



English Literature: Component 1, Section A

# ROMEO AND JULIET



DATE OF EXAM:  
TUESDAY 22<sup>nd</sup> MAY 2018

1 hour. 40 marks.  
Part (a) = 15 marks  
Part (b) = 25 marks

Name:  
Class:  
Teacher:

# PLOT SYNOPSIS for **ROMEO & JULIET**

THE LONG-STANDING HATRED BETWEEN THE MONTAGUE AND CAPULET FAMILIES IGNITES CONTINUED VIOLENCE IN THE CITY OF VERONA

**ROMEO**  
A MONTAGUE

SIGH ROSALINE HAS REJECTED MY LOVE!

COMPARE HER FACE WITH SOME THAT I SHALL SHOW, AND I WILL MAKE THEE THINK THY SWAN A CROW.

HIS COUSIN  
**BENVOLIO**



AT A COSTUME PARTY AT THE CAPULET HOUSE THAT EVENING...

**JULIET**  
LORD CAPULET'S DAUGHTER

LORD CAPULET FORBIDS HIM TO FIGHT IN HIS HOUSE, UNINTENTIONALLY FREEING ROMEO TO WOO JULIET.

I NE'ER SAW TRUE BEAUTY TILL THIS NIGHT.

'TIS HE, THAT VILLAIN ROMEO. HOW DARE A MONTAGUE CRASH OUR PARTY!

**TYBALT**, JULIET'S COUSIN



ONLY AFTER THEY HAVE FALLEN IN LOVE DO THEY DISCOVER EACH OTHER'S IDENTITIES

IS SHE A CAPULET?

MY ONLY LOVE SPRUNG FROM MY ONLY HATE!

LATE THAT NIGHT IN THE CAPULETS' GARDEN

O ROMEO, ROMEO! WHEREFORE ART THOU ROMEO? 'TIS BUT THY NAME THAT IS MY ENEMY.

CALL ME BUT LOVE, AND I'LL BE NEW BAPTIZED. HENCEFORTH I NEVER WILL BE ROMEO.



THEY MAKE A PLAN TO WED IN SECRET THE NEXT DAY.

PARTING IS SUCH SWEET SORROW THAT I SHALL SAY GOODNIGHT TILL IT BE MORROW.

AT DAWN, ROMEO RACES TO FRIAR LAURENCE, ASKING HIM TO MARRY THEM. SEEING THE POTENTIAL TO ABSOLVE THE FAMILIES' LONG-STANDING FEUD, THE FRIAR AGREES TO HELP.

ROMEO SENDS WORD TO JULIET THROUGH HER NURSE

COME, WHAT SAYS ROMEO?

HIE YOU HENCE TO FRIAR LAURENCE' CELL. THERE STAYS A HUSBAND TO MAKE YOU A WIFE.



THE TWO ARE WED LATER THAT MORNING.



RETURNING HOME FROM THE WEDDING, ROMEO ENCOUNTERS THE HOTHEADED TYBALT HARASSING HIS BEST FRIEND, MERCUTIO...

#!%\*%#!

ROMEO! THOU ART A VILLAIN. VILLAIN I AM NONE.

BOY, THIS SHALL NOT EXCUSE THE INJURIES THAT THOU HAST DONE ME. THEREFORE TURN AND DRAW.





SHAMED BY WHAT HE PERCEIVES TO BE HIS FRIEND'S COWARDICE, MERCUTIO TAKES ROMEO'S PLACE IN THE DUEL.

NO! STOP!

NOOOOOO!

AAARRRRGH!!!!!!

A PLAGUE ON BOTH YOUR HOUSES! THEY HAVE MADE WORMS' MEAT OF ME.

O, I AM FORTUNE'S FOOL!

THE PRINCE OF VERONA BANISHES ROMEO UPON HEARING THE NEWS.

LET ROMEO HENCE IN HASTE, ELSE, WHEN HE IS FOUND, THAT HOUR IS HIS LAST.

GASP!!!

THINKING SHE GRIEVES FOR TYBALT...

DON'T WORRY. LATER THIS WEEK YOUR FAITHFUL SUITOR PARIS SHALL HAPPILY MAKE THEE A JOYFUL BRIDE.

OH NO!!! I MUST SEE THE FRIAR.

FRIAR LAURENCE AND JULIET HATCH A PLOT TO BUY TIME SO HE CAN SECURE A PARDON FOR ROMEO...

JULIET RETURNS HOME AND AGREES TO THE MARRIAGE... BUT THE NIGHT BEFORE HER WEDDING...

ROMEO, I COME! THIS DO I DRINK TO THEE.

POTION THAT CAUSES HER TO APPEAR DEAD FOR FORTY-TWO HOURS.

THE NEXT MORNING...



THE FAMILY BURIAL VAULT

ACCORDING TO THE FRIAR'S PLAN, ROMEO WILL RESCUE HER AT THE VAULT. BUT THE FRIAR'S LETTER TO ROMEO GOES ASTRAY...

NEWS FROM VERONA! HOW FARES MY JULIET?

HER BODY SLEEPS IN CAPEL'S MONUMENT, AND HER IMMORTAL PART WITH ANGELS LIVES.

IS IT E'EN SO? THEN I DEFY YOU, STARS!

HE BUYS A VIAL OF POISON AND GOES TO JULIET'S TOMB...

EYES, LOOK YOUR LAST! ARMS, TAKE YOUR LAST EMBRACE!

HERE'S TO MY LOVE! THUS WITH A KISS I DIE.

MOMENTS LATER, JULIET AWAKENS...

THERE RUST, AND LET ME DIE.

ARRIVING UPON THE TRAGIC SCENE, THEIR FAMILIES VOW TO BURY THEIR STRIFE ALONG WITH THEIR CHILDREN.

NO!!!!

O HAPPY DAGGER! THIS IS THY SHEATH;

A GLOOMING PEACE THIS MORNING WITH IT BRINGS. FOR NEVER WAS A STORY OF MORE WOE THAN THIS OF JULIET AND HER ROMEO.

END

## Spelling and Vocabulary for 'Romeo and Juliet'

prologue	surrogacy	Oxymoron	Pessimism	unavoidable
society	ineffective	Juxtaposition	culpability	Contempt
Tragedy	meddling	instigated	antagonistic	remorse
Conflict	interference	Harmatia	instigated	repentent
respectability	obedience	prophetic	Dramatic Irony	mollified
status	submissive	cautiously	irreversible	appeased
Shakespeare	compliant	conceived	misguided	reconciled
Theocratic	duplicity	melancholic	Patriarchal	justice
divisive	Verbal irony	apprehensive	biased	climax
crude	Soliloquy	romantic	prosaic	fatalistic

Learn it!

Use it!

