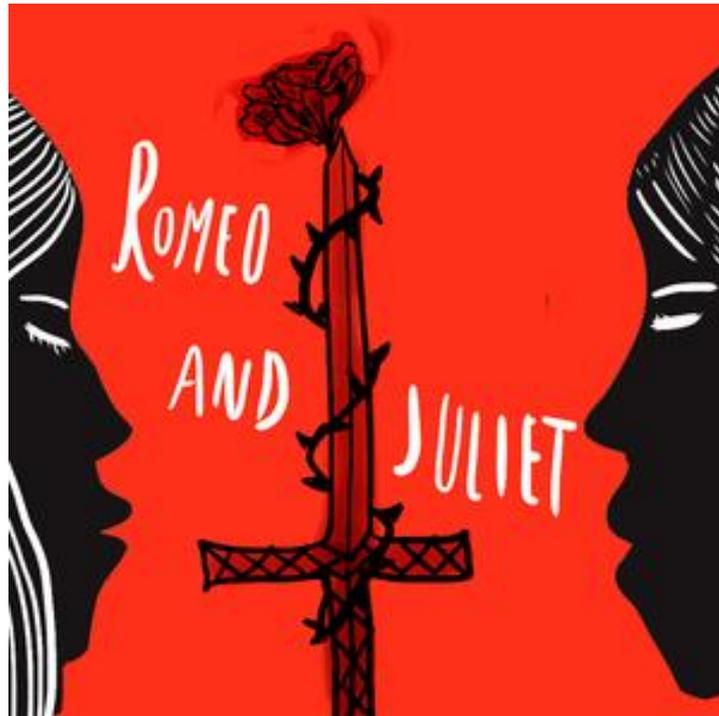


Glossopdale Community College



Romeo and Juliet English Literature – Paper 1.

**Use this guide alongside your notes from lessons.
The whole text is available for free online as it is out of copyright.**

- AO1 – your interpretations of the text, supported with evidence
- AO2 – your use of terminology and analysis of the effect on the audience
- AO3 – contextual information: historical, society, other parts of the text
- AO4 – SPaG – clarity of writing, accuracy of spelling and use of punctuation

Plot

Scene	Summary
Prologue	The key themes are introduced, the audience is told what is going to happen.
A1S1	Tybalt and Benvolio fight. Prince challenges behaviour. Romeo's love for Rosaline
A1S2	Benvolio persuades Romeo to go to the feast
A1S3	Juliet considers Paris' proposal. Talks to the Nurse
A1S4	Go to the feast. Romeo has a bad dream and Mercutio talks about Queen Mab
A1S5	Tybalt is angry because Romeo has arrived. Romeo meets Juliet. Discover identities
Act 2 Pro	
A2S1	Mercutio mocks Romeo about Rosaline
A2S2	R&J balcony
A2S3	Friar Lawrence agrees to marry R&J. Worries that R is changeable
A2S4	Tybalt sends a letter challenging R to a duel. R's wordplay with Mercutio. Nurse and Romeo organise the wedding
A2S5	Nurse passes on message to J about the wedding
A2S6	"These violent delights..." R&J marry
A3S1	Mercutio and Tybalt fight. Romeo kills Tybalt and is then banished
A3S2	J finds out R has killed Tybalt.
A3S3	R threatens to kill himself but FL stops him. R told to spend the night with J
A3S4	Lord Capulet organises J's wedding to Paris
A3S5	R leaves J. Lord Cap angry with J for not wanting to marry Paris
A4S1	J asks for help from FL. They hatch a plan
A4S2	J tells Lord Cap she is sorry and says she will marry Paris
A4S3	Juliet drinks the 'poison'
A4S4	Last minute preparations for J's wedding to Paris
A4S5	Nurse can't wake J. Capulets prepare for a funeral instead
A5S1	R hears J is dead and buys some poison
A5S2	FL learns his letter to R has not been received and goes to collect J.
A5S3	R kills Paris then drinks the poison. J takes R's dagger and kills herself. The Capulets and Montagues make peace.

Planning a response...

1. Read the question carefully.
2. Annotate your given extract – only pick out lines that you thoroughly understand and that link to the question.
3. See if you can place the extract within the play. Remember the extract can be taken from anywhere within the play, this is why you need to know the plot well. What has happened before/after the extract they have selected for you?
4. What impact/effect does this extract have on: the plot, the audience (modern and contemporary), can you find any links to context?
5. Use P.E.T.E.A.C

(Point → Evidence → Technique/terminology → Explain → Audience reaction → Context.)

Romeo and Juliet: An example exam question.

Read the following extract from Act 1 Scene 3 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play Lady Capulet has introduced the idea of Juliet being married to Paris.

LADY CAPULET: Marry, that "marry" is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your disposition to be married?

JULIET: It is an honor that I dream not of.

NURSE: An honor! Were not I thine only nurse,
I would say thou hadst sucked wisdom from thy teat.

LADY CAPULET: Well, think of marriage now. Younger than you
Here in Verona, ladies of esteem
Are made already mothers. By my count,
I was your mother much upon these years
That you are now a maid. Thus then in brief:
The valiant Paris seeks you for his love.

NURSE: A man, young lady! Lady, such a man
As all the world. Why, he's a man of wax.

LADY CAPULET: Verona's summer hath not such a flower.

NURSE: Nay, he's a flower. In faith, a very flower.

LADY CAPULET: What say you? Can you love the gentleman?
This night you shall behold him at our feast.
Read o'er the volume of young Paris' face
And find delight writ there with beauty's pen.
Examine every married lineament
And see how one another lends content,
And what obscured in this fair volume lies
Find written in the margin of his eyes.
This precious book of love, this unbound lover,
To beautify him only lacks a cover.
The fish lives in the sea, and 'tis much pride
For fair without the fair within to hide.
That book in many's eyes doth share the glory
That in gold clasps locks in the golden story.
So shall you share all that he doth possess
By having him, making yourself no less.

NURSE: No less? Nay, bigger. Women grow by men. He's a man of wax.

Starting with this conversation, explain how far you think the Nurse and Lady Capulet see marriage differently. Write about:

- how Shakespeare presents marriage in this extract.
- how Shakespeare presents marriage in the play as a whole. [30 marks] AO4 [4 marks]

SAMPLE ANSWER 3

Act I Scene 3 helps us to contextualise the relationship that Juliet may have with her parents. As a fourteen-year-old, girl, she is visited in her chamber by her mother, to be presented with the opportunity for marriage. Her mother, distant and somewhat calculating, presents this as an opportunity for increased wealth, and to ensure her daughter becomes one of the ladies of esteem who are made already mothers among the Veronese elite.

A01 Presents a key idea with well-selected textual details in a formal, critical style

Juliet's mother, with her blunt interrogatives, such as: 'Tell me... How stands your disposition to be married?' and 'What say you, can you love the gentleman?'; is presented by Shakespeare as a stark contrast to the warm, effusiveness of the Nurse, whose enthusiasm for the subject is clear, shown when she exclaims: 'A man, young lady! Lady, such a man! Likewise, Lady Capulet's impatience with the Nurse is evident when she says, 'I pray thee hold thy peace and seems to stem from the fact that the Nurse is full of anecdotes about her beloved, Juliet and her childhood, something Lady Capulet clearly does not share.

