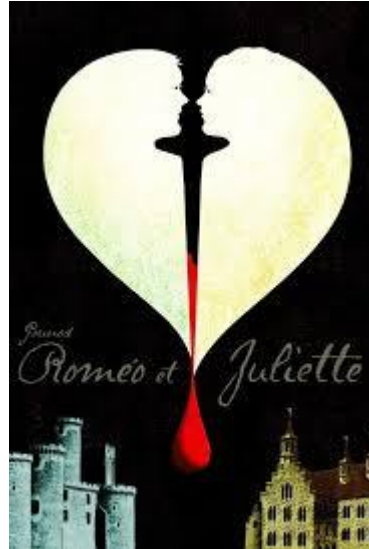


# Romeo and Juliet



What I need to know about how this text fits into the exam

Question	Answer
Which paper is it on?	
Which AOs are assessed on this question?	
How many marks is this question worth?	
How many questions do I answer on the paper?	
How many Romeo and Juliet questions are there on the paper?	
How long should I spend on the Romeo and Juliet question?	
What should I do on this question?	



## GCSE ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Tuesday 22 May 2018 Morning Time allowed: 1 hour 45 minutes

### Materials

For this paper you must have:

- an AQA 16-page answer book.

### Instructions

- Use black ink or black ballpoint pen. Do **not** use pencil.
- Write the information required on the front of your answer book. The **Paper Reference** is 8702/1.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must **not** use a dictionary.

### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 64.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** in addition to 30 marks for answering the question. AO4 assesses the following skills: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B**.

Paper 1 is worth \_\_\_\_\_ % of your English

The Assessment Objectives you are tested on in this exam are

AO1 \_\_\_\_\_,

AO2 \_\_\_\_\_ and \_\_\_\_\_ contextual understanding and influences.

In the Romeo and Juliet section of the exam you need to spend \_\_\_\_\_ minutes answering \_\_\_\_\_ question. You should then spend an additional \_\_\_\_\_ minutes checking your answer for \_\_\_\_\_, \_\_\_\_\_ and grammar. There are \_\_\_\_\_ additional marks available for this.

SECTION A		Question	Page
<b>Shakespeare</b>			
<i>Macbeth</i>		1	4
<i>Romeo and Juliet</i>		2	5
<i>The Tempest</i>		3	6
<i>The Merchant of Venice</i>		4	7
<i>Much Ado About Nothing</i>		5	8
<i>Julius Caesar</i>		6	9
<b>SECTION B</b>			
<b>The 19th century Novel</b>		Question	Page
Robert Louis Stevenson	<i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>	7	10
Charles Dickens	<i>A Christmas Carol</i>	8	11
Charles Dickens	<i>Great Expectations</i>	9	12
Charlotte Brontë	<i>Jane Eyre</i>	10	13
Mary Shelley	<i>Frankenstein</i>	11	14
Jane Austen	<i>Pride and Prejudice</i>	12	15
Sir Arthur Conan Doyle	<i>The Sign of Four</i>	13	16

Romeo and Juliet question  
55 minutes. Assessing  
AO1, AO2 and AO3.  
Extra 4 marks for AO4

The last question on the  
paper is the The Sign of Four  
question.  
50 minutes. Assessing AO1,  
AO2 and AO3

UK → *Romeo and Juliet*

Text you are answering it on →

Where the extract is from →

Extract →

Read the following extract from Act 1 Scene 2 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play Lord Capulet and Paris are discussing Juliet.

A little explanation of extract

PARIS  
But now, my lord, what say you to my suit?  
CAPULET  
But saying o'er what I have said before:  
My child is yet a stranger in the world,  
She hath not seen the change of fourteen years;  
5 Let two more summers wither in their pride,  
Ere we may think her ripe to be a bride.  
PARIS  
Younger than she are happy mothers made.  
CAPULET  
And too soon marred are those so early made.  
The earth hath swallowed all my hopes but she;  
10 She's the hopeful lady of my earth.  
But woo her, gentle Paris, get her heart,  
My will to her consent is but a part;  
And she agreed, within her scope of choice  
Lies my consent and fair according voice.

0 2 Starting with this conversation, explain how far you think Shakespeare presents Lord Capulet as a good father.

Focus of the question

Bullet points to guide your essay

Write about:

- how Shakespeare presents Lord Capulet in this extract
- how Shakespeare presents Lord Capulet in the play as a whole.

[30 marks]  
AO4 [4 marks]

# Examiner tips

- Answers should open with **some form of thesis** and then the rest of the essay develops the argument from this point.
- **Highest level** responses show their **knowledge and understanding** of the text
- **References are just as good as quotations** to support and illustrate student answers.
- **Stop overcomplicating** with overuse, misuse and inappropriate subject **terminology**. Described as the 'biggest issue' in responses.
- Good to consider a **wide range of methods** used by writers. **Method is anything done deliberately by the writer- characters, event sequence, character names, setting choices** etc.
- Context should not be bolted on. **Context should be embedded with the AO1.**
- Don't quote theories- often not used in answer and often clearly not understood either. 'as long as they are focusing on the question and thinking about why the writer has created the text, they will be addressing ideas relevant to AO3.' don't bolt on context or critical theory.
- **Arguments need to be moved forward not just repeated.**
- **Characterisation is a method.**
- **Structure needs to be covered-** making sure the **start and end of the whole text** is covered- and appreciating **why** it has been **ordered in the way** it has.
- **Don't just re tell the plot.**
- **Avoid** overreliance on word level analysis
- "Students who reach the top level of the mark scheme, and indeed achieve full marks on a question, generally write with great clarity and precision about their ideas and understanding."
- Using parts of speech to analyse literature is a 'reductive exercise'. Instead use of image would be more effective- **explore what the image wants to evoke in an audience.**
- **Don't just technique spot-** that is level 2. Examiner needs the student to tell him/her **about** that simile/metaphor etc. Read extract with care to avoid misunderstandings
- Consider the structure of the play, including the prologue and link this to other parts of the play.
- Use the extract as a way into the text and to start your arguments linked to your opening.
- Develop your argument by covering the rest of the text- must cover start and end. Come back to the thesis throughout.
- Conclude by drawing ideas together and linking back to introduction.

# Why you should leave your first love

This article is more than **6 years old**

[Daisy Buchanan](#)

As intoxicating as romance may be, teenagers should not be fooled into thinking the object of their affection is The One

Fri 11 Oct 2013 09.01 BST First published on Fri 11 Oct 2013 09.01 BST



'Teens need to hear that the first love, the one they should protect at all costs, is themselves.' Photograph: Tom Merton/Getty Images

One of the smartest things I ever did, up there with learning how to make a good roux, training myself not to be sick in taxis and realising that "dry clean only" is not an instruction that can be enforced by

law, was to break up with my very first boyfriend.

There was nothing wrong with either of us, but we were completely wrong for each other. However, at 15, the ferocity of our feelings was strong enough to glue us together for years. We had so much in common! We were both 15! We both really, really, really wanted a boyfriend or girlfriend! We both read books and felt a bit self-conscious about things and sometimes got teased for being quite good at history! This was meant to be!

By the time I was 21, I realised that if fate had anything in store for me, it was not that relationship. We had no idea who we were and what we wanted at 15, but the intoxicating power of first love meant we came perilously close to settling down and being unhappy ever after.

It wasn't until I was out of my teens that I realised I could have fallen in thrilling, all-consuming love with about 10% of the male population, had I put my mind to it. Hormones heightened my emotions and made me crave my own relationship. Every book I read and every song I heard was about love, and armed with the idea that a good partner is one you have plenty in common with, I'd fantasise about compatible boys because they too ate cereal, watched Neighbours and had hands.

When I was a staff writer for the teen magazine Bliss, I'd talk to many girls who were just as lovestruck as I was when I was their age. A few would say that their friends were boy-crazy and they weren't bothered; a few told me they were happy to wait until they met the right one; and quite a lot were on a mission to meet The One – or thought they had met The One and planned to make it work at all costs.



## Get Society Weekly: our newsletter for public service professionals

[Twilight was their bible](#), and Bella, the young woman who falls in love with vampire Edward Cullen, was their heroine. The Twilight series captivated teens because it trades on the idea that first love is perfect love. The character of Bella is written as a cipher – she's supposed to be beautiful but other than that, we don't really know what she looks like, never mind the facets of her personality. Any teen can easily, instantly imagine themselves as her, in her world. Edward makes such an appealing love interest because his main interest is Bella. He can't sleep with her, because he is a vampire, but he can offer her endless hours of chaste devotion. It's easy to understand why the story appeals to young, nervous teens. They're warned to keep away from boys who will sleep with them and leave them – and here's one who doesn't want sex, but will stay with them forever. It's a lovely fantasy, but makes for a dangerous and damaging reality.

Part of the fun of first love is the giddy, relentless woosh of adrenaline that comes with it. You feel like the only person to have ever had those feelings. Bella and Edward, Antony and Cleopatra, and Burton and Taylor had nothing on you. But that first love thrill is often heady enough to mask some sizeable flaws.

I would never tell a teen not to read [Twilight](#), but with all my heart, I'd urge them not to start the quest for The One immediately afterwards. Teens are, like Bella, relatively undefined and free of context. They don't know who they will become. Dating can be a good way to explore and discover what makes you happy and what you won't put up with. It's time to learn that obstacles haven't been put there by the universe to strengthen your first love – they're usually a big, clear sign that the relationship doesn't have enough legs to run.

Teens need to hear that the first love, the one they should protect at all costs, is themselves. That there's nothing noble about enduring pain and ignoring one's own feelings to fit an imaginary narrative, but knowing when to stop throwing good time after bad is the only way to reach the happy ending. We can't stop adolescents from thinking of themselves as the stars of a story, but we can teach them that early relationships make up the first, not the final chapters.

## DO THIS NOW:

In your exam you might be asked a question on a CHARACTER or a THEME. It's pretty important that you know some stuff about that then. So, what DO you know?