<b>When?</b>	<b>What happens?</b>
Act 1 – Prologue	Find out the story in a condensed version
Act 1, Scene 1: Verona. A public place.	Servants of the Montagues (Romeo) and Capulets (Juliet) start street brawl showing rivalry and tension between the families. We discover Romeo loves Rosalind.
Act 1, Scene 2: <a href="#">A street.</a>	Paris asks Capulet if he can marry Juliet. Romeo discovers that Rosalind will be at the Capulet ball that evening.
Act 1, Scene 3: <a href="#">A room in Capulet's house.</a>	Lady Capulet tells Juliet about Paris's proposal. The nurse interrupts with a long story of her as a baby.
Act 1, Scene 4: <a href="#">A street.</a>	Romeo has a feeling that something terrible will happen if he goes to the ball but he goes anyway.
Act 1, Scene 5: <a href="#">A hall in Capulet's house.</a>	The Montagues go to the ball and Romeo forgets Rosalind as soon as he sees Juliet. Tybalt recognises them but Lord Capulet will not allow a fight
Act 2, Prologue: <a href="#">PROLOGUE</a>	The chorus informs us the pain R&J are in as they can't meet but passion will find a way.
Act 2, Scene 1: <a href="#">A lane by the wall of Capulet's orchard.</a>	Romeo jumps into the Capulet garden to catch a glimpse of Juliet.
Act 2, Scene 2: Capulet's orchard	The Balcony Scene: Romeo professes his love to Juliet. They arrange a meeting.
Act 2, Scene 3: <a href="#">Friar Laurence's cell.</a>	Romeo goes to Friar Lawrence to arrange to marry Juliet – he agrees thinking it will end the feud between the families
Act 2, Scene 4: <a href="#">A street.</a>	Tybalt sends a challenge to Romeo. The Nurse gets the information about the wedding as a message to Juliet.
Act 2, Scene 5: <a href="#">Capulet's orchard.</a>	The nurse delivers the news to Juliet of her upcoming marriage to Romeo.
Act 2, Scene 6: <a href="#">Friar Laurence's cell.</a>	They marry.
Act 3, Scene 1: <a href="#">A public place.</a>	Romeo tries to avoid fighting. Mercutio is wounded and killed by Tybalt. Romeo then avenges his death and kills Tybalt. Romeo is exiled for his part in this.
Act 3, Scene 2: <a href="#">Capulet's orchard.</a>	Juliet learns of Tybalt's death and Romeo's banishment and is distraught over the loss of her love.

Act 3, Scene 3: <a href="#">Friar Laurence's cell.</a>	Both Romeo and Juliet are distraught at the separation. Romeo tries to stab himself but is convinced to hold on by Friar Laurence.
Act 3, Scene 4: <a href="#">A room in Capulet's house.</a>	Capulet promises on impulse that Juliet will marry Paris in two days.
Act 3, Scene 5: <a href="#">Capulet's orchard.</a>	Lady Capulet informs Juliet of her upcoming marriage. She is threatened by her father if she refuses to be thrown out. The Nurse says she should marry Paris.
Act 4, Scene 1: <a href="#">Friar Laurence's cell.</a>	Friar plans to give Juliet a drug that makes her appear dead for 48 hours to escape for Mantua and a new life with Romeo
Act 4, Scene 2: <a href="#">Hall in Capulet's house.</a>	Juliet goes to her father and agrees to marry Paris. He moves the wedding forward a day.
Act 4, Scene 3: Juliet's chamber.	Juliet takes the poison.
Act 4, Scene 4: <a href="#">Hall in Capulet's house.</a>	Capulet sends the nurse to waken Juliet.
Act 4, Scene 5: <a href="#">Juliet's chamber.</a>	The Nurse tries to wake Juliet, but finds that she is (apparently) dead. All are grief stricken but Friar Laurence arranges the funeral quickly.
Act 5, Scene 1: <a href="#">Mantua. A street.</a>	Romeo hears wrongly of Juliet's death, buys poison and returns to join her.
Act 5, Scene 2: <a href="#">Friar Laurence's cell.</a>	Friar John explains why he didn't deliver the letter and F L sends another.
Act 5, Scene 3: <a href="#">A churchyard; in it a tomb belonging to the Capulets.</a>	Outside the tomb where Juliet is (apparently) dead. Romeo and Paris fight. Paris is killed. Romeo takes the poison and dies. Juliet wakes and finding Romeo dead kills herself with his dagger.

# Who's who in this fatal game of love?

## Montagues

**Romeo:** Our main male protagonist, about 16. Falls in love easily, rejects his family for love of Juliet, hot-headed, kills Tybalt (Juliet's cousin), marries young and dies tragically.

**Lord Montague and Lady Montague:** father and mother to Romeo, maintains the feud between the Capulets and the Montagues. Lady M shows maternal instinct and caring for Romeo – she dies heartbroken at the end.

**Mercutio:** A family member of the Prince, and Romeo's best friend.

**Benvolio:** Montague's nephew, Romeo's cousin and thoughtful friend, he makes a genuine effort to defuse violent scenes in public places, though Mercutio accuses him of having a nasty temper in private. He spends most of the play trying to help Romeo get his mind off Rosaline, even after Romeo has fallen in love with Juliet.

**Balthasar:** Romeo's dedicated servant, who brings Romeo the news of Juliet's death, unaware that her death is a ruse.

**Abram:** Montague's servant, who fights with Sampson and Gregory in the first scene of the play.

## Capulets

**Juliet:** Our main female protagonist, she is 13 years old. She falls in love quickly and completely, rejects the rules of her family and patriarchy, considered in some of her actions, impulsive when emotional, marries young and dies tragically.

**The Nurse:** Juliet's companion and confidante, like a mother to Juliet, unquestioningly helps Juliet marry Romeo, advisor and friend.

**Lord Capulet:** Juliet's father, arranges her marriage to Paris, no consultation with Juliet on this, disowns her and is rude and angry towards her when she disagrees, epitomises the patriarchal society, rules his home with an iron fist, makes all the important decisions, agrees to let old quarrels die after the death of Juliet

**Lady Capulet:** Juliet's mother, distant from Juliet, non-maternal, very young (implies she was 13 herself when she had Juliet – which means she is only 26 in the play!), does as Lord C tells her, could be considered a victim of the patriarchal society

**Tybalt:** Juliet's cousin, Prince of 'Cats'. Leader of the Capulet gang, vain, fashionable, supremely aware of courtesy and the lack of it, he becomes aggressive, violent, and quick to draw his sword when he feels his pride has been injured. Once drawn, his sword is something to be feared. He hates Montagues.

**Paris:** A kinsman of the Prince, and the suitor of Juliet most preferred by Capulet. Once Capulet has promised him he can marry Juliet, he behaves very presumptuous toward Juliet, acting as if they are already married.

**Peter:** A Capulet servant who invites guests to Capulet's feast and escorts the Nurse to meet with Romeo.

**Rosaline:** The woman with whom Romeo is infatuated at the beginning of the play. Rosaline never appears onstage, but it is said by other characters that she is very beautiful and has sworn to live a life of chastity.

**Sampson & Gregory:** Two servants of the house of Capulet, who, like their master, hate the Montagues. At the outset of the play, they successfully provoke some Montague men into a fight.

**Peter:** A Capulet servant who invites guests to Capulet's feast and escorts the Nurse to meet with Romeo.

## **Characters Non-Affiliated to a family**

**Friar Laurence:** Priest who secretly marries Romeo and Juliet in hopes that the union might eventually bring peace to Verona.

**Paris:** A kinsman of the Prince, and the suitor of Juliet most preferred by Capulet. Once Capulet has promised him he can marry Juliet, he behaves very presumptuous toward Juliet, acting as if they are already married.

**Prince Escalus:** The Prince of Verona. A kinsman of Mercutio and Paris. As the seat of political power in Verona, he is concerned about maintaining the public peace at all costs.

# NOTES ON THE PLAY

## Fate and Tragic Timing

The tragic events of this play often seem like matters of bad timing. Romeo steps in front of Mercutio at the exact second that Tybalt lunges; the Friar's explanatory letter to Romeo is delayed, so Balthazar's misinformation reaches him first; Romeo drinks the poison mere moments before Juliet opens her eyes. These instances of close timing make the play even sadder than it otherwise would be, because we can see that the difference between life and death was just a few seconds. A moment earlier, or a moment later, and everything would have been okay. Individually, these moments of tragic timing look like awful accidents, but when taken all together, they seem more like the work of fate.