A03 Subtly includes a contextual reference

We are therefore encouraged to see that in wealthy Veronese society, the notion of parenting is one of a more distant relationship. Though both Capulet and Lady Capulet declare their love for Juliet when she is supposed dead in Act IV, we certainly are lead to question this, through their actions and attitudes at other times in the play.

In the extract, Lady Capulet uses elaborate language to describe Paris. She uses the metaphor of a precious book; suggesting Juliet will be the 'cover' that this unbound lover lacks. Though seemingly romantic, this seems far away from the reality of marrying a virtual stranger, selected by Juliet's father. Lady Capulet emphasises two positive features about Paris: his looks and his wealth. She suggests he has been drawn with, 'beautys per' and that Juliet might 'share all that he doth possess'. Again, this helps us to see the values that shaped elite Veronese society, and suggests that Lady Capulet's idea of what real love might be is under question.

A03 Builds and develops the earlier contextual idea

Capulet initially speaks of Juliet in gentle terms as 'the hopeful lady of my earth'; and insists it will be another two years before Juliet should be wed. However, the violent actions of Act II seem to galvanise Capulet, and Tybalt's death seems to encourage him

A01 Gives an overview statement linked to the essay task

A02 Shows a strong knowledge about language and techniques with accurate and well-chosen examples

A02 Includes more literary terms with specific references from the text

to hastily arrange Juliet's marriage to Paris. Perhaps he fears for his family's reputation against these violent outbursts and seeks to secure Juliet's marriage immediately. His position as the family patriarch, leads him to believe Juliet will consider this arrangement as 'a sudden day of joy'. His fury at her refusal leads to him addressing Juliet as 'a wretched, pulling fool', 'a whining marmet' with disparaging noun phrases. Rather than as a daughter, he views Juliet as a possession, declaring 'I'll give you to my friend.' This is compounded by Lady Capulet's curt, monosyllabic rejection, 'I have done with thee.'

A03 Subtly includes another contextual reference and makes a perceptive selection of quotation. Expression is mature and fluent

Shakespeare seems to contrast the Capulets with the more rarely seen Montagues, whose concern for their son and his sensitive moods, suggests their more genuine love for him. Indeed, we are told, at the end of the play that Lady Montague has died of grief, so distressed was she by Romeo's banishment. Montague engages Benvolio's help to learn from whence his sorrows grow' and, we are led to question why Romeo did not seek the advice of these concerned parents, rather than that of Friar Laurence, when he discovered his love for Juliet.

A01 Includes more interpretation and ideas

Though presenting us with a picture of parenting in wealthy Veronese society, Shakespeare conveys how young adults may see their parents as a potential hurdle to their happiness and how some parents feel that they must exert complete control over their children. The added backdrop of the feud and the conventions of the society itself add to the potential for mistrust and tragedy within these family relationships.

A02 Develops the overall analysis of language with apt references

A04 Controls complex sentence structures with accurate punctuation; spelling is correct and the use of Standard English is clearly apparent

A01 Makes a clear conclusion, linking effectively with the essay task

VERY HIGH LEVEL

Comment

This is a confident and perceptive response that shows a thorough knowledge of the play. The material is expressed in a mature way and the essay blends skills of interpreting ideas with close language analysis. The expression is controlled throughout and the essay is structured in a way that allows contextual ideas to blend within the argument. Quotations are also subtly embedded in the sentences. The essay has a thoughtful conclusion.

ENGLISH LITERATURE 1 Shakespeare EXTRACT

TERMINOLOGY	EXPLORE EFFECT WORDS	LANGUAGE TECHNIQUES used by Shakespeare
Aside: character's remark heard by audience but not others	conveys	hyperbole: over-the-top, exaggerated statement
Soliloquy: character's extended speech showing inner thoughts	demonstrates	melodramatic words: over-the-top emotional words
Stage Directions: impact of setting or gestures, behaviour	echoes	oxymoron: juxtaposition of opposite ideas together
Dramatic Irony: we know something that characters don't	embodies	double entendre: a phrase with an extra, rude meaning
Pathetic Fallacy: using human features on nature to signal mood	establishes	pun: word with double-meaning, often for humour
Foreshadowing: writer gives hints/clues of problems to come	evokes	word-play: clever use of words to score points or for wit
Conventions of tragedy: noble hero with fatal flaw & fatal ending	gives	imagery: use of strong visual images through words
Declarative sentence: makes a statement / key idea / point	highlights	metaphors: not real description to show meaning
Exclamatory sentence (!): show strong emotion/ surprise	hints	simile: comparison using 'like' or 'as' to give meaning
Interrogative sentence (?): show questioning/despair/wonder	illustrates	religious references: use of religious words
Imperative sentence (bossy verb): gives an order / command	implies	biblical allusion: reference to a Bible story / idea
Short sentence for impact: to highlight importance or add drama	indicates	symbolism: use of a symbol to represent an extra idea
Stream of consciousness: long, rambling thoughts of a character	READER: How does it FIT?	
Iambic pentameter: 10 beats per line - 5x unstressed & stressed	FEEL (READER)	lexical field: pattern of words within same topic
Stressed words: words at end of each line are stressed in rhythm	empathises	personification: giving human qualities to
End-stopped line: use of full stop, colon, semi-colon end of line	believes	anthropomorphism: giving animals human qualities
Enjambment: no punctuation at end of lines / lines run-over	encouraged	zoomorphism: giving humans animal qualities
Caesura: sudden full stop or semi-colon in middle of line: impact	sympathises	SOUNDS - look for sound patterns for impact
Rhyme: to draw attention to idea/ phrase or to show end of scene	reassured/ relief	alliteration: series of words starting with same sound
Rhyming couplet: 2 lines next to each other ending in rhyme	positive	assonance: series of words with same repeated vowel
Repetition: repeated idea / words/ sentence structure across text	happy / joy	consonance: use of same repeated consonant
List of 3/ tri-colon: use of 3 things/ words in a list for emphasis	satisfied	similance: alliteration but with 's' - usually sinister
Contrast: use of contrasting ideas within or across the text	alarmed/tense	SYNTAX - look for word classes / types of word
Juxtaposition: positioning 2 contrasting words next to each other	worried/concern	pronouns: I/you/he/she/we/us - inclusive or exclusive
Anaphora/ repeated structure: same pattern of phrases/sentence	hooked/gripped	pre-modifying adjectives: extra meanings for nouns
Extended metaphor: use for cohesion across text (joining ideas)	entertained	adverbs/adverbials: extra info for actions/verbs
Motif: repeated image used as cohesion across the text	amused	conditional clauses: give hypothetical 'if...then'
		imperative verbs: use of command verbs / authority

The Story...

(Sections in italics are direct quotations from the original play.)