Character/Theme	What you know:
Romeo Montague	
Love	
Juliet Capulet	
Religion	
Lord Capulet	
Lady Capulet	
The individual versus society	
Lord Montague	
Lady Montague	
Honour and loyalty	
Mercutio	
Fate and free will	
Nurse	
Youth	
Tybalt	
Conflict	
Benvolio	
Family	
Prince Escalus	
Death	
Count Paris	
Youth	
Friar Lawrence	
Time	

Use these words to help you:








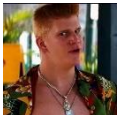

acceptance destiny romantic impulsive passionate expectations defiance innocent passionate cold responsibility masculinity aggressive tyrannical violence distant obedient dignified ruthless vengeful punishment determined trusted optimistic sexual superficial platonic volatile brutal oppressive authority certainty fear thrills perils young old peaceful loyal |

## AO2 The Features of a Shakespearean Text

Feature	Definition	Example
<b>Tragedy</b>	A drama that tracks the downfall of a flawed hero	
<b>Protagonist</b>	The heroic lead within a play, text or film	
<b>Prologue</b>	The introductory section of a play or text	
<b>Foil</b>	A foil character is one that has traits that are opposite of another character	
<b>Foreshadowing</b>	A hint of an event that will take place at a later point	
<b>Soliloquy</b>	Speaking aloud alone on stage, usually about personal thoughts or feelings	
<b>Allusion</b>	Reference to someone in a direct or indirect way, usually a biblical or mythological reference within literature	
<b>Sonnet form</b>	A lyric poem consisting of fourteen lines in iambic pentameter, typically used to show particularly strong emotions	
<b>Iambic pentameter</b>	a line of verse with five metrical feet, each consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable.	
<b>Dramatic Irony</b>	When the audience knows more than the characters. Dramatic irony gives power to the audience. Shakespeare uses it to highlight the cruel nature of fate.	
<b>Prose</b>	Ordinary speech with no regular pattern of accentual rhythm. Look for visual clues on the page.	
<b>Verse</b>	Rhyming or in blank verse, Meter and iambic pentameter are important.	
<b>Antithesis</b>	The opposition of words or phrases against each other.	
<b>Oxymoron</b>	A type of antithesis with two contradicting terms that relate to the same idea which are next to each other.	
<b>Religious imagery</b>	Figurative language that creates religious connotations for the audience	
<b>Pun</b>	Word play for humour, using a word that has several meanings.	
<b>Juxtaposition</b>	Two things placed together for contrasting effect.	



## FIRST IMPRESSIONS

 <b>Juliet</b>	 <b>Romeo</b>	 <b>Lord Capulet</b>
 <b>Lady Capulet</b>	 <b>Nurse</b>	 <b>Friar Lawrence</b>
 <b>Mercutio</b>	 <b>Benvolio</b>	 <b>Tybalt</b>

Use this page to add adjectives to each character as we are introduced to them to give you a developed understanding of their personality; later in this booklet, we will revisit each character and consider how their experiences reveal other aspects of their character.

**CHALLENGE:** What is the purpose of each character- what are we meant to learn from them? HOW does Shakespeare use them?

## The Multifaceted Presentation of Love

Friendship Love	
The love and loyalty of friendship presents itself more predominantly with the male characters of the play; trust and allegiance is key to upholding rules of honour.	<p>Which characters?</p> <p>Which events and evidence?</p>
Religious love	
The Friar is at the core of this type of love but Romeo and Juliet both show their devotion to their faith in different ways.	<p>Which characters?</p> <p>Which events and evidence?</p>
Paternal Love	
This type of love presents itself through advisory roles and whilst parents of both hero and heroine are present, other characters take up these roles where the parents may not entirely provide sufficient paternal love.	<p>Which characters?</p> <p>Which events and evidence?</p>
Romantic Love	
This type of love often fuels decisions within the play and certain characters try to moderate it with best interests at heart. In contrast, we see relationships that lack all sense of romantic love	<p>Which characters?</p> <p>Which events and evidence?</p>
Love of Violence	
Violence is often seen as a resolution to obstacles within the play; ironically, it ultimately leads to further violence and this is one of the key messages of the play's tragic ending. However, certain characters are compelled by their love of violence, perhaps because of the age of the ongoing feud.	<p>Which characters?</p> <p>Which events and evidence?</p>

# Scene summary grid

## ACT 1



Scene	Day & time	Locations	Main Characters involved	3 key points of the scene	2 key quotations	3 words for the mood & the atmosphere	Themes covered
1							
2							
3							
4							
5							

# Scene summary grid

## ACT 2

Scene	Day & time	Locations	Main characters involved	3 key events of the scene	2 Key quotations	3 words for the mood & atmosphere	Themes covered
1	Late Sunday night						
2							
3							
4							
5							
6							

# Scene summary grid

## ACT 3

Scene	Day & time	Locations	Main characters involved	3 key events in the scene	2 key quotations	3 words for the mood & atmosphere	Themes covered
1	Monday afternoon						
2							
3							
4							
5							

# Scene summary grid

## ACT 4



Scene	Day & time	Locations	Main characters involved	3 key events in the scene	2 key quotations	3 words for the mood & atmosphere	Themes covered
1	Tuesday morning						
2							
3							
4							
5							

# Scene summary grid

## ACT 5

Scene	Day & time	Locations	Main characters involved	3 key events of the scene	2 key quotations	3 words for the mood & atmosphere	Themes covered
1	wednesday day morning						
2							
3							

# Walk in their shoes

## Act 1

I am \_\_\_\_\_

What I want most  
is \_\_\_\_\_

\_\_\_\_\_

Evidence to support  
this \_\_\_\_\_

How it supports  
it \_\_\_\_\_

\_\_\_\_\_

## Act 2

I am \_\_\_\_\_

What I want most  
is \_\_\_\_\_

\_\_\_\_\_

Evidence to support  
this \_\_\_\_\_

How it supports  
it \_\_\_\_\_

\_\_\_\_\_

## Act 3

I am \_\_\_\_\_

What I want most  
is \_\_\_\_\_

\_\_\_\_\_

Evidence to support  
this \_\_\_\_\_

How it supports  
it \_\_\_\_\_

\_\_\_\_\_



Act 4

I am \_\_\_\_\_

What I want most  
is \_\_\_\_\_

Evidence to support  
this \_\_\_\_\_

How it supports  
it \_\_\_\_\_

Act 5

I am \_\_\_\_\_

What I want most  
is \_\_\_\_\_


Evidence to support  
this \_\_\_\_\_

How it supports  
it \_\_\_\_\_

## Romeo and Juliet: Tracking tension and suspense

	1									10
Scene/phrase for scale of tension			Starting to be uncomfortable		Moderately tense			Increasingly menacing		
Act 1 Prologue										
Act 1, Sc 1										
Act 1, Sc 2										
Act 1, Sc 3										
Act 1, Sc 4										
Act 1, Sc 5										
Act 2 Prologue										
Act 2, Sc 1										
Act 2, Sc 2										
Act 2, Sc 3										
Act 2, Sc 4										
Act 2, Sc 5										
Act 2, Sc 6										

# Romeo and Juliet: Tracking tension and suspense

	1						10
Scene		Starting to be uncomfortable	Moderately tense	Increasingly menacing			
Act 3, Sc 1							
Act 3, Sc 2							
Act 3, Sc 3							
Act 3, Sc 4							
Act 3, Sc 5							
Act 4, Sc 1							
Act 4, Sc 2							
Act 4, Sc 3							
Act 4, Sc 4							
Act 4, Sc 5							
Act 5, Sc 1							
Act 5, Sc 2							
Act 5, Sc 3							

## Questions for discussion:

- Which scenes are most tense/suspenseful?
- What events seem to be the cause of high points of tension in the play? Which characters are involved in these events?
- What can we conclude about how suspense and tension are presented in the play? What are the effects on the audience?

# Who is responsible?

For each of the accused, give evidence to support your arguments. Can you rank the characters according to their guilt and who is the most to blame?

Romeo and Juliet

Mercutio

The Nurse

Friar Lawrence

Lady Capulet

Capulet

**Paris**

**The Prince**

**Tybalt**

**Montague**

**What else might be to blame? Add extra ideas in the rows below.**

**What is your overall opinion of who/what is responsible for the deaths of Romeo and Juliet? Give reasons for your opinions.**

Does PARIS really love Juliet?

Is PARIS honourable?

A modern audience would think...

A Shakespearian audience would think...

Paris as a **contrast** to Romeo

# A Shakespearian audience's views

## **Honour:**

Men in Shakespeare's time cared deeply about their **honour**, especially their **horizontal or natural honour**. This was the respect with which their equals treated them – to lose your honour was to lose all respect and reputation. It also could not be regained once lost – this led to a lot of fights (duels) over insults to your honour. It only mattered among equals – this is why Lord Capulet isn't bothered by Romeo being at his party, while Tybalt is. Lord Capulet is socially superior to Romeo, while Tybalt and Romeo are equals socially speaking. It is why Tybalt has to fight Mercutio once Mercutio insults him ("rat catcher") otherwise he would lose face. This is also why Lord Capulet insists Juliet marry Paris – Capulet has promised this; if he failed and was "forsworn" he would lose honour.

To us this seems perhaps over the top – to challenge somebody to a duel over an insult – but Shakespeare's audience would have understood that the characters had little choice but to act as they do in order to preserve their honour.

**Women's honour** meanwhile was dependent on their chastity – remaining a virgin until their marriage. However if a woman lost her honour so would her family.

## **Time and the theatre:**

Shakespeare's theatre was open to the sky and had no lighting: hence the characters have to constantly refer to the day of the week ("what day is it?") and time of day ("it is the lark") for the benefit of the audience.

## **Potions and poisons:**

Elizabethans were superstitious people who believed in magic and witchcraft. The idea of anaesthetic as a medical procedure was unknown, so Friar Laurence's potion would seem magical to them, evil perhaps (note how the Apothecary Romeo buys the poison takes a risk in selling it). Another reason why Friar Laurence would have come across as unnatural and untrustworthy to a Shakespearian audience.