The theme of fate and foreboding turns up repeatedly in the play's language. On the way to the Capulet ball, Romeo uneasily senses the approach of "Some consequence yet hanging in the stars"—he has a premonition of doom. After avenging Mercutio's death by killing Tybalt, Romeo calls himself "fortune's fool"—he feels that he has been cheated by fate. As the lovers part at daybreak, Juliet envisions Romeo "dead in the bottom of a tomb", although she has no reason to think that he will soon die. When Romeo hears from Balthazar that Juliet has died, he shouts his defiance to the stars, demonstrating that he blames fate for the tragedy.

In the play's prologue, Romeo and Juliet are called "star-crossed", and their love is referred to as "death-marked". These terms indicate that the lovers were destined to die tragically. But are the play's events really the result of fate? Do you think that the teens from Verona were doomed from the start, or could this tragedy have been prevented? What factors stopped Romeo and Juliet from living happily ever after?



## Warring Families, Warring Generations

The most obvious impediment to Romeo and Juliet's love is the feud between their parents. The bad blood between the Capulets and the Montagues makes any romance between their heirs dangerous and forbidden. We know that the two families hold an "ancient grudge"—a hate so strong and deep-rooted that their servants fight in the streets. What the play doesn't tell us is why this feud exists. What happened? Who started it? The audience isn't given any of these details. It is as though the two households have been fighting for so long that they have forgotten why the fight started in the first place. This ambiguity makes the play's feudal violence and

eventual loss of life seem all the more unfair and pointless. Why should the young people of Verona kill each other over an argument begun by their ancestors? Why should two young people in love be kept apart because of a war that they had nothing to do with?

These questions point to another conflict in the play: that between youth and age. Romeo and Juliet are stuck in the midst of warring families, but they are also two young people forced to live under the rules and values of their parents' generation. Romeo and Juliet's love must be kept secret because it would not be understood or tolerated by the rest of society. Even the adults whom the teenagers trust for advice (Friar Laurence and the Nurse) don't fully understand the intensity of their feelings. The adults of the play are weaker, slower, and less impassioned than their younger counterparts. Juliet comments that "old folks" are "unwieldy, slow, heavy", and her dawdling Nurse exemplifies this behavior. In contrast, the young people of the play move fast and feel deeply. Their tempers ignite in an instant, and so do their feelings of love.

## These Violent Delights Have Violent Ends: Youth, Love, and Violence



Romeo and Juliet fall deeply in love at first sight, and make plans to marry each other mere hours after they meet. This is a fast-moving relationship by any standards! Just like the violent encounters between the Capulets and the Monagues, their love fires up immediately. Although it seems incredibly romantic to fall for someone instantly, Friar Laurence warns Romeo that this kind of speed can be dangerous. He cautions him to "love moderately" and to act "wisely and slow". Do you think that this advice is helpful, or does Friar Laurence just not understand what Romeo is going through? Does Friar Laurence actually do anything to try to slow down the young couple's relationship, or does he ignore his own advice?

Later in the play, when Romeo and Juliet are faced with the prospect of a life without one another, their extreme love turns into extreme grief. Their intense feelings drive them to commit suicide. Do you believe that "violent delights" always "have violent ends", and that people "who run fast" necessarily stumble? Are these intense emotions and extreme feelings an accurate representation of what it's really like to be a teen? Have you ever felt like your love for someone else was the only thing in the world that mattered? Have you ever been so sad that you felt like things would never get better?

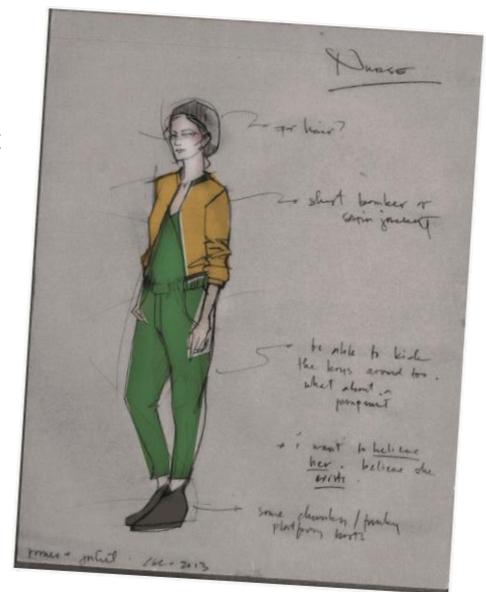
## But soft, what light through younger window breaks? Light and Darkness in ROMEO & JULIET

This play is filled with references to light and darkness. When we first hear about Romeo, he is described as shutting "fair daylight out" of his room, and making himself "an artificial night" in which to sulk about his unrequited love for Rosaline. Here, darkness is described as the ideal environment for a lover. Darkness continues to serve this role throughout the play, as Romeo and

Juliet meet in the dark of night to conceal their relationship. They cannot parade their forbidden love around town in the light of day—instead, they must be together at nighttime, and Romeo must leave Juliet’s bedroom before the sun comes up.

But although Romeo and Juliet interact under the cover of “black-browed night”, their love is a source of metaphorical light. When Romeo first sees Juliet at the ball, he exclaims that she “doth teach the torches to burn bright”. He compares her to other shining sources of illumination: a rich jewel, stars, and the sun. Even when Juliet is lying entombed in the dark Capulet crypt, Romeo says that her presence creates “a feasting presence full of light”. Her beauty makes a grave look like “a lantern” to him.

This moment in the play emphasizes another theme traditionally associated with darkness: death. Think of the creepiest scenes you’ve read and seen in books and movies: lots of them are probably set in the dark. There’s a reason that people go trick-or-treating and watch scary films after the sun goes down— darkness can be scary! In this play, though, darkness is associated with death and with love—two themes that seem very different until we see how they are pulled together by the storyline. The cruel circumstances of Romeo and Juliet mean that for them, death is the only place that they can be together. While they are alive, they will be forced to be apart: Romeo banished to Mantua, and Juliet married to Paris. In *Romeo and Juliet*, Shakespeare deliberately weaves together themes of light and dark and day and night in ways which emphasize the play’s other opposing themes: life and death, love and hate.



## VERSE OR PROSE?

All of Shakespeare’s language falls into one of two categories: verse or prose. Prose is what we think of as everyday speech, without specific rules regarding rhyme or rhythm. Verse, then, can be defined as giving order or form to the random stress patterns of prose.

A quick way to tell verse from prose: lines of verse begin with capital letters, while prose will appear in paragraph form.

### Blank Verse

Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter— that is, a line of poetry containing five (“penta” from the Greek prefix meaning five) iambic feet, not rhyming with any adjacent line. That’s ten syllables all

together. The pattern flows easily for speakers of English, because the stresses match the human heart beat:

ta DUM ta DUM ta DUM ta DUM ta DUM

A way to remember the word “iambic” is to think of it as: i AM, i AM, i AM, i AM, i AM

If you say, “The Yankees and the Mets are New York’s teams” with natural inflection, you will have spoken a line of iambic pentameter.