Once upon a time in the city of Verona, there were two great families: the Capulets and the Montagues. On one side of the city lived **Lord Capulet**, who was rich and powerful. He lived with his wife **Lady Capulet**, who always stood by her man, and they had an only child – a daughter, **Juliet**, who was fourteen. Like most wealthy young girls of the time, Juliet spent most of her time at home, under the watchful eye of her parents, BUT the person she learnt most about the world from was her **Nurse**. The Nurse loved Juliet with all her heart: she had worked for the Capulets since Juliet was born, and she was more like a mum to Juliet than Lady Capulet was. These two whispered their secrets to each other and were the best of friends. The Capulets also had a nephew called **Tybalt** of whom they were very fond, despite his bad temper.

On the other side of town were **Lord and Lady Montague** and their son Romeo. **Romeo** was a lover, not a fighter. He sighed, and he dreamed of perfect love, and the only thing that could distract Romeo from romance were his mates, **Benvolio** and **Mercutio**, the lads. Verona's finest, they strutted around the streets together.

For as long as anyone could remember, the Capulets and the Montagues had hated one another. They scowled and shook their fists at each other. No-one knew what it was about, but the feud was deep and bitter.

One day this ancient grudge broke to new mutiny. A gang of **Capulets** and a gang of **Montagues** faced each other in the street. The Capulets shouted, '***Down with the Montagues***' and the Montagues shouted, '***Down with the Capulets!***' and they bit their thumbs at each other, which was the worst insult that you can imagine. And then they all drew out their swords, and cried, '***Cowards!***'

Luckily, at that moment **Prince Escalus** arrived – he was in charge of law and order in the city. So, when he raised his hand, the street fell silent. As he walked between the warring families he declared, '***If ever you disturb our streets again, your lives shall pay the forfeit of the peace ... On pain of death, all men depart!***'

Meanwhile, **the Montagues** were worried about their son **Romeo**. He was depressed and moody, so they called on his cousin **Benvolio** to find out what the matter was, then hastily moved to a discreet distance and waited to find out what Benvolio could discover. Benvolio tried to cheer Romeo up, but Romeo was in love with a girl called **Rosaline**, who had sworn to become a nun. There was no way she was ever going to return Romeo's love. She would continue to turn her back on him. Benvolio said, '***Be ruled by me; forget to think of her!***' but Romeo simply shook his head and said, '***O, teach me how I should forget to think.***' And with a hand on his heart, and another on his brow, he wandered off.

Love and marriage were also in the thoughts of Verona's most eligible young bachelor, **Paris**. He was very rich, and he was Prince Escalus' nephew, so as he walked around the streets every young woman tried to catch his eye. But Paris made a deal with **Lord Capulet**. When Juliet was old enough she would be Paris' wife. They shook hands on this arrangement, and then Lord Capulet decided that he would throw a great big party where Paris and Juliet could be introduced. He sent for a servant, **Peter**, and gave him a long list of guests to invite.

Off Peter set to deliver the invitations. He turned the list one way and then the other, but he could not read, so he went out all around Verona, giving invitations to everyone. EVEN **Romeo** and his mates **Benvolio** and **Mercutio** got invited by mistake.

At the Capulets' house, **Juliet** was getting ready for the big night helped by her **Nurse**.

In came her mother, **Lady Capulet**, who announced, *'The County Paris seeks you for his love!'* The Nurse was delighted but Juliet shrugged. She would wait to see what this Paris was like. In came **Lord Capulet** striding around the room, hosting the party, and welcoming the guest of honour, **Paris**. Paris approached Juliet and bowed, she curtsied and away they danced around the room. Meanwhile **Tybalt**, Juliet's cousin, acted as bouncer: he kept a close eye on everything, one hand on his sword. Things were going very well, until **Romeo**, **Benvolio** and **Mercutio** entered the party in disguise.

Tybalt recognised Romeo and drew out his sword, but Lord Capulet calmed him down, not wanting anything to spoil his daughter's big night. Across the crowded room, Romeo and Juliet spotted each other. They fell instantly in love, and moved towards each other. Their fingertips touched, and Romeo bent to kiss Juliet's hand. But suddenly, the Nurse was at Juliet's side, pulling her away, and Benvolio pulled Romeo away. The party was over.

But ... **Romeo** did not go home. Instead, he found his way to Juliet's bedroom window. High above him was a **balcony**. Soon, Juliet appeared and called out, *'O Romeo, Romeo, wherefore art thou Romeo?'* Romeo climbed up the balcony, went down on one knee and asked Juliet for *'The exchange of thy love's faithful vow for mine.'* Juliet, overjoyed, cried, *'If that thy bent of love be honourable, thy purpose marriage, I'll follow thee my lord throughout the world.'*

Next morning **Romeo** rushed to see his friend, the local priest, **Friar Laurence**. He begged the Friar to perform a secret wedding ceremony and the Friar, hoping that this might bring peace between the Montagues and Capulets, agreed. The wedding was on. **Juliet** and the **Nurse** sneaked out of the Capulet house, through the streets of Verona to the church, then Juliet knelt with Romeo in front of the Friar, with the Nurse acting as best woman. The Friar blessed their marriage, the nurse threw confetti, and the deed was done. Romeo and Juliet were married.

Later, on the streets of Verona, tensions were running high. **Benvolio** and **Mercutio** were out and about. It was hot and sticky and Benvolio could see that trouble was brewing. He said to Mercutio, *'The day is hot, the Capulets abroad, / And if we meet we shall not scape a brawl, / For now is the mad blood stirring.'*

Sure enough, along came **Tybalt** with his **gang** from one direction, and **Romeo** from another. Tybalt, still angry that Romeo had gatecrashed the party, drew his sword and challenged Romeo, saying, *'I hate hell, all Montagues, and thee!'* But Romeo held out his hands in peace, and would not fight. Mercutio couldn't stand by and see his friend Romeo insulted, so he drew out his sword, and fought with Tybalt. Romeo tried desperately to stop them, but as he jumped in between them, Tybalt stabbed Mercutio under Romeo's arm, and Mercutio fell to the floor. Romeo desperately tried to help his friend but Mercutio, with his last breath, said, *'A plague on both your houses!'* and died!

Romeo leapt up with fury burning in his heart. Now he faced Tybalt and drew out his sword. Back and forth they parried, until Romeo stabbed Tybalt right through the heart and Tybalt fell to the floor, dead. There was a moment of disbelieving silence, then Romeo ran away. Just at that moment, in came **Prince Escalus** with his **police officers**. The officers took hold of all the young men. In ran **Lord and Lady Capulet** and **Lord and Lady Montague**. They gasped in horror when they saw the bodies of Mercutio and Tybalt. Lady Capulet turned to the Prince and cried bitterly, *'I beg for justice, which thou, Prince, must give! Romeo slew Tybalt, Romeo must not live!'* But Benvolio fell on his knees and told the Prince what had happened, and the Prince, hearing how Romeo had tried not to fight, was merciful. He declared, *'For that offence, immediately we do exile him hence.'* Lady Montague was so upset at the thought of never seeing her son again, she died of grief.