## **Family:**

Despite there being a Queen (Elizabeth 1) on the throne when Shakespeare wrote Romeo and Juliet, men were the masters. Their wives and children were theirs to command, their daughters in particular their property to "give" to whomever they pleased. Capulet therefore seems decided liberal when he tells Paris that Juliet may have a "choice" in whom she married; he also seems perfectly normal when claimed that "she will be ruled" by him and agree to marry Paris.

Posh families also often employed a Wet Nurse to breastfeed their children – the Nurse had that role, which is why she feels like a mother to Juliet.

## Quotation Timeline R & J

Place in the play	Quotation
Prologue	'Ancient grudge break to new mutiny'
Act 1 Scene 1	'Rebellious subjects, enemies to peace' Prince I.I  'Here's much to do with hate, but more with love...' Romeo I.I
Act 1 Scene 2	'Transparent heretics, be burnt for liars. One fairer than my life! the all-seeing sun/Ne'er saw her match since the world began.' Romeo I.2
Act 1 Scene 3	'I'll look to like, if looking liking move, But no more deep will I endart mine eye/Than your consent to make it fly.' I.3 Juliet
Act 1 Scene 4	'Some consequence yet hanging in the stars/Shall bitterly begin his fearful date/with this nights' revels...vile forfeit of untimely death.' I.4 Romeo
Act 1 scene 5	'My only love sprung from my only hate! Too early seen unknown, and known too late!' I.5
Act 2 scene 1	'Blind is his love, and best befits the dark.' Benvolio to Mercutio.
Act 2 Scene 2	'O Romeo, Romeo, wherefore art thou Romeo?'  'My name, dear saint, is hateful to myself, Because it is an enemy to thee;' <i>Romeo spoken to Juliet</i>  ' And all my fortunes at thy foot I'll lay, And follow thee my lord throughout the world.' <i>Juliet spoken to Romeo</i>
Act 2 scene 3	'O let us hence, I stand on sudden haste' Romeo  'Wisely and slow, they stumble that run fast' Friar
Act 2 scene 4	'Now afore God, I am so vexed that every part of me quivers' Nurse  'Commend me to thy lady, Romeo  'Ay, a thousand times' Nurse
Act 2 scene 5	'...hie you hence to friar Lawrence' cell, There stays a husband to make you a wife.' <i>Nurse to Juliet</i>
Act 2 scene 6	'Then love-devouring Death do what he dare, It is enough I may call her mine.' ( <i>Romeo to the Friar about Juliet</i> )  'These violent delights have violent ends, And in their triumph do like fire and powder,' <i>Friar warning to Romeo</i>



Act 3 scene 1	<p>'For now, these hot days, is the mad blood stirring' <i>Benvolio</i></p> <p>'Villain am I none: Therefore farwell, I see thee knowest me not' <i>Romeo to Tybalt</i></p> <p>'Either thou or I, or both, must go with him.' <i>Romeo to Tybalt</i></p>
Act 3 scene 2	<p>'Give this ring to my true knight, And bid him come to take his last farewell.' <i>Juliet to the Nurse, last line of the scene.</i></p>
Act 3 scene 3	<p>'There is no world without Verona walls, But purgatory, torture, hell itself.' <i>Romeo to the Friar</i></p> <p>'Stand up, stand up, stand, and you be a man; For Juliet's sake, for her sake, rise and stand.' <i>Nurse to Romeo</i></p>
Act 3 scene 4	'I think she will be rul'd in all respects by me; nay more, I doubt it not' <i>Capulet</i>
Act 3 scene 5	<p>'Then, window, let day in, and let life out.' <i>Juliet to Romeo as he leaves</i></p> <p>'I doubt it not, and all these woes shall serve For sweet discourses in our times to come.' <i>Romeo to Juliet about them meeting again</i></p> <p>'Or I will drag thee on a hurdle thither. Out, you green-sickness carrion! Out, you baggage!' <i>Capulet to his daughter</i></p> <p>'I think it best you marries with the County. O, he's a lovely gentleman!' <i>Nurse to Juliet</i></p>
Act 4 scene 1	<p>'What must be must be.' <i>Juliet to Paris on the marriage</i></p> <p>'...rather than marry Paris...chain me with roaring bears...hide me with a dead man.' <i>Juliet to the Friar</i></p> <p>'Shall Romeo by my letters know our drift' <i>Friar to Juliet</i></p>
Act 4 scene 2	<p>'Henceforward I am ever ruled by you.' <i>Juliet to Capulet</i></p> <p>'My heart is wondrous light, Since this same wayward girl is so reclaimed.' <i>Capulet about Juliet</i></p>
Act 4 scene 3	'Farewell! God knows then we shall meet again.' <i>Juliet in her soliloquy</i>
Act 4 scene 4	<p>'Hie, make haste, Make haste, the bridegroom he is come already, Make haste, I say.' <i>Capulet</i></p>
Act 4 scene 5	<p>'She's dead, deceased, she's dead, alack the day! <i>Nurse</i></p> <p>'O me, O me, my child, my only life! Revive, look up, or I will die with thee.' <i>Lady Capulet</i></p> <p>'Death is my son-in-law, Death is my heir, My daughter he hath wedded.' <i>Capulet</i></p> <p>'Come, is the bride ready to go to church?' <i>Friar Lawrence</i></p>

Act 5 scene 1	<p>'If I may trust the flattering truth of sleep, My dreams presage some joyful news at hand.' <i>Romeo start of scene</i></p> <p>'then I defy you, stars!' <i>Romeo on hearing the news of Juliet</i></p> <p>'Well, Juliet, I will lie with thee tonight.' <i>Romeo</i></p>
Act 5 scene 2	<p>'Sealed up the doors, and would not let us forth, So that my speed to Mantua there was stayed.' <i>Friar John</i></p> <p>'The letter was not nice but full of charge, Of dear import, and neglecting it May do much danger.' <i>Friar Lawrence</i></p>
Act 5 scene 3	<p>'Sweet flower, with flowers thy bridal bed I strew –' <i>Paris</i></p> <p>'I will tear thee joint by joint, And strew this hungry churchyard with thy limbs. The time and my intents are savage-wild.' <i>Romeo to Balthasar</i></p> <p>'Good gentle youth, tempt not a desp'rate man. Fly hence and leave me.' <i>Romeo to Paris</i></p> <p>'O my love, my wife, Death, that hath sucked the honey of thy breath, Hath had no power yet upon thy beauty:... And Death's pale flag is not advance there.' <i>Romeo</i></p> <p>'Will I set up my everlasting rest, And shake the yoke of inauspicious stars From this world-wearied flesh.' <i>Romeo</i></p> <p>'Come go, good Juliet, I dare no longer stay.' <i>Friar</i></p> <p>Go get thee hence, for I will not away... O Churl drunk all and left no friendly drop To help me after?... Thy lips are warm.' <i>Juliet on waking up</i></p> <p>'Where be these enemies? Capulet, Montague? See what a scourge is laid upon your hate, That heaven finds means to kill your joys with love! ...All are punished.' <i>Prince's closing lines</i></p>

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## Magnifying Glass

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What do you think could be happening in this quotation?

What does this tell us about the character?

'with purple fountains issuing from your veins:  
On pain of torture, from those bloody hands  
Throw your mistempered weapons to the ground'

What might the speaker be thinking or feeling? Give reasons.

What interesting language devices are being used? WHY are they effective?

## Magnifying Glass



## Magnifying Glass

What do you think could be happening in this quotation?

What does this tell us about the character?

'This day's black fate on moe days doth depend,  
This but begins the woe others  
must end.'

What might the speaker be thinking or feeling? Give reasons.

What interesting language devices are being used? WHY are they effective?

## Magnifying Glass



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## Magnifying Glass



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## Magnifying Glass





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## Magnifying Glass



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## Magnifying Glass

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What do you think could be happening in this quotation?

What does this tell us about the character?

What might the speaker be thinking or feeling? Give reasons.

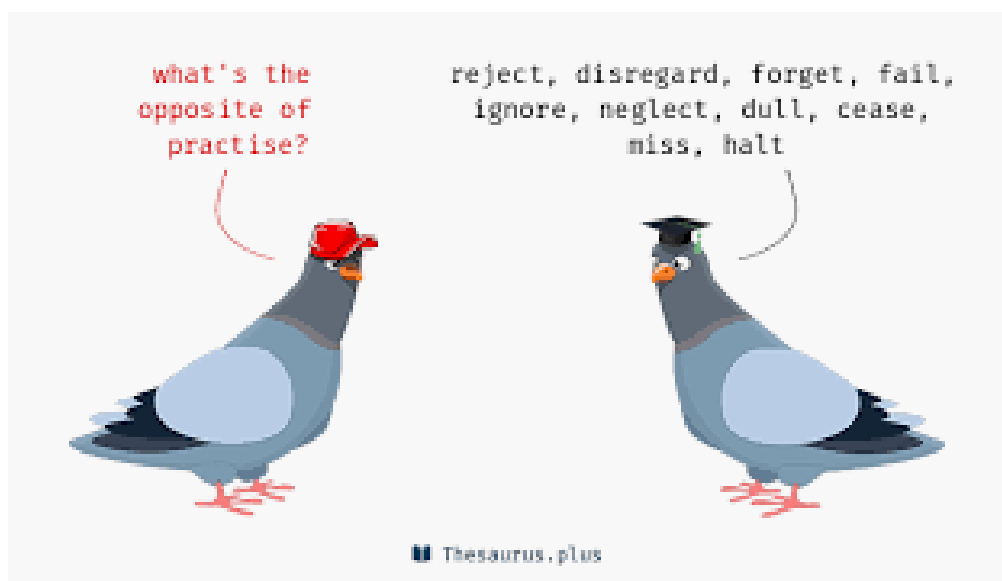
What interesting language devices are being used? WHY are they effective?

# Example questions

You will find a series of questions in the next section of this booklet which you will work through in class and at home, as instructed by your teacher.

For each question there is the extract and then the question follows. Make sure you read the question first before you annotate the extract.

There are also three exemplar responses for you to work through again as guided by your teacher. As part of the study you will also be expected to write example answers which will be self, peer or teacher assessed.



Read the extract from Act 1 scene 5 from Romeo and Juliet. In this extract Tybalt and Capulet disagree on how to deal with Romeo's presence at the party.