The YANK | ees AND | the METS | are NEW | York’s TEAMS

Now say a line from ROMEO & JULIET:

ROMEO

But soft! What light through yonder window breaks?

but SOFT | what LIGHT | through YON | der WIN | dow BREAKS

A repeating combination of stressed and unstressed syllables is known as a foot, which is the basic unit of verse. An iamb is a foot of poetry containing two syllables, with an unstressed syllable followed by a stressed syllable: ta DUM.

## Prose

Prose is the everyday language used then and now. Since verse was the conventional method of writing in Elizabethan England, Shakespeare was actually pushing the literary boundaries by including prose in his plays.

At first glance, it may seem that Shakespeare used verse and prose to indicate a character’s status (rich, powerful, educated characters speak in verse; poor, common, fools speak in prose) but upon closer look, you’ll find that many characters go back and forth between verse and prose, and they do so at very specific moments in the play.

Actors pay close attention to when characters speak in verse and when they speak in prose because Shakespeare made these choices on purpose, and it can tell the actor a lot about how their character thinks and feels. For example, the Nurse is likely to speak in prose when she is teasing Juliet:

NURSE

Well, you have made a simple choice. You know not how to choose a man. Romeo? No, not he. Though his face be better than any man’s, yet his leg excels all men’s; and for a hand and a foot, and a body, though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, but, I’ll warrant him, as gentle as a lamb.

But she switches to verse when the conversation becomes more serious:

NURSE

Then hie you hence to Friar Laurence’ cell.  
There stays a husband to make you a wife.

The Nurse is not the only character in ROMEO & JULIET to speak in both verse and prose. What other characters do this, and why might they choose to do so?

## Questions and themes to consider

### Generational Differences

How are the adults of the play set apart from the young people? Pay attention to the opening scene, when Capulet and Montague confront each other. How is their behavior different from the rage of Tybalt, or the servants? In Act II, Juliet says that “old folks” are “unwieldy, slow, heavy, and pale as lead”. Where do you see evidence for this in the play?

### Family Feud

How does a particular production depict the Capulet/Montague feud? Are the two families distinguished from one another, and if so, how? Where and when might this version of Verona be situated? Do you think that these directorial decisions are effective?

### Humour in the Play

Many scholars have commented that Romeo and Juliet seems like it could be a comedy up until Act III Scene 1, when Mercutio is killed. It is certainly true that the first half of this play has many opportunities for humor. Which scene or character did you find the funniest, and why? Why do you think that Shakespeare included funny moments in his tragedy?

### Fate and Death

Were Romeo and Juliet really “star-crossed” and fated to die, or could their deaths have been prevented? Do you think that their loss will be a wake up call to their families, and end the violence, or did they die entirely in vain?

### Trusted Adults

What do you think of the actions of Friar Laurence and the Nurse, Romeo and Juliet’s closest advisors? Were they more hurtful, or more helpful to the young couple? What could they have done differently to help? Do they deserve any blame for what happened?

# Themes in Romeo and Juliet

## Love

Love is naturally the play's dominant and most important theme. The play focuses on romantic love, specifically the intense passion that springs up at first sight between Romeo and Juliet. In *Romeo and Juliet*, love is a violent, ecstatic, overpowering force that supersedes all other values, loyalties, and emotions. In the course of the play, the young lovers are driven to defy their entire social world: families ("Deny thy father and refuse thy name," Juliet asks, "Or if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet"); friends (Romeo abandons Mercutio and Benvolio after the feast in order to go to Juliet's garden); and ruler (Romeo returns to Verona for Juliet's sake after being exiled by the Prince on pain of death in II.i.76–78). Love is the overriding theme of the play, but a reader should always remember that Shakespeare is uninterested in portraying a prettied-up, dainty version of the emotion; the kind that bad poets write about, and whose bad poetry Romeo reads while pining for Rosaline. Love in *Romeo and Juliet* is a brutal, violent and powerful emotion that captures individuals and catapults them against their world, and, at times, against themselves.

The powerful nature of love can be seen in the way it is described, or, more accurately, the way descriptions of it so consistently fail to capture its entirety. At times love is described in the terms of religion, as in the fourteen lines when Romeo and Juliet first meet. At others it is described as a sort of magic: "Alike bewitchèd by the charm of looks" (II.Prologue.6). Juliet, perhaps, most perfectly describes her love for Romeo by refusing to describe it: "But my true love is grown to such excess / I cannot sum up some of half my wealth" (III.i.33–34). Love, in other words, resists any single metaphor because it is too powerful to be so easily contained or understood.

*Romeo and Juliet* does not make a specific moral statement about the relationships between love and society, religion, and family; rather, it portrays the chaos and passion of being in love, combining images of love, violence, death, religion, and family in an impressionistic rush leading to the play's tragic conclusion.

## The Relationship between Love and Death, Passion, and Violence

The themes of death and violence permeate *Romeo and Juliet*, and they are always connected to passion, whether that passion is love or hate. The connection between hate, violence, and death seems obvious. But the connection between love and violence requires further investigation.

In general, love is understood to be a gentle, nourishing thing. But as discussed in the section on the theme of love, Shakespeare sees such a dainty view of love as delusional. Love, in *Romeo and Juliet* is a grand passion, and as such it is blinding; it can overwhelm a person as powerfully and completely as hate can. The passionate love between Romeo and Juliet is linked from the moment of its inception with death: Tybalt notices that Romeo has crashed the feast and determines to kill him just as Romeo catches sight of Juliet and falls instantly in love with her. From that point on, love seems to push the lovers closer to love and violence, not farther from it. Romeo and Juliet are plagued with thoughts of suicide, and a willingness to experience it: in Act III, scene iii, Romeo brandishes a knife in Friar Laurence's cell and threatens to kill himself after he has been banished from Verona and his love; Juliet also pulls a knife in order to take her own life in Friar Laurence's presence just three scenes later; after Capulet decides that Juliet will marry Paris, Juliet says, "If all else fail, myself have power to die" (III.v.242); and each imagines that the other looks dead the morning after their first, and only, sexual experience ("Methinks I see thee," Juliet says, ". . . as one

dead in the bottom of a tomb” (III.v.242; III.v.55-56). This theme continues until its inevitable conclusion: double suicide. This tragic choice is the highest, most potent expression of love that Romeo and Juliet can make. It is only through death that they can preserve their love, and their love is so profound that they are willing to end their lives in its defense. In the play, love emerges as an amoral thing, leading as much to destruction as to happiness. But in its extreme passion, the love that Romeo and Juliet experience also appears so exquisitely beautiful that few would want, or be able, to resist its power.

## **The Conflict between Social Institutions and the Inner Self**

Much of *Romeo and Juliet* involves the lovers’ struggles against public and social institutions that either explicitly or implicitly oppose the existence of their love. Such structures range from the concrete to the abstract: families and the placement of familial power in the father; law and the desire for public order; religion; and the social importance placed on masculine honor. These institutions often come into conflict with each other. The importance of honor, for example, time and again results in brawls that disturb the public peace.

Though they do not always work in concert, each of these societal institutions in some way present obstacles for Romeo and Juliet. The enmity between their families, coupled with the emphasis placed on loyalty and honor to kin, combine to create a profound conflict for Romeo and Juliet, who must essentially rebel against their heritages. Further, the patriarchal power structure inherent in Renaissance families, wherein the father controls the action of all other family members, particularly women, places Juliet in an extremely vulnerable position. Her heart, in her family’s mind, is not hers to give. The law and the emphasis on social civility demands terms of conduct with which the blind passion of love cannot comply. Religion similarly demands priorities that Romeo and Juliet cannot abide by because of the intensity of their love. Though in most situations the lovers uphold the traditions of Christianity (they wait to marry before consummating their love), their love is so powerful that they begin to think of each other in blasphemous terms. For example, Juliet calls Romeo “the god of my idolatry,” elevating Romeo to level of God (II.i.156). The couple’s final act of suicide is likewise un-Christian. The maintenance of masculine honor forces Romeo to commit actions he would prefer to avoid. But the social emphasis placed on masculine honor is so profound that Romeo cannot simply ignore them.