Back at Juliet's house, **Juliet** was pacing up and down in her room, waiting for Romeo, when in came the **Nurse** with the terrible news: *'Tybalt is killed, and Romeo is banished.'* Juliet was horrified: she wept, then sent the Nurse to find Romeo. The nurse went straight to **Friar Laurence** and found **Romeo**. Once again, in secret, the Friar and the Nurse arranged for Romeo to climb up to Juliet's window. (Ssh!) Then they tiptoed away, leaving Romeo and Juliet to enjoy their wedding night.

Next morning, **Romeo** and **Juliet** were lying in each other's arms, saying a last tearful goodbye, when there was a knock at the door. Romeo leapt up, climbed out through the window and down the balcony as quickly as he could, and ran off to exile in Mantua. In burst **Lady Capulet** and the **Nurse**. Lady Capulet pulled her daughter to her feet, dried her tears and told her that it had been arranged for her to marry Paris next Thursday.

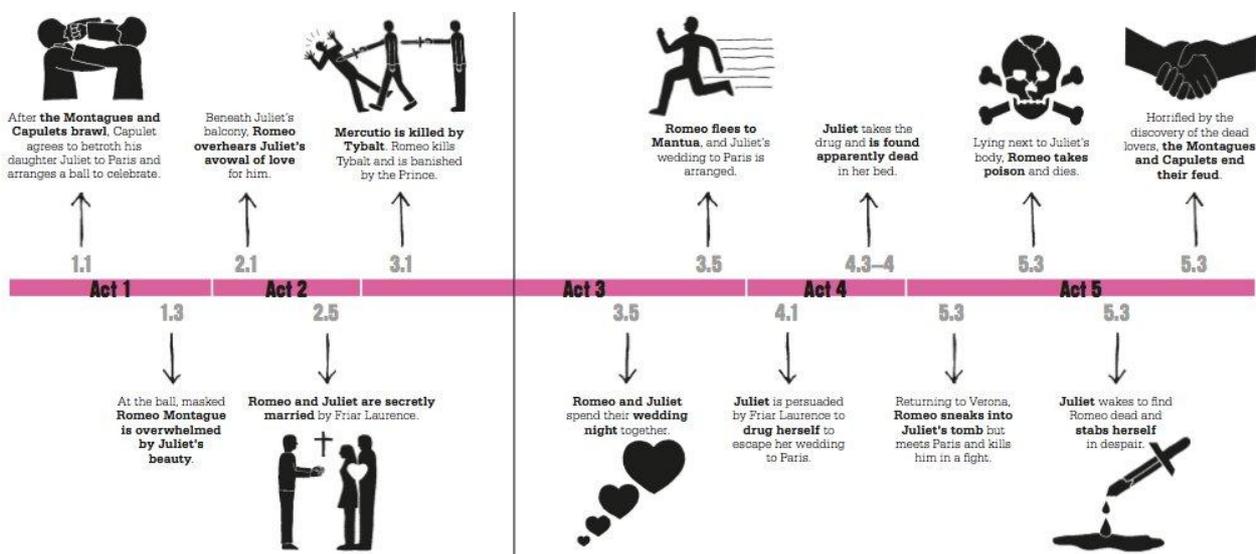
Juliet stamped her foot and said **'No!'** but then in came her father, **Lord Capulet**. When he heard that Juliet had refused Paris, he was incredibly angry. He went up to Juliet, as close as he could, and jabbed a finger into her face, warning her: **'An you be mine, I'll give you to my friend. An you be not, hang, beg, starve, die in the streets!'** Then he stormed out, closely followed by Lady Capulet and the Nurse. Juliet was alone. She went to see the **Friar**, who came up with a cunning plan. Into a little bottle, he put a pinch of herbs. He gave it a shake and handed it to Juliet. It was a sleeping potion that was so strong, it would make her appear dead. The Friar wrote a letter to Romeo explaining the plan and asking him to come and take Juliet away to Mantua. The Friar then gave the letter to another **priest** to take to Romeo in Mantua.

That night, **Juliet** went to her bedroom alone. She took out the bottle, swigged the sleeping potion and fell, as if dead, to the floor. Next morning, the day of the wedding, the **Nurse** came to wake the bride-to-be. She shook Juliet gently, then more vigorously, but she could not wake her and cried **'O woeful day!'** In came **Lady Capulet, Paris, Lord Capulet** and the **Friar**. They gasped, and shook Juliet, but no one could wake her. She was surely dead! So, they lifted her up to take her to her funeral.

Meanwhile the **priest** carrying the letter for Romeo was suspected of having the plague and was kept from travelling by **two armed guards**. They would not let him leave and the letter was never delivered to Romeo. Meanwhile, in Mantua, **Romeo** was sitting sighing and pining for his wife when in came his servant **Balthasar** to tell him the news that Juliet was dead. Romeo was devastated, so much so that he wanted to die.

He bought a tiny bottle of deadly poison, which he put in his pocket, then set off back to Verona to the tomb where Juliet lay.

At the tomb lay **Juliet**, as still as stone, mourned by **Paris**, who knelt by her body and wept. In came **Romeo**. They drew swords and fought until Paris was wounded and died. Then Romeo reached into his pocket and pulled out his little bottle of poison; drinking it down, he kissed Juliet one last time, and cried, **'Thus with a kiss, I die'**. Moments later, Juliet stirred and awoke. When she saw Romeo dead, she pulled out his dagger and stabbed herself. Just then, in rushed **Friar Laurence, the Prince, Lord and Lady Capulet**, and **Lord Montague**. As one, they drew back in horror. The Prince was first to speak. He stepped forward, saying, **'Where be these enemies? Capulet? Montague? See, what a scourge is laid upon your hate ... all are punished.'** Lord Capulet held out his hand to Lord Montague. They shook hands and made peace. Then, **all Verona** stood to pay their respects to the young lovers as the Prince declared, **'For never was a story of more woe, Than this of Juliet and her Romeo.'**



CHARACTER QUOTATIONS

Prince Escalus

- **“If ever you disturb our streets again, your lives shall pay the forfeit of the peace”** –Act 1:1 – The Prince issuing his ultimatum that execution will result for any participation in future fighting.
- **“Let Romeo hence in haste, else when he is found, that hour is his last”** Act 3:1 – The Prince banishing Romeo. If he returns he will be executed.
- **“Capulet, Montague! See what a scourge is laid upon your hate...All are punished.”** Act 5:3 – The Prince blaming the heads of both families for the ultimate deaths of their children.

Paris – Noble man

- **“Younger than she are happy mothers made”** –Act 1:2 – Paris trying to persuade Capulet to allow him to take Juliet as his wife.
- **“That ‘may be’ must be, love, on Thursday next.”** – Act 4:1 –Modal into an Imperative. Paris speaking to Juliet in the church about his hopes of marrying her on Thursday.
- **“O, I am slain! If thou be merciful, open the tomb, lay me with Juliet”** –Act 5:3 Paris dying and hoping to be buried alongside Juliet. He isn’t.