**TYBALT**

'Tis he, that villain Romeo.

**CAPULET**

Content thee, gentle coz, let him alone;  
He bears him like a portly gentleman;  
And, to say truth, Verona brags of him  
To be a virtuous and well-govern'd youth:  
I would not for the wealth of all the town  
Here in my house do him disparagement:  
Therefore be patient, take no note of him:  
It is my will, the which if thou respect,  
Show a fair presence and put off these frowns,  
And ill-beseeming semblance for a feast.

**TYBALT**

It fits, when such a villain is a guest:  
I'll not endure him.

**CAPULET**

He shall be endured:  
What, Goodman boy! I say, he shall: go to;  
Am I the master here, or you? go to.  
You'll not endure him! God shall mend my soul!  
You'll make a mutiny among my guests!  
You will set cock-a-hoop! you'll be the man!

Starting with this point in the play examine the importance of honour and family in the play.

- How honour and family are presented in the extract
- How honour and family are presented in the whole play

Read the extract from Act 2 Scene 2 from Romeo and Juliet and answer the question which follows. In this extract Romeo is hidden below Juliet's balcony listening to her declare her feelings for him.

**JULIET**

O Romeo, Romeo! wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

**ROMEO**

[Aside] Shall I hear more, or shall I speak at this?

**JULIET**

'Tis but thy name that is my enemy;  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? that which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title. Romeo, doff thy name,  
And for that name which is no part of thee  
Take all myself.

**ROMEO**

I take thee at thy word:  
Call me but love, and I'll be new baptized;  
Henceforth I never will be Romeo.

Starting with this point in the play, examine love and commitment in the play.

- How love and commitment is presented in this extract.
- How love and commitment is presented in the whole play.

Read the extract from Act 2 Scene 6 of Romeo and Juliet below. Friar Laurence is greeting Romeo and Juliet before he marries them in secret.

**FRIAR LAURENCE**

These violent delights have violent ends  
And in their triumph die, like fire and powder,  
Which as they kiss consume: the sweetest honey  
Is loathsome in his own deliciousness  
And in the taste confounds the appetite:  
Therefore love moderately; long love doth so;  
Too swift arrives as tardy as too slow.

*Enter JULIET*

Here comes the lady: O, so light a foot  
Will ne'er wear out the everlasting flint:  
A lover may bestride the gossamer  
That idles in the wanton summer air,  
And yet not fall; so light is vanity.

**JULIET**

Good even to my ghostly confessor.

**FRIAR LAURENCE**

Romeo shall thank thee, daughter, for us both.

**JULIET**

As much to him, else is his thanks too much.

**ROMEO**

Ah, Juliet, if the measure of thy joy  
Be heap'd like mine and that thy skill be more  
To blazon it, then sweeten with thy breath  
This neighbour air, and let rich music's tongue  
Unfold the imagined happiness that both  
Receive in either by this dear encounter.

**JULIET**

Conceit, more rich in matter than in words,  
Braggs of his substance, not of ornament:  
They are but beggars that can count their worth;  
But my true love is grown to such excess  
I cannot sum up sum of half my wealth.

**FRIAR LAURENCE**

Come, come with me, and we will make short work;  
For, by your leaves, you shall not stay alone  
Till holy church incorporate two in one.

*Exeunt*

**Starting with this point in the play, examine how important Friar Laurence is to the play.**

- **How the Friar is presented in the extract**
- **How the Friar is presented throughout the whole play.**

Read the extract below from Act 3 Scene 2 from Romeo and Juliet. Juliet has just been told that Romeo has killed Tybalt

**Nurse**

Tybalt is gone, and Romeo banished;  
Romeo that kill'd him, he is banished.

**JULIET**

O God! did Romeo's hand shed Tybalt's blood?

**Nurse**

It did, it did; alas the day, it did!

**JULIET**

O serpent heart, hid with a flowering face!  
Did ever dragon keep so fair a cave?  
Beautiful tyrant! fiend angelical!  
Dove-feather'd raven! wolvis-ravens lamb!  
Despised substance of divinest show!  
Just opposite to what thou justly seem'st,  
A damned saint, an honourable villain!  
O nature, what hadst thou to do in hell,  
When thou didst bower the spirit of a fiend  
In moral paradise of such sweet flesh?  
Was ever book containing such vile matter  
So fairly bound? O that deceit should dwell  
In such a gorgeous palace!

**Nurse**

There's no trust,  
No faith, no honesty in men; all perjured,  
All forsworn, all naught, all dissemblers.  
Ah, where's my man? give me some aqua vitae:  
These griefs, these woes, these sorrows make me old.  
Shame come to Romeo!

**JULIET**

Blister'd be thy tongue  
For such a wish! he was not born to shame:  
Upon his brow shame is ashamed to sit;  
For 'tis a throne where honour may be crown'd  
Sole monarch of the universal earth.  
O, what a beast was I to chide at him!

Starting with this point in the play, examine the role of death in the play.

- How death is presented in this extract
- How death is presented in the whole play

Read the extract below taken from Act 5 Scene 3 from Romeo and Juliet. Romeo is attempting to enter the tomb where Juliet lies.

**ROMEO**

Thou detestable maw, thou womb of death,  
Gorged with the dearest morsel of the earth,  
Thus I enforce thy rotten jaws to open,  
And, in despite, I'll cram thee with more food!

*Opens the tomb*

**PARIS**

This is that banish'd haughty Montague,  
That murder'd my love's cousin, with which grief,  
It is supposed, the fair creature died;  
And here is come to do some villanous shame  
To the dead bodies: I will apprehend him.

*Comes forward*

Stop thy unhallow'd toil, vile Montague!  
Can vengeance be pursued further than death?  
Condemned villain, I do apprehend thee:  
Obey, and go with me; for thou must die.

**ROMEO**

I must indeed; and therefore came I hither.  
Good gentle youth, tempt not a desperate man;  
Fly hence, and leave me: think upon these gone;  
Let them affright thee. I beseech thee, youth,  
Put not another sin upon my head,  
By urging me to fury: O, be gone!  
By heaven, I love thee better than myself;  
For I come hither arm'd against myself:  
Stay not, be gone; live, and hereafter say,  
A madman's mercy bade thee run away.

**PARIS**

I do defy thy conjurations,  
And apprehend thee for a felon here.

**ROMEO**

Wilt thou provoke me? then have at thee, boy!

*They fight*

**PAGE**

O Lord, they fight! I will go call the watch.

*Exit*

**PARIS**

O, I am slain!

*Falls*

If thou be merciful,  
Open the tomb, lay me with Juliet.

*Dies*

Starting with this point in the play to what extent do you agree that Romeo's actions shape the outcomes of the play?

- How far do the actions of Romeo in this extract shape the outcomes of the play?
- How far do the actions of Romeo in the whole play shape the outcomes of the play?



Over the next few pages you will find June 2019's Shakespeare question and 3 example answer written by students from our school. Your teacher will ask you to read these and mark them. You may also be asked to annotate them finding evidence to support their grade. There is a space after each one to make any notes your teacher asks you to.

Reading an exemplar answer is an excellent way to improve your grades. Being able to then apply the mark scheme yourself, is even more effective as if you can do that, it means you know what is required to reach that grade.

### ***Romeo and Juliet***

Read the following extract from Act 1 Scene 5 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Romeo and Juliet meet each other for the first time at the Capulet house.

#### **ROMEO**

If I profane with my unworhiest hand  
This holy shrine, the gentle sin is this,  
My lips, two blushing pilgrims, ready stand  
To smooth that rough touch with a tender kiss.

#### **JULIET**

- 5 Good pilgrim, you do wrong your hand too much,  
Which mannerly devotion shows in this,  
For saints have hands that pilgrims' hands do touch,  
And palm to palm is holy palmers' kiss.

#### **ROMEO**

Have not saints lips, and holy palmers too?

#### **JULIET**

- 10 Ay, pilgrim, lips that they must use in prayer.

#### **ROMEO**

O then, dear saint, let lips do what hands do:  
They pray, grant thou, lest faith turn to despair.

#### **JULIET**

Saints do not move, though grant for prayers' sake.

#### **ROMEO**

Then move not while my prayer's effect I take.

- 15 Thus from my lips, by thine, my sin is purged.

#### **JULIET**

Then have my lips the sin that they have took.

#### **ROMEO**

Sin from my lips? O trespass sweetly urged!  
Give me my sin again.

#### **JULIET**

You kiss by th'book.

**0 2**

Starting with this conversation, explore how Shakespeare presents the relationship between Romeo and Juliet.

Write about:

- how Shakespeare presents their relationship in this conversation
- how Shakespeare presents the relationship between Romeo and Juliet in the play as a whole.

## Exemplar 1

In the extract, Shakespeare presents Romeo and Juliet's relationship as initially flirtatious. Romeo is shown to use "excuses" to encourage Juliet to kiss him: "May lips, two blushing pilgrims, ready stand". This metaphor shows that not only is Romeo eager to flirt but that he is also charming and witty. Juliet plays along with this by slightly teasing him "palm to palm" before kissing her. At this point in the play, Juliet and Romeo have only just met at the Capulet house. From the fact that this is their first time meeting, we can infer they have suit each other. Their "branding" is "rightly". Their "branding love" is destined for each other. Therefore, Shakespeare presents their relationship as destined and inevitable; fate has brought them together. This is as usual as flirtatious.

Shakespeare also presents their love as holy and righteous. In the extract, the "earth-treading" starts as Romeo and Juliet engage in "prayer" with Juliet being the "shrine". Romeo claims he is a "pilgrim" and "that he needs saints' lips" to remove his "sin". This implies Juliet is of a higher power. This would be a desired stereotype of the time which stated men were greater. The phrase "O then, dear saint, let lips do what hands do" states this. The noun "saint" shows Juliet is thought highly of by Romeo. The article "O" makes it

sound almost as if Romeo is pleading with Juliet. ~~The~~ Shakespeare ~~has~~ ~~this~~ ~~is~~ ~~de~~ ~~ies~~ the stereotype to show their relationship isn't about power (like Juliet and Paris) but more pure and truly romantic. This type of relationship would have been rare and, therefore, would have seemed like it was meant to be because ~~of~~ of fate.