It is possible to see *Romeo and Juliet* as a sort of battle between the responsibilities and actions demanded by social institutions and those demanded by the private desires of the individual. Romeo and Juliet’s appreciation of night, with its darkness and privacy, and their renunciation of their names, with its attendant loss of obligation, make sense in the context of individuals who wish to escape the public world. But the lovers cannot stop the night from becoming day. And Romeo cannot cease being a Montague simply because he wants to; the rest of the world will not let him. The lovers’ suicides can be understood as the ultimate night, the ultimate privacy.

## **Fate**

In its first address to the audience, the Chorus states that Romeo and Juliet are “star-crossed”—that is to say that fate (a power often vested in the movements of the stars) controls them (Prologue.6). This sense of fate permeates the play, and not just for the audience. The characters also are quite aware of it: Romeo and Juliet constantly see omens. When Romeo believes that Juliet is dead, he cries out, “Then I defy you, stars,” completing the idea that the love between Romeo and Juliet is in opposition to the decrees of destiny (V.i.24). Of course, Romeo’s defiance itself plays into the hands of fate, and his determination to spend eternity with Juliet results in

their deaths. The mechanism of fate works in all of the events surrounding the lovers: the feud between their families (it is worth noting that this hatred is never explained; rather, the reader must accept it as an undeniable aspect of the world of the play); the horrible series of accidents that ruin Friar Laurence's seemingly well-intentioned plans at the end of the play; and the tragic timing of Romeo's suicide and Juliet's awakening. These events are not mere coincidences, but rather manifestations of fate that help bring about the unavoidable outcome of the young lovers' deaths.

The concept of fate described above is the most commonly accepted interpretation. There are other possible readings of fate in the play: as a force determined by the powerful social institutions that influence Romeo and Juliet's choices; as well as fate as a force that emerges from Romeo and Juliet's very personalities.

## MOTIFS

### Light/Dark Imagery

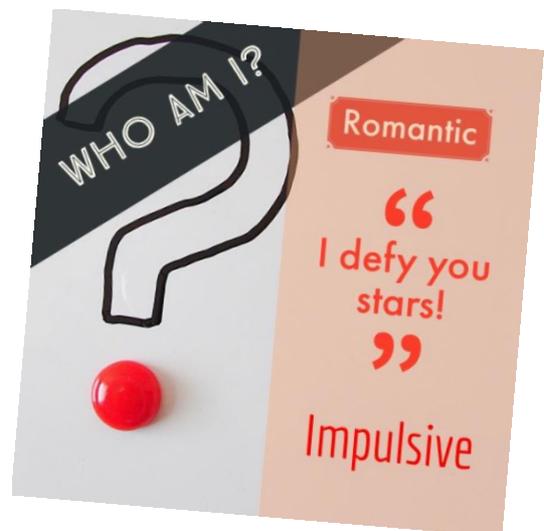
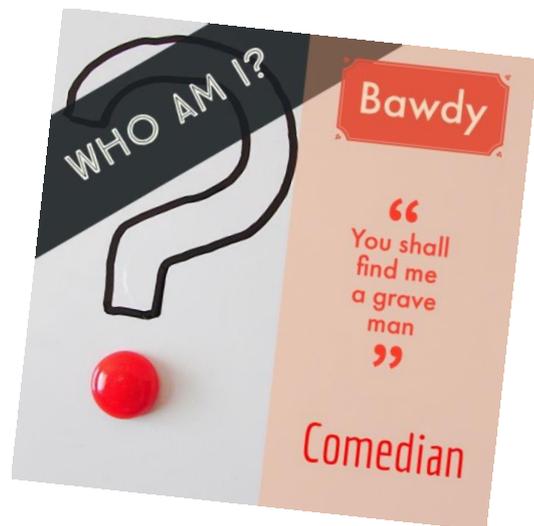
One of the play's most consistent visual motifs is the contrast between light and dark, often in terms of night/day imagery. This contrast is not given a particular metaphoric meaning—light is not always good, and dark is not always evil. On the contrary, light and dark are generally used to provide a sensory contrast and to hint at opposed alternatives. One of the more important instances of this motif is Romeo's lengthy meditation on the sun and the moon during the balcony scene, in which Juliet, metaphorically described as the sun, is seen as banishing the "envious moon" and transforming the night into day (II.i.46). A similar blurring of night and day occurs in the early morning hours after the lovers' only night together. Romeo, forced to leave for exile in the morning, and Juliet, not wanting him to leave her room, both try to pretend that it is still night, and that the light is actually darkness: "More light and light, more dark and dark our woes" (III.v.36).

### Alternative Views of Events in the Play

Shakespeare includes numerous speeches and scenes in *Romeo and Juliet* that hint at alternative ways to evaluate the play. Shakespeare uses two main devices in this regard: Mercutio and servants. Mercutio consistently skewers the viewpoints of all the other characters in play: he sees Romeo's devotion to love as a sort of blindness that robs Romeo from himself; similarly, he sees Tybalt's devotion to honor as blind and stupid. His punning and the Queen Mab speech can be interpreted as undercutting virtually every passion evident in the play. Mercutio serves as a critic of the views and beliefs held by the characters around him.

Where Mercutio is a nobleman who openly criticizes other nobles, the views offered by servants in the play are less explicit. There is the Nurse who lost her baby and husband, the servant Peter who cannot read, the musicians who care about their lost wages and their lunches, and the Apothecary who cannot afford to make the moral choice, the lower classes present a second tragic world to counter that of the nobility. The nobles' world is full of grand tragic gestures. The servants' world, in contrast, is characterized by simple needs, and early deaths brought about by disease and poverty rather than dueling and grand passions. Where the nobility almost seem to revel in their capacity for drama, the servants' lives are such that they cannot afford tragedy of the epic kind.

# REVISION ACTIVITIES



# ROMEO

1. WHEN WE FIRST MEET ROMEO, WHO IS HE IN LOVE WITH?
2. WHICH CHARACTER ADVISES HIM ON HIS LOVE LIFE, AND WHICH CHARACTER ARRANGES FOR THIS ADVICE TO BE GIVEN?
3. WHAT DOES THIS REVEAL ABOUT BOTH ROMEO AND HIS FAMILIAL RELATIONSHIPS, AND ROMEO'S ROMANTIC RELATIONSHIPS?

Act 1  
Sc 2

ANALYSE USING EMBEDDED MICRO QUOTATIONS

# HONOUR

**5 Minute Challenge**

**Find textual support from Act 1 Sc 1 and Act 3 Sc 1 to explore the ideas of violence bred from honour.**

Much of Romeo and Juliet involves the lovers' struggles against public and social institutions that either explicitly or implicitly oppose the existence of their love. Such structures range from the concrete to the abstract: families and the placement of familial power in the father; law and the desire for public order; religion; and the social importance placed on masculine honor. These institutions often come into conflict with each other. The importance of honor, for example, time and again results in brawls that disturb the public peace.