Juliet Capulet

- **“You kiss by the book”** Act 1:5 – metaphor – falling in love with Romeo
- **“My only love sprung from my only hate”** Act 1:5 – juxtaposition/Oxymoron – Realising Romeo’s family.
- **“What’s in a name? That which we call any rose would smell as sweet.”** Act 2:2 –metaphor –Juliet questioning whether Romeo’s family name should matter
- **“My bounty is as boundless as the sea, my love as deep –the more I give to thee, the more I have, for both are infinite.”** –Act 2:2- Hyperbole / simile – showing her love.
- **“If that thy bent of love be honourable, thy purpose marriage, send me word tomorrow.”** Act 2:2 – directive / Juliet checking Romeo’s intentions are genuine and geared towards marriage.
- **“Methinks I see thee now, thou art so low, as are dead in the bottom of the tomb”** Act 3:5 –Juliet has a vision of Romeo lying dead.
- **“Proud I can never be of what I hate”** Act 3:5 – Juliet saying to her father that she cannot be proud of his action that has led to her being paired with Paris.
- **“Be not so long to speak, I long to die”** Act 4:1 – Repetition/ Pun on long. Juliet asking Friar Laurence to get to a solution quickly!
- **“Rather than marry Paris, bid me lurk where serpents are, chain me with roaring bears.”** –hyperbole – showing Juliet is not keen on marrying Paris.
- **“Pardon, I beseech you! Henceforward I am ever ruled by you.”** Act 4:2 – Juliet promising to do as Capulet has instructed (after secretly securing the sleeping drug!)
- **“What if when I am laid into the tomb, I wake before the time that Romeo come to redeem me?”** Act 4:3– Use of questions – to consider the frightening thought that she might wake up alone in the tomb.
- **“O happy dagger –let me die!”** Act 5:3–Personification – Juliet before she kills herself.

Tybalt - Capulet

- **“What, drawn, and talk of peace! I hate the word, as I hate hell, all Montagues, and thee”** –Act 1:1 – Repetition – Tybalt showing his primary character trait of loving fighting.
- **“This, by his voice, should be a Montague.— Fetch me my rapier, boy.”** Act 1:5 Tybalt recognises Romeo who has gatecrashed the party and wants to attack him.
- **“Romeo, the love I bear thee can afford no better term than this: thou art a villain.”** Act 3:1 – Metaphor – Tybalt damning Romeo’s actions at the party as no more than those of a common criminal.
- **“Boy, this shall not excuse the injuries that thou hast done me. Therefore turn and draw.”** Act 3:5 – Metaphor – Tybalt emphasising how he feels psychologically damaged by Romeo’s behaviour, and is therefore determined to fight.

Lord Capulet

- **“What noise is this? Give me my long sword, ho!”** Act 1:1 – Capulet keen to join in the fighting between the two families.
- **“But Montague is bound as well as I, in penalty alike, and 'tis not hard, I think, For men so old as we to keep the peace.”** – Act 1:2 – Capulet being obedient to the Prince’s instructions –vowing not to allow any more fighting between his family and the Montagues.
- **“And, to say truth, Verona brags of him to be a virtuous and well-governed youth.”** – Act 1:5 –Adjectives - At Capulet’s party, he admits that Romeo is an honourable, respectable young man.
- **“O’ Thursday let it be.—O’ Thursday, tell her, she shall be married to this noble earl.”** – Act 3:4 – Repetition / Adjective – Capulet now decided that his daughter should be married to respectable Paris.
- **“It makes me mad. Day, night, hour, tide, time, work, play, alone, in company, still my care hath been to have her matched.”** Act 3:5 – Listing – Capulet’s frustration that his hard work in trying to arrange a good marriage for Juliet has been not appreciated.
- **“Speak not; reply not; do not answer me. An you be mine, I’ll give you to my friend”** – Act 3:5 – Directives / Objectification – Capulet insisting to Juliet that she is his property and she will be given to who he decides.
- **“Life and these lips have long been separated. Death lies on her like an untimely frost upon the sweetest flower of all the field.”** – Act 4:5 – Simile & Metaphor – Capulet is distraught at the sight of his supposedly dead daughter.
- **“O brother Montague, give me thy hand.”** –Act 5:3 – Capulet vowing to reconcile his differences with Lord Montague.

Lady Capulet

- **“Well think of marriage now; younger than you,”** Act 1:3 – cajoling tone – questioning – LC is trying to persuade Juliet to marry Paris.
- **“You are too hot.”** – Act 3:5 short sentence – she is telling her husband not to be so angry with Juliet.
- **“Do as thou wilt for I have done with thee”** –Act 3:5 – Lady Capulet disassociating herself from her daughter’s disobedience, and telling her that she is on her own.
- **“O woeful time!”** Act 4:5 exclamation mark, adjective, despairing tone – LC has just learnt of her daughter’s death, she repeats the upset phrases of the nurse.

The Nurse - Capulet

- **“What lamb? What Ladybird! God forbid, where’s this girl? What Juliet?”** – Act 1: 3 – Rhetorical questions - nurse calling Juliet to speak to her mother.
- **“Bigger women grow by men”** Act 1:3 – The nurse’s love of innuendo comes out here, as she warns that women easily fall pregnant at the hands of men.
- **“I am so vexed that every part about me quivers.”** – Act 2:4 adjectives hyperbole – the nurse is angry about the way Romeo and his friends are speaking to her when she has met him to arrange the marriage.
- **“I think you are happy in this second match, for it excels your first”** – Act 3:5 Even the Nurse betrays Juliet by recommending she marries Paris.
- **“She’s dead decease’d, she’s dead, she’s dead!”** – Act 4:5 Repetition – The nurse alerts Lady Capulet to Juliet’s pretend death

Friar Laurence – religious figure, good friend of Romeo

- **“For this alliance may so happy prove/To turn your households rancour to pure love.”** A2:3 rhythmic/poetic/hopeful tone – FL agrees to marry R&J in the hope that it stops the fighting
- **“Wisely and slow. They stumble that run fast.”** Act 2:3 Friar Lawrence’s wise words against impulsivity.
- **“Run to my study. – By and by! – God’s will,”** – Act3:3 caesura, panicked tone, repetition – FL is begging Romeo to hide so he does not get caught before leaving for Mantua.
- **“O Juliet, I already know thy grief,”** Act 4:1 – compassionate tone, connotations, showing FL is aware of how Juliet feels about marrying Paris and that he is complicit in her possible bigamy if she does marry Paris.

- **“A cold and drowsy humour;”** – noun phrase, adjectives to show FL is plotting for Juliet to take a sleeping draught.
- **“Get me an iron crow and bring it straight/Unto my cell.”** Act 5:3 imperatives, FL realises the mistake he has made and tries to go straight to the tomb.
- **“Come, I’ll dispose of thee among a sisterhood of Nuns.”** Act 5:3 Friar Laurence plotting even at the end to try and help Juliet escape the marriage to Paris, even when the sleeping drug plan goes wrong.
- **“here untimely lay, The noble Paris and true Romeo dead.”** Act 5:3 anecdote – FL tells the assorted people of his plan and how this has unravelled most horrifically.