In the whole play, Shakespeare ~~presen~~ presents the relationship as ~~car~~ courageous and heroic. After the two meet, everything goes ~~at~~ wrong for ~~them~~ them. It's almost as if the universe is against them. In the

01 TASK as this play, Romeo personifies the "stars" by telling "love devouring - death" to "do what he dares." The adjective "devouring" personifies death and makes it seem active in its battle against the ~~protagonist~~ protagonists. Even the chorus ~~an~~ ~~say~~ calls their relationship "death-marked" love. This then makes it more heroic when Juliet says "I will do it with out fear or doubt; to live and unstained wife to my sweet love." The ~~an~~ abstract nouns fear or doubt show the period they are in. The decline of their relationship is presented by Shakespeare as awesome and heroic. They challenge fate which is ~~be~~ ~~courageous~~ ~~courageous~~ and honorable.

Finally, Shakespeare presents Romeo and Juliet's relationship as prophetic and meaningful within the context of the play. Friar

1SK? me, the wise man of the play states "For this alliance may so happy prove, to

E02800713JOPAG





## Exemplar 2

In Romeo and Juliet, Shakespeare presents their relationship as passionate and lustful. In the ~~extracting~~ extract, the repetition of "palm" in the phrase "palm to palm" is holy palmers kiss" represents the first physical connection Romeo and Juliet have, and presents them coming together. ✓ ~~They~~ This shows an immediate passion the two characters have for each other as they immediately want physical contact and are drawn to one another so soon after meeting. ✓ Soon after also, Romeo and Juliet begin flirting, with Romeo coming out with extremely forward phrases such as "let lips do what hands do." ✓ ~~They~~ They end up kissing, although they do not <sup>even</sup> yet know one another's names, which goes against a Shakespearian audience because of their strong morality and beliefs e.g. no sex before marriage. ✓ In addition, Juliet's playful

response to Romeo's flirting - the way she plays along "Ay pilgrim, lips they must use in prayer" - shows the audience she is equally as passionate ✓ yet may have a slight conscience that her parents are there and have told her to. She has agreed to "look at Paris". ~~Desp~~ Also as a woman, Juliet is expected to be more composed but despite this she still enjoys kissing Romeo and even says he "kisses by th'book" suggesting she even wants more. ✓ This mirrors Romeo who says "give me my sin again" meaning he wants to kiss Juliet multiple times. The fact there is so much chemistry and passion between the pair, unable to tear themselves away from each other is a way in which their relationship is presented. ✓

This idea of passion is revisited throughout the rest of the play. Romeo is so keen to marry Juliet, when he is explaining to Friar Lawrence he tells him to slow down and stop and think. ✓ They stumble that run fast", the Friar

possibly foreshadowing the tragedy that is yet to come for the "star-crossed lovers" as their ~~death~~ is love is "death-marked". Despite warning from his father-figure, Romeo proceeds and insists on marrying Juliet the very next day after meeting her. This urgency and fast pace of events show the passionate side of their love and of course when they spend their wedding night together the intimate side of love is also shown. In addition, some people believe that when Romeo and Juliet die together, it mirrors a sexual climax. Perhaps ~~Juliet killing herself~~ all the sexual tension that builds up throughout the play is finally released when Juliet kills herself with Romeo's sword - "O, happy dagger" which could possibly reflect Romeo entering Juliet, and they are finally together. This shows the extreme and side of their passionate love.

Secondly, their relationship is presented with a variety of religious metaphors and similes.



This would impact on a Shakespearean audience as everybody at the time believed in God, making their conversations using religious imagery relateable. Romeo says his lips are "two blushing pilgrims" to smooth that rough touch with a tender kiss". The personification of his lips implies a religious journey, suggesting he is willing to do anything for Juliet. The oxymoron with "rough" and "tender" suggest Romeo wants to heal Juliet, perhaps having a conscience that she knows she was unhappy with the way her life was going e.g. her arranged marriage to Count Paris which was for wealth and power. This also reflects the way in which Romeo was "stuck" over Rosaline at the start of the play. We know this as he questions "is the day so young" meaning he is upset and doesn't really want to live. Perhaps the way they find each other at these desperate times is what makes their love so powerful and strong so



Suddenly. But it could also be argued that the ~~irrational~~ erratic way Rosaline was "so soon forsaken" from Romeo's mind could mean their love could be viewed as immature.

The extended metaphor of religion and repetition of "holy" emphasises how Romeo's language heightens when he speaks to or about Juliet. ~~this~~ He also says "It is the East and Juliet is the sun" comparing her to light, suggesting he would die without her and he needs her. This contrasts to the "heavy heart" he had when he was in love with Rosaline or as some may argue, in love with the idea of being in love. The way religious imagery and also light imagery is used by Shakespeare presents Romeo and Juliet's love as powerful and even implies they would die without each other.

Shakespeare also presents their love as dangerous and full of conflict. Romeo says "give me my sin again"

referring to kissing Juliet, suggesting he knows it isn't right and could possibly have consequences yet still wants it as their love is so powerful.

In the rest of the play, it is foreshadowed multiple times that their love shall end in tragedy. Romeo contemplates going to the Capulet house, and says "misfortune of some consequence yet hanging in the stars". This links to the prologue where it says they are "star crossed" and fated to die to end the feud because of "fatal ions of these two foes". The audience were strong believers of fate and astronomy and throughout the play the ideas of fate and misfortune "fountain of" reoccurs throughout. The pair even have visions of each other dead "my grave is likely to be my wedding bed" and "my lady in a tomb". This creates immense dramatic irony as it is already revealed that they will die.

Finally, conflict is shown in their love as Juliet has a constant battle in her head of her love for Romeo and for her family honour. She is torn but ultimately makes the decision "I will no longer be a Capulet" as she wants to be with Romeo and turns her back on her family. This represents their relationship as doomed, fated and dangerous.

### Exemplar 3

Shakespeare presents the relationship between Romeo and Juliet to be 'holy' and pure in the extract, however in the play as a whole it is presented in a different manner.

In the extract, Romeo and Juliet have just met and are declaring their instant attraction for one another. This is presented in a 'holy' manner with the use of a ~~very~~ ~~strong~~ romantic field of religion. 'Pilgrim... ~~solitary~~ <sup>fine</sup> saints... holy' ~~itself~~ could infer that Shakespeare is suggesting that the love that the protagonists share is pure and approved by God. In Shakespearean England, religion was a crucial part of ~~every~~ everybody's life, as everybody was expected to go to ~~the~~ church. If they did not, a ~~fine~~ <sup>fine</sup> would ~~be~~ have to be paid. Shakespeare may have initially presented the relationship between Romeo and Juliet as 'holy' because he wanted the audience of the time to connect to their relationship religiously. The ~~an~~ abstract noun 'pilgrim' is used to describe Romeo's lips here, to indicate to ~~both~~ both the audience and Juliet that he is a pure and innocent character. In contrast, in the whole play the relationship between Romeo and Juliet is presented in a more mysterious way. Throughout the play, there are constant reminders that Romeo and Juliet's ~~the~~ relationship is controlled by fate; in the prologue it states 'two star-crossed lovers take their lives', which suggests that Romeo and Juliet's relationship was doomed from the start. The concrete noun 'star' suggests that there is an otherworldly input on their relationship which cannot be controlled or comprehended by the characters and audience.



In this extract of the play, Juliet states 'you kiss by  
th'book'. This could infer that at this ~~stage~~ early stage of  
the play, the romance between Romeo and Juliet is  
conventional and follows the rules of 'th'book'. The second  
personal pronoun 'you' makes Juliet's speech  
seem as if it is directed at Romeo; this could ~~also~~ make  
the audience feel uncomfortable as they may feel like they  
are intruding on a personal and significant moment in Juliet  
and Romeo's relationship. Therefore, in this extract the  
relationship between Romeo and Juliet is presented positively, but  
in a very intimate manner. Similarly, ~~later~~ later in the  
play during Juliet's soliloquy, the relationship between Romeo  
and Juliet is again presented as intimate and romantic.  
However, at this point in the play, Juliet makes a sexual  
reference, 'nor any other part/ Belonging to a man', which  
~~often~~ portrays that the relationship ~~is~~ is not pure and  
innocent as first implied, but that there is an undercurrent  
of a different, more ~~or~~ lustful kind of love. This ~~statement~~  
statement of ~~not any other part~~ 'Belonging  
to a man' would ~~probably~~ create negative feelings  
towards Juliet from the audience because ~~as the~~  
in the Elizabethan period it was expected that  
women behaved 'properly' and did not make crude  
comments. This would have also portrayed Juliet as a more  
immature character, because she could not focus on the deep  
and meaningful love that Romeo and Juliet's relationship was  
initially filled with.

In the extract, the relationship ~~between~~ between Romeo  
and Juliet is presented in a manner which suggests  
that it remains sin. Romeo states 'my sin is purged'  
after he shared a kiss with Juliet, ~~that~~ The evaluative  
adjective 'purged' ~~before~~ initially creates violent and  
disturbing images in the ~~reader's~~ <sup>readers' audience's</sup> mind due  
to the powerful negative connotations, but in the context of

a delicate kiss shared between the protagonist this adjective creates beautiful imagery in the audience's mind. Shakespeare may have chosen to ~~contrast~~ ~~the image~~ juxtapose the connotations of purity and evil here to ~~add~~ allow the tender intention behind the scene to have a greater positive impact on the audience. However, in the play as a whole the relationship between Romeo and Juliet is presented in a more negative manner because their love ended in them taking 'their lives', and Juliet '[star]s herself'. In Shakespearean times, suicide was ~~even~~ considered a sin because it was the ending of a human life. The audience would have been both shocked and devastated at the two protagonists committing suicide. Shakespeare's intention might have been to show the audience at the time how even the ~~most~~ strongest and most passionate love in relationships can end in devastation. Therefore, in the extract Romeo and ~~Juliet's~~ Juliet's relationship is presented as heavenly, whereas in the whole of the play their ~~relationship~~ relationship they share between them ended in the ~~greatest~~ greatest sin imaginable at the time of writing.