# Benvolio

15 minute challenge

1...2...3...QUOTATION  
Find evidence to support each of the qualities below

Calm

BALANCED

Good advisor

# Control

5 Minute Challenge

- Is Capulet's assumption of Juliet's obedience reasonable?
- What motivates him to arrange the marriage?
- Why has he reversed his previous decision to wait before allowing a relationship to develop before Paris and Juliet marry?

“  
I THINK SHE  
WILL BE RULED  
IN ALL RESPECTS  
BY ME. NAY,  
MORE, I  
DOUBT IT NOT.  
”

# Mercutio

15 minute challenge

1...2...3...QUOTATION  
Find evidence to support each of the qualities below

Bawdy

DOMINEERING

Antagonistic

# Love

“  
Two of the fairest  
stars in all the  
heaven,  
Having some  
business, do entreat  
her eyes  
To twinkle in their  
spheres till they  
return.”  
”

1. Explain the meaning of this metaphorical description, and the significance of the natural beauty that Romeo uses to compare Juliet's beauty to.
2. Go to Act 2 Sc 2 to find three more examples of natural beauty comparisons.
3. Compare this to the language used to describe Rosaline.

10 MINUTE  
CHALLENGE

ANALYSE USING  
EMBEDDED MICRO QUOTATIONS

**Love**

“  
Deny  
thy father  
and refuse  
thy name  
”

1. Juliet asks Romeo to surrender his name, and offers to forsake her own. What external forces drive such dramatic requirements?
2. How long have the pair known each other at this point?
3. What different reactions might an audience have to these declarations?

**10 MINUTE CHALLENGE**

**ANALYSE USING**  
EMBEDDED MICRO QUOTATIONS

**The Friar**

“  
I'll thy assistant  
be,  
For this  
alliance may  
so happy  
prove  
To turn your  
households'  
rancor to  
pure love.  
”

1. What is the Friar's motivation for agreeing to assist Romeo?
2. What does this imply about his belief in Romeo and Juliet's love, and his opinion of Romeo?
3. Romeo often cried to the Friar about Rosaline, how does this reveal a different relationship between the two, compared to Romeo and Lord Capulet?

**15 MINUTE CHALLENGE**

**Analyse using embedded micro quotations**

# LOVE

## 15 Minute Challenge

Give examples of the sacrifices Romeo and Juliet make?

Love is naturally the play's dominant and most important theme. The play focuses on romantic love, specifically the intense passion that springs up at first sight between Romeo and Juliet. In Romeo and Juliet, love is a violent, ecstatic, overpowering force that supersedes all other values, loyalties, and emotions. In the course of the play, the young lovers are driven to defy their entire social world.

## Tragedy Structure

“  
O God, I have an  
ill-divining soul.  
Methinks I see  
thee now, thou  
art so low  
”

1. Who speaks these words and when?
2. How does the audience know that this prediction will come true?
3. How does the tragedy structure allow the audience to experience pathos?

10 MINUTE CHALLENGE

ANALYSE USING  
EMBEDDED MICRO QUOTATIONS

## Mercutio

“  
O calm  
dishonourable,  
vile  
submission!”  
”

1. Why is Mercutio so deeply provoked at this point?
2. What different interpretations could there be of these lines, considering Mercutio's character?
3. Is his death more or less sad, if Mercutio is portrayed as genuinely angry, or merely antagonising Tybalt in jest?

10 MINUTE  
CHALLENGE

ANALYSE USING  
EMBEDDED MICRO QUOTATIONS

## Friendship

“  
for Mercutio's soul  
Is but a little way  
above our heads,  
Staying for thine to  
keep him company.  
Either thou or I, or  
both, must go with  
him.”  
”

1. What do you notice about the rhythm of these words? Compare them to the earlier lines of the scene.
2. Romeo uses the deathly image of Mercutio's soul for what effect here?
3. How is hamartia used here? What does Romeo's passion for Mercutio reveal about their friendship?

10 MINUTE  
CHALLENGE

ANALYSE USING  
EMBEDDED MICRO QUOTATIONS

# Fate & Destiny

5 minute challenge

Link these three events in terms of predestination: who is in control? Is there an element of coincidence or chance? Could the outcome be avoided?

The lost letter

"Turn and draw"  
Act 3 Sc 1

Invitations to the ball

## LORD CAPULET

"SHE'S THE HOPEFUL  
LADY OF MY EARTH."

"OUT, YOU GREEN SICKNESS,  
CARRION! OUT, YOU BAGGAGE!"

1. Compare these two quotations of Lord Capulet speaking about his daughter- in what way has his attitude altered?

2. How has the Patriarchal society contributed to Capulet's expectations of Juliet?

3. To what extent could you say Capulet's love for Juliet is conditional?

4. Select one quotation from each quotation that is indicative of Capulet's feelings.

20 MINUTE CHALLENGE

Analyse using embedded micro quotations

# Juliet

"BUT NO MORE...  
THAN YOUR  
CONSENT GIVES  
STRENGTH."

"HE SHALL  
NOT MAKE ME  
THERE A  
JOYFUL BRIDE."

1. What shift does the audience see in Juliet's character through these two quotations?
2. How does the modal auxiliary verb choice imply Juliet's changed attitude towards her parents?
3. In what way does the historical context amplify the seriousness of Juliet's refusal in the second quotation?

Analyse using embedded micro quotations

## 5 Minute Challenge

### Destiny Vs Personal Agency

“

- What is Juliet forced to do to escape her parents?
- What is the irony behind this action?
- What would have made the deaths of Romeo and Juliet avoidable?

THOU HAST THE STRENGTH OF WILL TO SLAY THYSELF, THEN IS IT LIKELY THOU WILT UNDERTAKE A THING LIKE DEATH TO CHIDE AWAY THIS SHAME,

”

# Death

## 5 Minute Challenge

- Whose last lines are these?
- What change does the dramatic irony make to this request?
- Do you feel sympathy for the speaker?

“  
(FALLS)  
OH, I AM SLAIN!  
IF THOU BE MERCIFUL,  
OPEN THE TOMB.  
LAY ME WITH JULIET.”

# LOVE

## 5 Minute Challenge

Find 3 quotations to support this analysis from The Prince's final speech.

Romeo and Juliet does not make a specific moral statement about the relationships between love and society, religion, and family; rather, it portrays the chaos and passion of being in love, combining images of love, violence, death, religion, and family in an impressionistic rush leading to the play's tragic conclusion.

## Romeo and Juliet

Answer **both** part (a) **and** part (b).

*You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).*

a) Read the extract below.

Look at how the Prince speaks and behaves here. What does it reveal to an audience about his character at this point in the play? Refer closely to details from the extract to support your answer. [15]

### **PRINCE**

Rebellious subjects, enemies to peace,  
Profaners of this neighbour-stained steel,--  
Will they not hear? What, ho! you men, you beasts,  
That quench the fire of your pernicious rage  
With purple fountains issuing from your veins,  
On pain of torture, from those bloody hands  
Throw your mistemper'd weapons to the ground,  
And hear the sentence of your moved prince.  
Three civil brawls, bred of an airy word,  
By thee, old Capulet, and Montague,  
Have thrice disturb'd the quiet of our streets,  
And made Verona's ancient citizens  
Cast by their grave beseeming ornaments,  
To wield old partisans, in hands as old,  
Canker'd with peace, to part your canker'd hate:  
If ever you disturb our streets again,  
Your lives shall pay the forfeit of the peace.  
For this time, all the rest depart away:  
You Capulet; shall go along with me:  
And, Montague, come you this afternoon,  
To know our further pleasure in this case,  
To old Free-town, our common judgment-place.  
Once more, on pain of death, all men depart.

b) \*In the Prologue, Romeo and Juliet are described as “star crossed lovers”. How important do you think fate is in affecting the outcome of the play?  
[25]

\*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

## Romeo and Juliet

Answer **both** part (a) **and** part (b).