Benvolio – Montague

- **“I do but keep the peace. Put up thy sword,”** Appeasing tone. Short sentence – to show he doesn’t want to fight.
- **“I’ll pay that doctrine, or else die in debt.”** Hyperbole/exaggeration, alliteration to show he is loyal to Romeo.
- **“Go then, for tis in vain/To seek him here”** A2:2 – Imperative – leaving Romeo after the ball when he is in Juliet’s orchard.

Mercutio - Montague

- **“Nay, gentle Romeo, we must have you dance”** Act 1:4 Imperative ‘must’ persuading Romeo to go to the ball.
- **“A bawd, a bawd, a bawd! So ho!”** A2:4 – repetition insult suggesting he is a brothel keeper from the nurse which he repeats in an incredulous tone.
- **“O calm, vile dishonourable submission”** Act 3:1 – Adjectives – Mercutio not understanding why Romeo is cowardly and backing down from a fight with Tybalt.
- **“A plague a’both your houses!”** Act 3: 1 -Metaphor blaming both the Montagues and the Capulets and wishing them the most unpleasant death.

Romeo Montague

- **“In sadness, cousin, I do love a women”** Act1:1 – juxtaposition Romeo swooning and pining for Rosaline.
- **“I have lost myself. I am not here. This is not Romeo. He is some other where.”** Act 1:1 Metaphor – Romeo’s unrequited love having a major effect on him.
- **“By some vile forfeit of untimely death”** act 1:5 foreshadowing –hinting at his own death before the ball scene.
- **“o she doth teach the torches to burn bright!”** act 1:5 Light Imagery and metaphor when speaking about Juliet at the ball .
- **“Arise fair sun and kill the envious moon,”** Act 2 Metaphor to show his rejection of Rosaline in favour of Juliet.
- **“With love’s light wings did I o’erperch these walls,”** Act 2:2” Celestial Imagery to show he is linked to God and the heavens.
- **“But love thee better than thou canst devise”** Act 3:1 exaggeration to persuade Tybalt not to fight.
- **“O Juliet, thy beauty hath made me effeminate.”** Act 3:1 Cursing his love of Juliet that has led to him behaving less like a man should, and Mercutio fighting and dying instead of him.
- **“O I am Fortune’s fool”** Act 3:1 –Metaphor/ Alliteration. Cursing fate after he has killed Tybalt
- **“it was the lark, the herald of the morn, No nightingale”** Foreshadowing, Symbolism, imagery Act 3:5 after the consummation of their marriage and before he is banished to Mantua.
- **“...let me have/A dram of poison”** Act 5:1 demanding tone to show he is in despair.
- **“Death hath had no power yet upon thy beauty.”** Act 5:3 Imagery to show that death hasn’t changed Juliet’s appearance yet – Shakespeare is playing with the audience here.

- **“And shake the yoke of inauspicious stars from this world-wearied flesh”** Act 5:3 –Metaphor and Alliteration to show Romeo’s desire to rid himself, through death, of fate’s control over him shortly before he dies.
- **“Thus with a kiss I die”** Act 5:3 statement first person – he dies

Lord Montague

- **“With tears augmenting the fresh morning dew”** Act 1: 1 – metaphor to show he is worried about Romeo.
- **“Who set this new quarrel abroad?”** Act 1:1 – Rhetorical question to find out how the fight started.
- **“For I will raise her statue in pure gold,”** Act 5:3 hyperbole, persuasion – Montague assures Capulet that he will erect a gold statue in her memory

Themes, motifs and symbols:

Themes

A theme is an idea that recurs in or pervades a work of art or literature.

THE FORCEFULNESS OF LOVE - Romeo and Juliet is the most famous love story in the English literary tradition. 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 2.1.76–78). 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, 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” (2.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” (3.1.33–34). 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.

LOVE AS A CAUSE OF 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. Death is mentioned a lot, in lots of different ways, such as 'we were born to die' or 'cold death', and 'death-darting eye'. Mercutio, Tybalt, Paris, Romeo and Juliet all die during the play. Death even becomes a person, one who has married Juliet (with 'Death is my son-in-law'). In Shakespeare’s time people generally died much younger than they do now. The subject of death was familiar to everyone. Nowadays, we often shy away from talking about it - but it's a major topic of Romeo and Juliet. 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 3, scene 3, Romeo brandishes a knife in Friar Lawrence’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 Lawrence’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” (3.5.242). Finally, 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” (3.5.55–56). 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 defence. 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 INDIVIDUAL VERSUS SOCIETY - 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 honour. These institutions often come into conflict with each other. The importance of honour, 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 honour to kin, combine to create a profound conflict for Romeo and Juliet, who must 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 (2.1.156). The couple's final act of suicide is likewise un-Christian. The maintenance of masculine honour forces Romeo to commit actions he would prefer to avoid. But the social emphasis placed on masculine honour is so profound that Romeo cannot simply ignore them. It is possible to see Romeo and Juliet as a 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.

THE INEVITABILITY OF 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 (5.1.24). 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 Lawrence'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

Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes.

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 (2.1.46). 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" (3.5.36).

OPPOSITE POINTS OF VIEW - 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 honour 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 delusions of righteousness and grandeur 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 duelling 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.

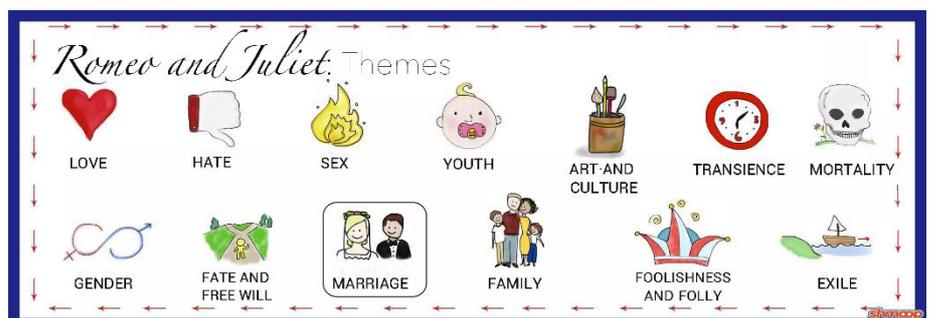
Symbols

Symbols are objects, characters, figures, and colours used to represent abstract ideas or concepts.

POISON - In his first appearance, in Act 2, scene 2, Friar Lawrence remarks that every plant, herb, and stone has its own special properties, and that nothing exists in nature that cannot be put to both good and bad uses. Thus, poison is not intrinsically evil, but is instead a natural substance made lethal by human hands. Friar Lawrence's words prove true over the course of the play. The sleeping potion he gives Juliet is concocted to cause the appearance of death, not death itself, but through circumstances beyond the Friar's control, the potion does bring about a fatal result: Romeo's suicide. As this example shows, human beings tend to cause death even without intending to. Similarly, Romeo suggests that society is to blame for the apothecary's criminal selling of poison, because while there are laws prohibiting the Apothecary from selling poison, there are no laws that would help the apothecary make money. Poison symbolizes human society's tendency to poison good things and make them fatal, just as the pointless Capulet-Montague feud turns Romeo and Juliet's love to poison. After all, unlike many of the other tragedies, this play does not have an evil villain, but rather people whose good qualities are turned to poison by the world in which they live.