In this ~~extract~~ extract of Romeo and Juliet, the relationship between them is presented as loving and passionate. 'Tender kiss' suggests that Romeo believed that a kiss with Juliet would have been perfect ~~and~~ gentle and perfect for him. This demonstrates that Romeo's initial ~~thoughts~~ thoughts about Juliet were passionate and physical, which ~~demonstrates~~ portrays his fervent personality. Shakespeare may have initially presented Romeo in this way in order to connect with the younger male audience at the time because they would have been able to connect with Romeo, and this would make his death have a greater impact on the audience. The evaluative adjective 'tender' ~~creates~~ ~~imagery~~ creates romantic imagery in the reader's mind of intimate moments. The ~~gentle~~ gentle sounds of the 'er' at the end of

the word ~~but~~ further add to the gentle and relaxed tone that Romeo and Juliet's relationship shares in this moment. However, at the end of the play the Prince states 'There never was a tale of more woe/Than this of Juliet and her Romeo'. The adjective ~~good~~ 'woe' suggests that in the ~~rest of the~~ whole play, Romeo and Juliet's relationship was presented in an upsetting and potentially dangerous manner. Shakespeare contrasted the initial 'tender' meeting of Romeo and Juliet with the tragedy of their deaths at the end to show that even the most pure love and relationship can end in an extremely negative way.

In conclusion, in the extract of the play ~~was~~ where Romeo and Juliet first meet and have an interaction their relationship is presented as loving and caring and this establishes a strong connection with the reader. However, in the whole play their relationship is presented in a more negative and upsetting ~~negative~~ manner which results in Romeo and Juliet ending ~~their~~ their lives.

## The 100 mark Romeo and Juliet Knowledge Quiz!

### Instructions:

- Stick the quiz in your exercise books.
- Write the date and title in your books to match the quiz title.
- Under exam conditions, answer the quiz as best you can. You can use your exercise book notes to help you if you need to. You must write your answers in your exercise book, not on the sheet.
- Using a highlighter, red/amber/green the quiz questions to show how confident you were in answering them (**pink** = just a guess/couldn't answer, **yellow** = I have an idea but I am not totally sure/I had to look in my book to find the answer, **green** = I am confident in my answer and I did not have to look through my book)
- If you finish the quiz before the end of the lesson, use your exercise book to help you write out 10 more quiz questions.

**TOP TIP:** Look at how many marks each question is worth.

1. Which city is Romeo banished to? (1)
2. Why is Romeo banished? (1)
3. What are the first two lines of the prologue? (2)
4. Translate the first two lines of the prologue into modern English. (2)
5. What does this quotation from Juliet mean? "*You kiss by the book*" (2)
6. Define patriarchy. (1)
7. Define caesura. (1)
8. What are the structural features of a sonnet (4 main features)? (4)
9. Who is Romeo in love with at the start of the play? (1)
10. How do Sampson and Gregory start the fight in Act 1, Scene 1? (1)
11. Who is Paris? (1)
12. What does the Nurse advise Juliet to do after Romeo is banished? (1)
13. Define soliloquy. (1)
14. Define oxymoron. (1)
15. Write down three examples of oxymoron Romeo uses when talking with Benvolio about Rosaline. (3)
16. Where do Romeo and Juliet meet? (1)
17. Who kills Mercutio? (1)
18. What two birds do Romeo and Juliet talk about when they wake up together? (2)
19. How does Romeo kill himself? (1)
20. What happens at the end of the play to Paris? (1)
21. What imagery is used when Romeo and Juliet first meet and talk? (1)
22. Give three examples of this imagery from the scene when Romeo and Juliet first talk to each other. (3)
23. Romeo uses light and dark imagery when first describing Juliet – can you give two examples of this. (2)
24. Who is Paris related to? (1)
25. Why is Friar John unable to deliver Friar Lawrence's letter to Romeo? (1)
26. As Mercutio dies he says "*a plague on both your houses*": what does this mean? (1)
27. At the end of Act 1, Scene 1, Prince Escalus arrives, what does he say? (1)
28. In what area is Friar Lawrence an expert in? (1)
29. Why is this significant in the play? (1)
30. Why does Tybalt challenge Romeo to a fight? (1)
31. Write down three facts about what life would have been like for Juliet living in Elizabethan times. (3)
32. Who is Diana? (1)
33. What is Mercutio's nickname for Tybalt? (1)
34. What is the name of the nurse's servant? (1)
35. Who tells Romeo that Juliet is dead? (1)



36. When the play begins, how old is Juliet? (1)
37. Which two characters know that Romeo and Juliet are married? (2)
38. Who says this quotation and who is it to: "*Peace, I hate the word, as I hate hell, all Montagues and thee*"? (2)
39. Who says this quotation "*ask for me tomorrow and you shall find me a grave man*"? (1)
40. What does the quotation in question 39 mean? (1)
41. Who does Romeo apologise to when he enters the Capulet tomb and sees Juliet? (1)
42. Why does Friar Lawrence leave Juliet in the tomb at the end of the play? (1)
43. Why does Friar Lawrence agree to marry Romeo and Juliet? (1)
44. Who is Benvolio related to and how? (1)
45. Benvolio says this to Mercutio, "*I pray thee good Mercutio, let's retire*" and this to Tybalt "*put up thy sword, or manage it to part these men with me*" at different points in the play: what do these two quotations suggest about Benvolio's character? (1)
46. Which character convinces Romeo to go to the Capulet feast? (1)
47. Define unrequited love. (1)
48. Who dies first, Romeo or Juliet? (1)
49. How does Juliet die? (1)
50. Who kills Tybalt and why? (2)
51. How does Lord Capulet react when Juliet refuses to marry Paris? (1)
52. What is Lord Capulet's first reaction to Paris asking to marry Juliet? Why? (2)
53. What does the quotation "*Romeo, Romeo, wherefore art thou Romeo?*" mean? Who says it? (2)
54. Give three examples of imagery used in the balcony scene. (3)
55. Define melancholy. (1)
56. Who stops Tybalt from fighting Romeo at the Capulet feast? (1)
57. Who first mentions marriage during the balcony scene? (1)
58. Why was Mercutio's death really an accident? (1)
59. Which city is the play set in? (1)
60. Romeo's first reaction to seeing Juliet is "*Oh she doth teach the torches to burn bright*" – what does this mean? (2)
61. Why is Rosaline not interested in Romeo? (1)
62. What does Friar Lawrence mean when he says "*Young men's love then lies not truly in their heart, but in their eyes.*"? (1)
63. After Juliet fights with Lord Capulet, she goes to see Friar Lawrence. What is Friar Lawrence's advice to Juliet regarding what she should say to her father? (1)
64. What is Friar Lawrence's plan to help Juliet? (1)
65. Who says: "*wisely and slow, they stumble that run fast*"? What does this mean? (2)
66. Who says: "*It is the east, and Juliet is the sun*"? What does this mean? (2)
67. Why does Romeo refuse to fight with Tybalt in the middle of the play? (1)
68. What is Mercutio's reaction to Romeo refusing to fight Tybalt? (1)
69. Define dramatic irony. (1)
70. "*He jests at scars but never felt a wound*" is a quotation from Romeo about Mercutio: what does it mean? (1)
71. When Romeo talks of his love for Rosaline, how is he really feeling? (1)
72. Romeo says to Benvolio "*She'll not be hit*" when talking of his love for Rosaline, what does this mean? (1)
73. Who is Mercutio to Romeo? (1)
74. The prologue says "*where civil blood makes civil hands unclean*", what does this mean? (1)
75. Which family do Sampson and Gregory support? (1)
76. When Juliet discovers Romeo is dead, why does she kiss him? (1)

**As part of your revision you can use these 200 word writing challenges. Your teacher may set these as homework or do it now activities. If not, you can use them for revision. Can you come up with your own tasks?**

### Romeo and Juliet 200 words writing tasks

1. Prince Escalus is a strong leader. Explain to what extent you agree with this statement
2. Summarise the role of the Nurse.
3. Romeo is a victim of toxic masculinity. How far do you agree with this statement?
4. Tybalt is the most aggressive character in the play. Explain how far you agree with this statement.
5. Mercutio's character was more likeable than Romeo's and that is why he had to die. To what extent do you agree with this statement?
6. Juliet is no more than a naive young girl having a tantrum. To what extent do you agree with this statement?
7. Capulet is a good father. Discuss your views on this statement.
8. Friar Laurence is the character most responsible for the deaths of Romeo and Juliet. To what extent do you agree with this statement?
9. Romeo and Juliet is a narrative still relevant today. How far do you agree with this statement?
10. Lady Capulet is a product of a patriarchal society and cannot be blamed for her actions. How far do you agree with this statement?

CHALLENGE



<b>Level 4</b> <i>Clear understanding</i> <b>16–20 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Clear, explained response to task and whole text</li> <li>• Effective use of references to support explanation</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.</p> <p><b>At the bottom of the level</b>, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> <li>• Clear explanation of writer's methods with appropriate use of relevant subject terminology</li> <li>• Understanding of effects of writer's methods on reader</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</li> </ul>	
<b>Level 3</b> <i>Explained, structured comments</i> <b>11–15 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Some explained response to task and whole text</li> <li>• References used to support a range of relevant comments</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.</p> <p><b>At the bottom of the level</b>, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> <li>• Explained/relevant comments on writer's methods with some relevant use of subject terminology</li> <li>• Identification of effects of writer's methods on reader</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task</li> </ul>	

**Sections A and B: Questions 1–13 (30 marks – AO1=12, AO2=12, AO3=6)**

<b>Mark</b>	<b>AO</b>	<b>Typical features</b>	<b>How to arrive at a mark</b>
<b>Level 6</b> <i>Convincing, critical analysis and exploration</i> <b>26–30 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Critical, exploratory, conceptualised response to task and whole text</li> <li>• Judicious use of precise references to support interpretation(s)</li> </ul>	<b>At the top of the level</b> , a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.
	AO2	<ul style="list-style-type: none"> <li>• Analysis of writer's methods with subject terminology used judiciously</li> <li>• Exploration of effects of writer's methods on reader</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</li> </ul>	
<b>Level 5</b> <i>Thoughtful, developed consideration</i> <b>21–25 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Thoughtful, developed response to task and whole text</li> <li>• Apt references integrated into interpretation(s)</li> </ul>	<b>At the bottom of the level</b> , a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.  <b>At the top of the level</b> , a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.
	AO2	<ul style="list-style-type: none"> <li>• Examination of writer's methods with subject terminology used effectively to support consideration of methods</li> <li>• Examination of effects of writer's methods on reader</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</li> </ul>	
			<b>At the bottom of the level</b> , a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.

