides not to reveal the truth to Roxane? Cite evidence from the text to explain his motivations.

**Act V Vocabulary**

**Directions:** Read the part of speech and definition of each word. Write a sentence using each word with the correct part of speech, punctuation, capitalization, and grammar.

1. **vain (144):** adj - having or showing undue or excessive pride in one's appearance or achievements : conceited

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1. **pensive (148):** adj - suggestive of sad thoughtfulness

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1. **discursive (152):** adj - moving from topic to topic without order : rambling

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1. **indignant (157):** adj - feeling or showing anger because of something unjust or unworthy

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1. **epitome (158):** n - a typical or ideal example

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1. **delirium (159):** n – frenzied excitement

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1. **hypocrisy (160):** n - behavior that contradicts what one claims to believe or feel

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**Act V Conflict**

**Directions:** By the end of the play, many of the play’s conflicts are resolved. In this organizer, explain the outcome of various conflicts.

|  |  |
| --- | --- |
| **Conflict** | **Outcome** |
| Cyrano vs. De Guiche |  |
| Cyrano vs. Anyone in society who opposes him |  |
| Cyrano vs. Christian, in the contest for Roxane’s heart  |  |

**Act V Response Questions**

**Directions:** Answer each question in complete sentences, by restating the prompt in your answer.

1. What do we learn about Cyrano from the conversation of the nuns, de Guiche, and Le Bret before he comes on stage? How does this relate to Act I?
2. How has Cyrano and De Guiche’s relationship changed? Give one example from Act V that proves this transformation.
3. Why does Cyrano deny that he loves Roxane after she finds out the truth?
4. What do you believe Cyrano will most be known for in his life?
5. How is this play both a tragedy and a comedy? Give an example for each type.
6. One thing that Cyrano likes best about himself is his individuality. Give an example of how our society values individuality. Are there positive or negative consequences to this value?