THUMB-BITING - In Act 1, scene 1, the buffoonish Samson begins a brawl between the Montagues and Capulets by flicking his thumbnail from behind his upper teeth, an insulting gesture known as biting the thumb. He engages in this juvenile and vulgar display because he wants to get into a fight with the Montagues but doesn't want to be accused of starting the fight by making an explicit insult. Because of his timidity, he settles for being annoying rather than challenging. The thumb-biting, as an essentially meaningless gesture, represents the foolishness of the entire Capulet/Montague feud and the stupidity of violence in general.

QUEEN MAB - In Act 1, scene 4, Mercutio delivers a dazzling speech about the fairy Queen Mab, who rides through the night on her tiny wagon bringing dreams to sleepers. One of the most noteworthy aspects of Queen Mab's ride is that the dreams she brings generally do not bring out the best sides of the dreamers, but instead serve to confirm them in whatever vices they are addicted to—for example, greed, violence, or lust. Another important aspect of Mercutio's description of Queen Mab is that it is complete nonsense, albeit vivid and highly colourful. Nobody believes in a fairy pulled about by "a small grey-coated gnat" whipped with a cricket's bone (1.4.65). Finally, it is worth noting that the description of Mab and her carriage goes to extravagant lengths to emphasize how tiny and insubstantial she and her accoutrements are. Queen Mab and her carriage do not merely symbolize the dreams of sleepers, they also symbolize the power of waking fantasies, daydreams, and desires. Through the Queen Mab imagery, Mercutio suggests that all desires and fantasies are as nonsensical and fragile as Mab, and that they are basically corrupting. This point of view contrasts starkly with that of *Romeo and Juliet*, who see their love as real and ennobling.



Other areas you may want to research for contextual information (AO3):

- ✓ Shakespeare's life.
- ✓ Information about the 3rd Century family, Capeletti and Montecchi families. How do they link to the play?
- ✓ The Elizabethan era.
- ✓ Religion in the Elizabethan era.
- ✓ Politics in the Elizabethan era.
- ✓ Science and medicine in the Elizabethan era.
- ✓ How suicide was viewed in the Elizabethan era.
- ✓ What was the reformation? How is this linked to Henry VIII?
- ✓ The role of men and women within society in the Elizabethan era.
- ✓ Marriage in the Elizabethan era.
- ✓ What role did 'wet nurses' play in the Elizabethan era? Why were they used?
- ✓ What is courtly love? What are its characteristics?
- ✓ What is meant by family honour? Why was it so important in the Elizabethan times? Has this changed?

Where can you find examples of...

- *Foreshadowing* - Throughout the play we are reminded that Romeo and Juliet will die – this builds anticipation but also asks us to think why they will die.
- *Dramatic irony* - Throughout the play the audience is aware of Romeo and Juliet's relationship and their imminent death – this both frustrates and empowers the audience.
- *Allusion* - Links to other works of literature/myth add depth for the audience, who make their own connections to the themes and ideas from these other works: for example, the reference to 'Cynthia's brow' in Act III scene 5 is an allusion to Greek myth where Cynthia is the goddess of the hunt and the moon.
- *Romantic imagery* - Throughout the text there are comparisons with the natural world that suggest the power and naturalness of the love between Romeo and Juliet, and perhaps that it is part of the natural order of life.
- *Insults* - The text is scattered with vulgarities and exclamations, used to show the contempt that the two families have for each other but also as a realistic and sometimes comic depiction of city life.

Essay check list:

- Does your essay sound enthusiastic, engaging and (above all) confident?
- Have you given interpretations that are imaginative and original and have you backed up your points with key quotes and an analysis of them?
- Have you made links between Romeo and Juliet, the context of the play? Have you backed up your ideas with quotes and analyses?
- Have you talked in detail about how language contributes to Shakespeare's presentation of ideas, themes and settings? What effects do these contributions have on the audience?
- Have you talked in detail about how form contributes to Shakespeare's presentation of ideas, themes and settings? What effects do these contributions have on the audience?
- Have you talked in detail about how structure contributes to Shakespeare's presentation of ideas, themes and settings? What effects do these contributions have on the audience?

Act 3, Scene 6.

Romeo and Juliet meet to be married by Friar Laurence.

Friar Laurence

So smile the heavens upon this holy act,
That after hours with sorrow chide us not!

Romeo

Amen, amen! but come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight:
Do thou but close our hands with holy words,
Then love-devouring death do what he dare;
It is enough I may but call her mine.

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.

1. What is happening?
2. Where does this fit in to the plot? What has happened before? What will happen next?
3. Identify semantic fields.
4. Annotate – link to themes, information you know about characters already.
5. Identify any other language features that stand out. Explain why they are important.

EXAMPLE EXAM QUESTION:

How does Shakespeare present Romeo and Juliet's relationship in this scene? How does Shakespeare present relationships in the play as a whole?

Act 3, Scene 2

Romeo and Juliet have been married. Juliet is waiting in her room for Romeo to return so that they can spend their wedding night together.

Juliet

Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging: such a wagoner
As Phaethon would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaway's eyes may wink and Romeo
Leap to these arms, untalk'd of and unseen.
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Play'd for a pair of stainless maidenhoods:
Hood my unmann'd blood, bating in my cheeks,
With thy black mantle; till strange love, grown bold,
Think true love acted simple modesty.
Come, night; come, Romeo; come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.
Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love,
But not possess'd it, and, though I am sold,
Not yet enjoy'd: so tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them. O, here comes my nurse,
And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly eloquence.

1. What is happening?
2. Where does this fit in to the plot? What has happened before? What will happen next?
3. Identify semantic fields.
4. Annotate – link to themes, information you know about characters already.
5. Identify any other language features that stand out. Explain why they are important.

EXAMPLE EXAM QUESTION:

How does Shakespeare present Juliet in this scene? How does Shakespeare present the character Juliet in the play as a whole?

Act 4, Scene 1

Juliet meets Friar Laurence following the argument with her father regarding her marriage to Paris. The friar gives her a potion and the plan a way she and Romeo can be together again.

Friar Laurence

Hold, daughter: I do spy a kind of hope,
Which craves as desperate an execution.
As that is desperate which we would prevent.
If, rather than to marry County Paris,
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,
That copest with death himself to scape from it:
And, if thou darest, I'll give thee remedy.

Juliet

O, bid me leap, rather than marry Paris,
From off the battlements of yonder tower;
Or walk in thievish ways; or bid me lurk
Where serpents are; chain me with roaring bears;
Or shut me nightly in a charnel-house,
O'er-cover'd quite with dead men's rattling bones,
With reeky shanks and yellow chapless skulls;
Or bid me go into a new-made grave
And hide me with a dead man in his shroud;
Things that, to hear them told, have made me tremble;
And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love.