## Key ideas revision Act by Act

### Act 1 – Key Ideas/Information

- After the prologue, the play opens with Gregory and Sampson (Capulets) indicating that they are more than willing to insult and fight the Montagues. Abraham and Balthasar (Montagues) enter, and the audience is prepared for a fight. Shakespeare would have needed to **hook the attention** of his audience and this opening, full of **puns**, off-colour **jokes** and arguments, would have done just that.
- We are introduced to Romeo and it is clear that he dislikes the family feud, *‘What fray was here? Yet tell me not, for I have heard it all. Here’s much to do with hate.’*
- We learn that Romeo is in love with Rosaline, a member of the Capulet family. This may be a reason why he uses **oxymora** when talking about her, *‘O loving hate!...heavy lightness...serious vanity.’*
- Lord Capulet’s phrase *‘keep the peace’* (Scene 2) picks up on a similar phrase in Scene 1. The word ‘peace’ is used throughout the play, creating dramatic and thematic effect – it is a **motif**.
- Lady Capulet uses the **extended metaphor of ‘a book’** to describe Paris to Juliet – what do you think the significance of this is?
- Juliet only has 7 lines in Scene 3 and, when she answers her mother (Lady Capulet), her answers are respectful but ambiguous. Why do you think this is?
- Mercutio is introduced in Scene 4 and, through his ‘Queen Mab’ speech, is presented as a madman and a poet with **opposing views to Romeo**. There is a **shift in mood** as Mercutio’s speech develops.
- Shakespeare has been **building suspense** in Scenes 1-4, with **shifting moods** and action throughout. Scene 5 is now the culmination of that – the Capulet ball.
- **Death** is mentioned many times as Juliet’s lover/husband – this is also a **motif** in the play.
- Now that Romeo and Juliet have met and fallen in love at first sight, his earlier conversation with Benvolio seems **ironic**. Shakespeare is leaving clues (**foreshadowing**) that the ending is going to be **tragic**. Act 1 ends with ominous words from Romeo, Juliet and the Chorus.



## Act 2 – Key Ideas/Information

- Act 2 begins with the Chorus, just like Act 1 did, and it is also a **sonnet**. It gives a summary of Act 1 and **implies what will happen next**.
- Scene 1 begins some time after the ball is over – Romeo has decided that he must see Juliet and climbs over a wall to enter the Capulet property. It's a **dangerous** act, but his heart rather than his head is guiding his actions. Romeo is acting **impulsively**.
- Mercutio and Benvolio are searching for Romeo. Mercutio mocks Romeo by making reference to physical love. This is another example of **Mercutio's idea of love (physical and crude) contrasting with Romeo's (romantic)**.
- Romeo begins Scene 2 (the balcony scene) with a **soliloquy** – he declares his love for Juliet using **celestial** imagery, **religious** imagery and **light and dark** imagery.
- Juliet also declares her love for Romeo – she shows independence, confidence and intelligence by suggesting they marry. Juliet wants to **control her own fate** – marriage is her idea, as are the provisions she suggests *'If that thy bent of love be honourable, Thy purpose of marriage, send me word tomorrow, By one that I'll procure to come to thee, Where and what time thou wilt perform the rite...'*
- Juliet also shows that she is perhaps more grounded than Romeo, *'O swear not by the moon, th'inconstant moon...'*
- Even though Romeo and Juliet **seem optimistic** and joyful, there are further examples of tragic **foreshadowing** in Scene 2.
- In Scene 3 we are introduced to a new character – Friar Laurence. He opens the scene with a **soliloquy** (see additional class notes).
- Scene 4 largely consists of **comic relief** and word play. Mercutio and Romeo speak in a series of complicated **puns** which create **humour** and **sexual innuendo**. The entrance of the Nurse makes her the object of Mercutio's insensitive humour. Romeo is presented as witty and much more relaxed than we've seen him previously – why do you think this is?
- Scene 5 is set approximately 24 hours (a very short time) after Act 1, Scene 1. Juliet opens the scene with a **soliloquy**, which reveals her **youth, enthusiasm** and **impatience** – she is very much acting her age here (13 years old). This is **contrasted** with the Nurse's age and lack of speed. Juliet also makes **allusions** to Cupid, who is often portrayed as blindfolded (hence the expression 'love-blind').
- The Nurse and Juliet's interaction **mirrors** Romeo's and the Friar's interaction – both the Friar and the Nurse are presented as **parental figures**. The Nurse focuses on Romeo's **physical attributes**, describing his legs, feet, and hands in a speech that echoes [Mercutio's](#) description of Rosaline in Act 2, Scene 1. Both the Nurse and Mercutio share a **bawdy** sense of humor and view love as a **purely physical** relationship. This is another example of the Nurse's **comic role** in the play.
- As in his soliloquy, the Friar also speaks in contrasts in Scene 6 and he urges caution to Romeo, *'These violent delights have violent ends.'*

### Act 3 - Key Ideas/ Information

- Act 3 begins with a fray in a public street in Verona. This is **similar to the opening of Act 1** but this time the results are much **more tragic**.
- Benvolio tries to persuade Mercutio to retire for fear that they will end up fighting with the Capulets if they don't leave. However, Mercutio seems to be 'itching for a fight'. The audience see a more **aggressive** side to Mercutio's character.
- Benvolio's language is **violent and sinister**-his warning creates a **tense atmosphere**. *"And if we meet we shall not scape a brawl... mad blood stirring."*
- The aggressive and violent start to Act 3 **contrasts** with the romantic and hopeful end to Act 2. This **switch in atmosphere** makes the play more **dramatic**.
- Tybalt arrives, ready to fight Romeo but Romeo refuses because he has just married Juliet and Tybalt is now part of his family. *"But I love thee better than thou canst devise..."*
- Here we see **dramatic irony** as the audience knows why Romeo is trying to avoid the fight but the other characters don't. Mercutio and Tybalt think Romeo is being **cowardly**.
- Mercutio says he will fight Tybalt instead of Romeo. **Mercutio is fatally wounded and dies**.
- Even as he dies Mercutio makes a **pun on "grave"** meaning both 'serious' and 'a place for dead bodies'. This shows his **intelligence and wit** once more.
- When Mercutio dies the **mood of the play changes**. Mercutio provided much of the **humour** but after this scene the atmosphere is more **tragic and serious**.
- Romeo becomes angry *"And fire-eyed fury be my conduct now!"*
- Romeo thinks he is a **victim of fate**. It reminds the **audience** that *"star-cross'd"* Romeo has been **doomed from the start**.
- Romeo murders Tybalt, seeking revenge for Mercutio's death.
- The Prince exiles Romeo- *"And for that offence/ immediately we do exile him hence."*
- The Prince often speaks in the **first person plural** 'we' and uses **rhyming couplets**. This **formality sets him apart** from the squabbling families.
- Mercutio was related to the Prince and his death shows that the **feud is affecting other families**. The **violence** is getting **out of control**.
- **CONTEXT**: Shakespeare set several of his plays **in Italy**. People in England were interested in Italy as it was seen as an **exotic and sophisticated country**. But the characters in R&J reflect **popular stereotypes** of the day- that Italians were **passionate, violent and lustful**.
- Scene 2 **begins** with a **long soliloquy** from Juliet that is both **passionate and romantic**. It is full of **dramatic irony**: the audience knows the tragedy of scene 1 but Juliet doesn't.
- The **Nurse's sympathy** seems to lie with **Tybalt**. She uses **gory language** when describing his wounds to Juliet.
- Juliet shows her **shock and confusion** through a series of **questions and exclamations** when she is told the news.
- Juliet uses **oxymorons** such as *"damned saint"* to show her conflicting feelings towards Romeo.
- Over the course of the scene, Juliet **struggles** to come to terms with the death of her cousin Tybalt, by her husband Romeo. Eventually she **chooses her husband over her cousin and family**.
- Juliet feels as though **Romeo's banishment is worse** than the deaths of all her family combined. This shows her love for Romeo is **stronger than her love for her family**.
- Juliet says she will be **married to death**-this is a **recurring image** throughout the play. *"I'll to my wedding bed, And death, not Romeo, take my maidenhead!"*
- Scene 3 begins with Romeo in **Friar Lawrence's cell** where he tells Romeo he is married to misfortune *"Thou art wedded to calamity"*
- Romeo finds out that he is to be **banished** and shows his **shock** through his **repetition** of this word.
- Romeo childishy lashes out at FL who is trying to help him and grieves for a married life that will never be.