*You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).*

a) Read the extract below.

Look at how the Nurse speaks about Juliet here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

### **NURSE**

Even or odd, of all days in the year,  
Come Lammas-eve at night shall she be fourteen.  
Susan and she--God rest all Christian souls!--  
Were of an age: well, Susan is with God;  
She was too good for me: but, as I said,  
On Lammas-eve at night shall she be fourteen;  
That shall she, marry; I remember it well.  
'Tis since the earthquake now eleven years;  
And she was wean'd,--I never shall forget it,--  
Of all the days of the year, upon that day:  
For I had then laid wormwood to my dug,  
Sitting in the sun under the dove-house wall;  
My lord and you were then at Mantua:--  
Nay, I do bear a brain:--but, as I said,  
When it did taste the wormwood on the nipple  
Of my dug and felt it bitter, pretty fool,  
To see it tetchy and fall out with the dug!

b) \*How does Shakespeare present the theme of conflict in Romeo and Juliet?  
[25]

\*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

## Romeo and Juliet

Answer **both** part (a) **and** part (b).

*You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).*

a) Read the extract below.

Look at how Tybalt speaks and behaves here. What does it reveal to an audience about his character? Refer closely to details from the extract to support your answer.

[15]

**TYBALT**

This, by his voice, should be a Montague.  
Fetch me my rapier, boy. What dares the slave  
Come hither, cover'd with an antic face,  
To flear and scorn at our solemnity?  
Now, by the stock and honour of my kin,  
To strike him dead, I hold it not a sin.

**CAPULET**

Why, how now, kinsman! wherefore storm you so?

**TYBALT**

Uncle, this is a Montague, our foe,  
A villain that is hither come in spite,  
To scorn at our solemnity this night.

**CAPULET**

Young Romeo is it?

**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:

b) \*How does Shakespeare present a lack of understanding between the older and younger generations in Romeo and Juliet?

[25]

\*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

## Romeo and Juliet

Answer **both** part (a) **and** part (b).

*You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).*

a) Read the extract below.

Look at how Romeo speaks here. What does it reveal to an audience about his character?  
Refer closely to details from the extract to support your answer.

[15]

### **ROMEO**

He jests at scars that never felt a wound.

*JULIET appears above at a window*

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green

And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

b) \*Benvolio only appears in a few scenes in the play. Show how Benvolio could be described as important to the play as a whole.

[25]

\*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

## Romeo and Juliet

Answer **both** part (a) **and** part (b).

*You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).*

a) Read the extract below.

Look at how Mercutio speaks and behaves here. What does it reveal to an audience about his character? Refer closely to details from the extract to support your answer.

[15]

**MERCUTIO**

Good king of cats, nothing but one of your nine lives; that I mean to make bold withal, and as you shall use me hereafter, drybeat the rest of the eight. Will you pluck your sword out of his pitcher by the ears? Make haste, lest mine be about your ears ere it be out.

**TYBALT**

I am for you. *Drawing*

**ROMEO**

Gentle Mercutio, put thy rapier up.

**MERCUTIO**

Come, sir, your passado. *They fight*

*TYBALT under ROMEO's arm stabs MERCUTIO, and flies with his followers*

**MERCUTIO**

I am hurt.

A plague o' both your houses! I am sped.

Is he gone, and hath nothing?

**BENVOLIO**

What, art thou hurt?

**MERCUTIO**

b) \*Explain the extent to which you think Shakespeare presents the Prince as a strong leader.

[25]

\*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

## Grade 5

Write the two digit question number *inside* the boxes next to the first line of your answer

### Answer

11 11  
Levy  
blank

1 1 In this extract Tybalt is asking for Romeo as he had sent a challenge to him (to fight). This extract is taken from Act 4 just before Tybalt kills Mercutio. This brings significance to the play as it leads to Romeo killing Tybalt which leads to his banishment.

At the beginning of the extract, Benvolio warns Mercutio and says 'here comes the Capulets'. This immediately creates tension and excitement for the reader as they would feel Tybalt would start a fight. Mercutio replies with 'I care not' which gives the reader a shock and creates surprise. It suggests that Mercutio is not scared of them as he says 'by my heel'. This also creates excitement for the reader as Mercutio adds a humorous element in the scene.

Tension is created when Tybalt says 'follow me close', this suggests to the reader that he is prepared to fight. However, the audience would feel at ease when he follows on to say 'I will speak to them'.

At this point in the extract, the play seems calm as the three characters are talking rather than fighting, like they usually would. However, this quickly changes when Romeo enters as Tybalt says 'peace be with you, here comes my man'. This creates another tense point in the play and the audience would now feel tense. Here, it suggests that Tybalt wants to fight Romeo as he says 'here comes my man'. The audience know that Romeo and Juliet are married which creates dramatic irony. As the audience know this, it creates worry as they wouldn't know whether Romeo would fight or Capulet when he is married to her.

Irony is created in this extract as Tybalt says to Romeo



Write the two digit question number *inside* the boxes next to the first line of your answer

### Answer

Leave blank

'Romeo, the love I bear' as Romeo does actually love a Capulet. The audience could gain humour from this ~~usual~~ this.

The audience is left feeling tense as Tybalt ends to say 'turn and draw', he is asking for Romeo to fight. Romeo does not want to as he married to Juliet so he walks away repeatedly tells Tybalt no and that he loves the Capulets. Tybalt sees this as ~~him~~ Romeo mocking him which also creates tension. The audience would feel worried about where ~~Romeo~~ Tybalt is going to continue to persist on fighting as it could lead to the death of someone as the Prince made clear in Act 1.

B4: sustained approach, secure understanding and engagement, well-chosen supporting textual references

B4: discusses and analyses language, structure and form using apt terminology, thoughtful reference to meaning and effects

1 2

Juliet changes massively in the play, from being an obedient innocent young child to an independent, mature and decisive character. This is shown throughout the play and could be because she ~~feels~~ <sup>is</sup> in love with Romeo.

12:12

In the beginning of the play, Juliet is seen to be very innocent, ~~as~~ this is shown when her mother asks her about marriage. Juliet replies with 'it is as honour I dream not of', this proves Juliet's <sup>innocence</sup> ~~innocent~~ as she had never thought about marriage until now. Her obedient is shown when Lady Capulet asks 'Can you love him?' Juliet replies with 'I look to like' which tells us that she is willing to meet Paris <sup>if that's her name, which makes her happy.</sup>



Write the two digit question number inside the boxes next to the first line of your answer

## Answer

Leav  
blank

Near to the end of Act 1, at Capulet's party, we see Juliet beginning to change as she lets Romeo kiss her, even though she knows she ~~know~~ should be meeting and dancing with Paris. Next, Juliet is seen to be independent as she makes the choice knowingly. ~~This can also be seen~~  
• This could also show that Juliet is becoming disobedient towards her parents as she is not following their wishes and orders like all Elizabethan girls did in the Elizabethan times.

Since she lies, Juliet seems to be presented as a more mature and clever girl. This is shown when she tells the nurse 'who is your good gentleman' several times before asking who Romeo was. This shows us that she is trying to be discrete about it and therefore, showing her intelligence. However, this is contradicted when Juliet says to herself 'If he is married, I'd kill myself' which shows ~~how~~ she has not grown up at all, as she doesn't even know his name yet she wants to marry him. This creates irony as she does this later on in the play, this could also be seen as if she is acting on impulse.