- Romeo's **mood changes** when the Nurse arranges to take him to Juliet. He becomes **excited**, showing his behaviour can be **erratic**. *"But that a joy past joy calls out on me"*
- Scene 4- late **Monday evening- only 36 hours since the drama began** on the streets of Verona. **Paris and Capulet** resume the conversation they had about **marriage** in Act 1, Scene 2.
- **Capulet promises** Paris that Juliet shall **marry him on Thursday morning**. The three of them are not aware that Romeo and Juliet are upstairs in their marriage bed. Their **ignorance** of this fact produces **dramatic irony**.
- Capulet thinks Juliet will do as he says because *"she will be ruled in all respects by me"*. This is **ironic** as she has **secretly married** Romeo without her father's **permission**.
- The **short scene** emphasises how **rushed** Juliet's engagement is and how **little involvement** she has in the decision.
- Scene 5-early Tuesday morning- **Romeo has to leave for Mantua** but Romeo and Juliet do not want to be parted.
- Juliet has a premonition in which she seems Romeo dead at the bottom of a tomb *"Methinks I see thee now..."*
- This **foreshadows** the next time she will see Romeo in the Capulet's tomb.
- **Lady Capulet arrives to announce Juliet's wedding to Paris**. She is **unsympathetic** even though Juliet is upset. She thinks Juliet's sadness is **over the top**.
- Juliet uses words with **double meanings** so she is actually saying the opposite of what her mother thinks she is saying *"Oh how my heart abhors to hear him named and cannot come to him..."*
- When Capulet finds out that Juliet refuses to marry Paris he is **shocked and angry** that his daughter would **defy** him.
- Juliet is on her knees, **begging** her father- it shows how **desperate** she is. *"Good father, I beseech you on my knees..."*
- **Capulet's anger** at Juliet's **disobedience** shows how **controlling** he is. He is used to getting his own way. Capulet's **lack of sympathy** helps the **audience relate** to Juliet's unhappiness.
- **CONTEXT:** Juliet's relationship with her parents shows a lot about the way **women** were expected to behave in the **16<sup>th</sup> century**. They '**belonged**' to their **father or husband**, like land or money, and were expected to do as they were told.
- Juliet is disowned by her mother by the end of the scene *"Do as thou wilt, for I have done with thee"*
- The scene also sees the **breakdown of her relationship with the nurse** who tells Juliet to forget Romeo and marry Paris (despite the fact that this would be a **sin**). Juliet no longer **confides** in the nurse after this scene.
- At the end of the scene, Juliet is **alone** on the stage. This is **symbolic**- she has been **separated** from her family and can't turn to them for help. This shows how **desperate** she is.



#### Act 4 – Key Ideas/Information

- The last scene of Act 3 occurred on Tuesday morning – it is still Tuesday when Scene 1 of Act 4 begins.
- This is the **first time** the audience witness Juliet and Paris converse. Paris waits for words of love from Juliet but, using **ambiguous** phrases, she is skilfully **evasive** in her responses.
- Paris assumes Juliet's forlorn appearance is due to her grief over Tybalt's death and he leaves Friar Lawrence's cell, ignorant of her love for Romeo (and their marriage).
- There are many instances of **dramatic irony** in Scene 1, linking to Paris' lack of knowledge about Juliet's marriage to Romeo *'That may be, sir, when I may be a wife.'*
- Friar Lawrence helps to **ease** Juliet's fears and worries with his plan – **her mood changes** at the mention of it.
- Scene 2 is set at the Capulet house where wedding preparations for Juliet are taking place.
- Capulet hopes that Friar Lawrence will *'do some good on her.'* This is **ironic**, as the Friar is plotting with Juliet to reunite her with Romeo.
- Lying, Juliet says to her father, *'henceforward I am ever ruled by you.'* This pleases Lord Capulet and he moves the wedding day forward.
- There is some brief **comic relief** at the start of this scene, (*'I'll try if they can lick their fingers...'*), lightening the mood. Perhaps Shakespeare is trying to **relax** the audience before the **tragic** events of Act 5.
- Juliet speaks in a **soliloquy** in Scene 3, expressing her **fears** about the **uncertain** future and whether the potion will work. However, seeing no alternative she overcomes her fears and drinks the entire vial.
- Scene 4 is brief and deals with wedding preparations and domestic business in the Capulet household – a dramatic **contrast** to the previous scene. Lord and Lady Capulet are much **happier** now that Juliet has agreed to marry Paris. The scene ends as Lord Capulet orders the Nurse to *'waken Juliet'*.
- In Scene 5, Juliet is found 'dead' in her chamber by the Nurse. The Capulets and Paris grieve, whilst Friar Lawrence offers his condolences, even though he knows Juliet is alive.
- The Nurse resumes her **humorous** role at the start of this scene, **contrasting** with the sad events that are about to unfold.
- Lord and Lady Capulet grieve for Juliet. Their reactions, *'my child, my only life...'*, show how their attitude towards Juliet has **changed** over the course of the play.
- **Motif – death**. Throughout this scene there are many references to **death**. This is significant if we consider the upcoming events in Act 5 and it **reminds** the audience of the Prologue, **foreshadowing** the tragic ending.
- The end of Scene 5, with Peter and the musicians, seems rather **tasteless** considering that all the characters (except Friar Lawrence) believe Juliet is dead. Perhaps Shakespeare has included them to **contrast** against the **sad atmosphere** at the Capulet household, and to further **contrast** against the upcoming tragic final Act.

## Act 5 - Key Ideas/ Information

- Act 5 begins on Thursday morning. Juliet is due to 'wake' late Thursday afternoon or evening. Romeo's servant Balthasar brings him news of Juliet's 'death'. **Unaware of the secret plan of Friar Lawrence and Juliet**, Romeo believes the news. **Desperate and grieving**, he decides to return to Verona and join Juliet in death.
- Romeo has a **premonition** in lines 6-9. He dreams he is dead and Juliet's kiss brings him back to life. This **foreshadows** Romeo's death at the end of the play. Romeo's premonition is similar to Juliet's in **Act 3, Scene 5**. Compare the two premonitions.
- **Theme of fate**- Romeo thinks **fate is against him**. However, **ironically**, it is his decision to return to Verona that leads to his and Juliet's deaths.
- Romeo visits an apothecary to buy poison. "*A dram of poison, such soon-speeding gear*" This **echoes Lady Capulet's hope** that Romeo would be poisoned by "*an unaccustomed dram*" as **revenge** for Tybalt's death (Act 3, Scene 5).
- Romeo's **determination to commit suicide** is made clear by the way he **takes advantage** of the **apothecary's poverty** to get the poison. "*Famine is in thy cheeks...*"
- **Act 5, Scenes 1 and 2 are very short**. They are in between 2 longer scenes (Act 4, Scene 5 and Act 5, Scene 3). By putting them **between longer scenes**, it makes it seem like **things are happening very quickly**. This makes it feel like everything is **getting out of control**.
- Scene 2- **Friar Lawrence** finds out that his letter to Romeo never arrived- he **doesn't know that Romeo thinks Juliet is dead** and is on his way to Verona. Juliet is about to wake from her deep sleep and Friar Lawrence hurries to the Capulet tomb to keep Juliet safe until Romeo arrives.
- It is **out of Friar Lawrence's control** that the letter did not reach Romeo. Friar John says "*I could not send it - here it is again*" - "FL couldn't control this event, suggesting that the **lovers are doomed to be unlucky**."
- Although the **prologue** tells the **audience** how the play ends, Shakespeare **keeps hope alive**- FL might meet Romeo at the tomb, or Juliet might wake up in time "*Now I must to the monument alone...*"
- Scene 3- Paris arrives to place flowers on Juliet's grave. Paris's **grief makes the moment sad**, but also **quite calm**. This **contrasts** with the **panic that comes before**, and the **chaos that comes after**.
- Romeo arrives soon afterwards and a fight between Paris and Romeo occurs. Romeo and Paris's reactions to Juliet's death are in **sharp contrast** to one another. **Paris's grief is conventional** - he's **solemn and respectful**, whereas Romeo is **desperate and aggressive**.
- Romeo kills Paris. **Paris's death adds to the tragedy** of the play- he is another **young victim**. The **theme of conflict** is present again in this scene.
- Romeo uses **images of light** to describe Juliet throughout the play (such as Act 1, Scene 5). He does this again here "*a lantern... full of light*". This **emphasises** how, for Romeo, **Juliet's beauty stands out** from everything else.
- Romeo wonders how Juliet can still be so beautiful- she looks as if she's not dead. This is **dramatic irony**- the audience knows she is alive, and it is very **tense** because she could wake up at any moment.
- Romeo swallows poison to kill himself. The **final line of his soliloquy echoes the words of Juliet in Act 4, Scene 3** as she drinks the potion "*Here's drink- I drink to thee.*" and Romeo- "*Here's to my love!*"
- FL arrives and uses **horrible language** to set the mood for the rest of the scene "*grubs and eyeless skulls*"
- Juliet wakes and FL tries to convince her to come away with him to safety but she refuses. "*A greater power than we can contradict/ Hath thwarted our intents.*" By '**greater power**' the Friar could mean **God**. He's suggesting that the **tragedy was unavoidable**- the forces working against them were too **powerful**.

- Juliet finds Romeo dead and kisses Romeo's lips, hoping she can share some of the poison- this **reminds the audience of Romeo's dream in Act 5, Scene 1**.
- Juliet gave a **long speech** about death before she took the potion, but she **doesn't have one here**. This makes **her actions seem panicked**- she wants to kill herself before someone arrives to stop her. Juliet takes Romeo's dagger, stabs herself and falls upon his body and dies.
- **The Capulets, Montages and the Prince arrive**. This part of the scene is quite **chaotic** with most of the **characters on stage**. They all learn about the deaths at different points, **emphasising** just how **many people are affected** by what has happened.
- In a **long speech**, the **Friar recaps** what has happened. His **speech slows down the pace** of the play as it draws to an end. FL's **explanation reveals little**, if any, new information to the **audience**. Its purpose is to fill in the gaps for the other family members who have been completely 'in the dark' about the actions of Romeo and Juliet.
- The **theme of fate** is explored again- the Prince **blames the family feud** for their loss- '**heaven' or fate** has found a way to **punish** the families.
- Although the play has a **tragic end**, the **conflict** between the two families has **ended**. "*O brother Montague, give me thy hand.*"
- The Prince's words bring an **emphatic conclusion** to the play, yet one line remains **ambiguous**. "*Some shall be pardoned, and some punished.*"

## **DO THIS NOW:**

You need to know lots of terminology to be successful in your exam. Show what you know!

<b>Term</b>	<b>Definition</b>
<b>Language</b>	
<b>Context</b>	
<b>Form</b>	
<b>Structure</b>	
<b>Atmosphere</b>	
<b>Blank verse</b>	
<b>Contrast</b>	
<b>Dramatic irony</b>	
<b>Simile</b>	
<b>Foreshadowing</b>	
<b>Imagery</b>	
<b>Metaphor</b>	
<b>Oxymoron</b>	
<b>Personification</b>	
<b>Poetry</b>	