We next see Juliet on her balcony in Act 2, she is speaking in a soliloquy about how 'her fate only love, has sprung from her only fate'. She goes on to say how 'Romeo is just a name', this suggests that she making ~~her~~ herself believe it is okay to love him, again, going against her parents ~~with~~ wishes, showing disobedience. As the scene goes on Juliet makes the rash decision of telling Romeo to marry her. This proves her immaturity as she has only just met him. However, her independence is shown as she makes the bold decision even though she knows it is wrong as she says to Romeo 'If they do see thee, they will murder thee'.



Juliet is presented to be moral and faithful to Romeo. ~~she~~ <sup>she</sup> disobeys her father and says she doesn't want to marry Paris, which girls in Elizabethan times rarely did. This suggests that she is mature and grown up as she does what she thinks is right according to her, not her father. This shows a massive change from how she was at the beginning of the play as she would've obeyed her father, shown when she agreed to meet Paris at the party. Juliet is still seen to be polite as she says 'thank you' to her father which shows she hasn't changed completely.

After Juliet is made to meet Paris 'on Thursday', she runs to the Friar seeking for help. She explains how she does not want to marry Paris and asks for anything to stay faithful to Romeo. Juliet suggests death and acts impulsively as is willing to kill herself, she is not thinking about the consequences of her actions like a mature adult would. She is also presented as being moral here as she is willing to do anything to stay loyal and faithful, her loyalty is also presented here and could suggest maturity.

towards the end of the ~~play~~ <sup>play</sup>, Juliet is presented to be a tragic heroine as she killed herself in order to be with Romeo. It could be suggested that she acted impulsively and ~~irrationally~~ <sup>irrationally</sup> because she killed herself knowing other people such as the ~~other~~ Nurse loved her. It could also be seen as selfish.

Intermediate: considerably accurate spelling, punctuation and range of vocabulary, general control of meaning. A selection of error corrected.

## Grade 9

Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

Lea  
blar

1 1

The audience may respond to the extract in numerous ways depending on the interpretation. Shakespeare's use of heavy sarcasm coupled with crude humour ~~leaves~~ may leave certain members of an audience as confused as the bystanding Benvolio.

The extract opens with a humble 'good den', a greeting exchanged between noble 'gentleman'. However these words are dripping in sarcasm from the antagonist Tybalt. The audience may be led to believe that the 'Prince of Cats' sees himself as 'above' others - instructing his silent compatriots to 'follow' and demanding 'a word' with one of his opponents.

Shakespeare uses Tybalt's character almost definitely in this way, because, despite Benvolio's responsible peace keeping efforts, a fight still inevitably is catalysed by Tybalt. This unfolding of action only further demonstrates Tybalt's moral superiority in this moment. As a man of honour, he must surely have a mission. And while he is quite intent upon finding 'his man', he still appears to aim for something else. That 'something else' being moral high ground. Take Romeo's entrance for example - the recognisable, influential character quickly acknowledged by the entire audience. How does Tybalt address him? "Boy." This derogatory term ~~for a young man~~ screams all manner of insult. A boy is young for example: ill-prepared, inexperienced in the world of fighting and apparently its subsequent manhunt. The malpreparation that Tybalt draws upon could be ~~referring~~ referring to Romeo as a comparative 'novice'. The shortness and ~~the~~ audibly 'spat' effect of the word 'boy' adds the insult of insignificance, most ~~and~~ importantly



not as significant as Tybalt himself.

The commands only carry on when he insists that Romeo 'turn and draw', infuriated at his peace. It also shows that Tybalt views these other men ~~that he has~~ as individuals whom he has verbal ~~control~~ control over.

Therefore this scene may result in the audience thinking Tybalt is an easily-triggered, overbearing character who takes advantage ~~over~~ of innocent, non-violent souls in search of a fight that will bring him easy honour. Most importantly, Shakespeare uses this part of the play to demonstrate the friction between the two houses, coming at around the midpoint of the play (Act 3 scene 1) to show the theme of violence's centrifugal importance.

1 2 Juliet is a character who grows in importance as the play unfolds, not only as a woman but as a 'launchpad' as it were for Shakespeare to delve deeper into the development of other characters. On close inspection, most of the play's major events can be traced back to her actions and she is a striking character in her personality and mind given her age, gender and familial situation.

~~The~~ Independence is a key quality of Juliet's character. She is only thirteen years old at the time of the play, yet she is bereaved, betrayed and isolated and still manages to cope with the stress. The Nurse for example, in Act 3 Scene 5,



Write the two digit question number *inside* the boxes next to the first line of your answer

## Answer

Lea  
blan

leaves Juliet when all the rest of her family had also turned their backs on her, comparing Romeo to a 'dishclout'. After this was all that was offered to her on pleading for 'some words of comfort', Juliet declares "tell my lady I am gone" - immediately taking responsibility for ~~her~~ herself. Later on in Act 4, she declares before taking poison to Romeo: "I drink to thee," again stating her pure and utter control over her own situation, making her own decisions. Some may see this as an act of desperation, but it can certainly be viewed as an act of sure defiance.

This responsibility is what sets her apart from others in the play - 'fortune fools' who believe only in fate for the courses of their ~~the~~ lives. In this sense, she stands alone: independent once more.

She is also set apart by her intelligence. In the middle of the play soon after Tybalt's death, Juliet weeps over Romeo's banishment which she disguises as the loss of her cousin. On being asked about her contentment ~~she~~ with the punishment, she responds that she will never be happy with Romeo 'until I behold him - dead...'

Is this Juliet toying with her mother's stupidity? Teasing her mother with the truth that ~~it~~ if it is in fact Romeo she wants back? Yet: "dead" ~~gently~~ ~~sees~~ Juliet pry the truth away from her mother's consciousness once more. ~~the~~

It could then be Shakespeare highlighting Juliet's development in the fact she is ~~is~~ mentally superior to her mother.



Write the two digit question number *inside* the boxes next to the first line of your answer

## Answer

Leave blank

// Juliet therefore can widely be observed as her parents' foil, at the centre of the theme of generational differences. For example, ~~Juliet is~~ Juliet is arguably the play's sole example of a Platonic lover; her ears 'know the sound' of Romeo's voice whom she is loyal to ('proud can I never be of what I hate') and forgives then physically dies for him. On the other hand, her parents only possess an 'image-enhancing' love, a love only displayed to make oneself seem loving.

For instance at the beginning of the play, she is the "hopeful lady of (Capulet's) earth", while in front of the Noble Paris of course. Meanwhile, three acts later she is a 'tallow-face' and a 'green-sickness carrion'. At the end of Act 4, lady Capulet also exclaims 'look up! live, or I will die with thee' - a bold statement that never comes to fruition yet perhaps demonstrating the effect that loving Juliet has on others.

In terms of Romeo and Juliet being a play, Shakespeare distributes Juliet widely throughout the text but often from a distance (Act 2 Scene 2) to emphasize how such a 'rich jewel' of intelligence and independence is so 'far away' in character from the reckless others in the play.

7 | In the poem Sonnet 43, Elizabeth Barrett Browning portrays love in a religiously infinite and mighty way, demonstrating its power and effects on her life.

With regards to language, the poem most strikingly features an anaphoric use of 'I love thee.' This