1. What is happening?
2. Where does this fit in to the plot? What has happened before? What will happen next?
3. Identify semantic fields.
4. Annotate – link to themes, information you know about characters already.
5. Identify any other language features that stand out. Explain why they are important.

EXAMPLE EXAM QUESTION:

How does Shakespeare present Juliet's desperation in this scene? How does Shakespeare present desperation in the play as a whole?

Act 4, Scene 5

The Nurse find Juliet 'dead' within her chamber and raises the alarm.

Nurse

Mistress! what, mistress! Juliet! fast, I warrant her, she:

Why, lamb! why, lady! fie, you slug-a-bed!

Why, love, I say! madam! sweet-heart! why, bride!

What, not a word? you take your pennyworths now;

Sleep for a week; for the next night, I warrant,

The County Paris hath set up his rest,

That you shall rest but little. God forgive me,

Marry, and amen, how sound is she asleep!

I must needs wake her. Madam, madam, madam!

Ay, let the county take you in your bed;

He'll fright you up, i' faith. Will it not be?

Undraws the curtains

What, dress'd! and in your clothes! and down again!

I must needs wake you; Lady! lady! lady!

Alas, alas! Help, help! my lady's dead!

O, well-a-day, that ever I was born!

Some aqua vitae, ho! My lord! my lady!

Enter LADY CAPULET

Lady Capulet

What noise is here?

Nurse

O lamentable day!

Lady Capulet

What is the matter?

Nurse

Look, look! O heavy day!

Lady Capulet

O me, O me! My child, my only life,

Revive, look up, or I will die with thee!

Help, help! Call help.

Enter CAPULET

Capulet

For shame, bring Juliet forth; her lord is come.

Nurse

She's dead, deceased, she's dead; alack the day!

Lady Capulet

Alack the day, she's dead, she's dead, she's dead!

1. What is happening?
2. Where does this fit in to the plot? What has happened before? What will happen next?
3. Identify semantic fields.
4. Annotate – link to themes, information you know about characters already.
5. Identify any other language features that stand out. Explain why they are important.

EXAMPLE EXAM QUESTION:

How does Shakespeare present death in this scene?
How does Shakespeare present death in the play as a whole?

Act 5, Scene 3.

Romeo has procured some poison from an apothecary and has made his way to the tomb where Juliet lies 'dead'.

He plans to commit suicide by her side. Paris is guarding the tomb. Romeo and Paris fight. Romeo kills him.

Romeo

In faith, I will. Let me peruse this face.

Mercutio's kinsman, noble County Paris!

What said my man, when my betossed soul

Did not attend him as we rode? I think

He told me Paris should have married Juliet:

Said he not so? or did I dream it so?

Or am I mad, hearing him talk of Juliet,

To think it was so? O, give me thy hand,

One writ with me in sour misfortune's book!

I'll bury thee in a triumphant grave;

A grave? O no! a lantern, slaughter'd youth,

For here lies Juliet, and her beauty makes

This vault a feasting presence full of light.

Death, lie thou there, by a dead man interr'd.

[Laying PARIS in the tomb]

How oft when men are at the point of death

Have they been merry! which their keepers call

A lightning before death: O, how may I

Call this a lightning? O my love! my wife!

Death, that hath suck'd the honey of thy breath,

Hath had no power yet upon thy beauty:

Thou art not conquer'd; beauty's ensign yet

Is crimson in thy lips and in thy cheeks,

And death's pale flag is not advanced there.

Tybalt, liest thou there in thy bloody sheet?

O, what more favour can I do to thee,

Than with that hand that cut thy youth in twain

To sunder his that was thine enemy?

Forgive me, cousin! Ah, dear Juliet,

Why art thou yet so fair? shall I believe

That unsubstantial death is amorous,

And that the lean abhorred monster keeps

Thee here in dark to be his paramour?

For fear of that, I still will stay with thee;

And never from this palace of dim night

Depart again: here, here will I remain

With worms that are thy chamber-maids; O, here

Will I set up my everlasting rest,

And shake the yoke of inauspicious stars

From this world-wearied flesh. Eyes, look your last!

Arms, take your last embrace! and, lips, O you

The doors of breath, seal with a righteous kiss

A dateless bargain to engrossing death!

Come, bitter conduct, come, unsavoury guide!

Thou desperate pilot, now at once run on

The dashing rocks thy sea-sick weary bark!

Here's to my love!

[Drinks the poison.]

O true apothecary!

Thy drugs are quick. Thus with a kiss I die.

1. What is happening?
2. Where does this fit in to the plot? What has happened before? What will happen next?
3. Identify semantic fields.
4. Annotate – link to themes, information you know about characters already.
5. Identify any other language features that stand out. Explain why they are important.

EXAMPLE EXAM QUESTION:

How does Shakespeare present Romeo in this scene? How does Shakespeare present the character Romeo in the play as a whole?

Act 5, Scene 3.

Capulet

O brother Montague, give me thy hand:
This is my daughter's jointure, for no more
Can I demand.

Montague

But I can give thee more:
For I will raise her statue in pure gold;
That while Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.

Capulet

As rich shall Romeo's by his lady's lie;
Poor sacrifices of our enmity!

Prince

A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo.

Exeunt

1. What is happening?
2. Where does this fit in to the plot? What has happened before? What will happen next?
3. Identify semantic fields.
4. Annotate – link to themes, information you know about characters already.
5. Identify any other language features that stand out. Explain why they are important.

EXAMPLE EXAM QUESTION:

What is the significance of the reconciliation between the two families? How has the relationship between the families been presented throughout the play?

Act 1, Scene 4.

Mercutio is trying to cheer Romeo up on the way to the Capulet's ball. He uses puns and innuendo to create humour.

Mercutio

Nay, gentle Romeo, we must have you dance.

Romeo

Not I, believe me: you have dancing shoes

With nimble soles: I have a soul of lead

So stakes me to the ground I cannot move.

Mercutio

You are a lover; borrow Cupid's wings,

And soar with them above a common bound.

Romeo

I am too sore enpierced with his shaft

To soar with his light feathers, and so bound,

I cannot bound a pitch above dull woe:

Under love's heavy burden do I sink.

Mercutio

And, to sink in it, should you burden love;

Too great oppression for a tender thing.

Romeo

Is love a tender thing? it is too rough,

Too rude, too boisterous, and it pricks like thorn.

If love be rough with you, be rough with love;

Prick love for pricking, and you beat love down.

Give me a case to put my visage in:

A visor for a visor! what care I

What curious eye doth quote deformities?

Here are the beetle brows shall blush for me.

1. What is happening?
2. Where does this fit in to the plot? What has happened before? What will happen next?
3. Identify semantic fields.
4. Annotate – link to themes, information you know about characters already.
5. Identify any other language features that stand out. Explain why they are important.
6. Spot the puns used by Mercutio. How does Shakespeare use the double meanings of words used to create humour/comedy?

EXAMPLE EXAM QUESTION:

How does Shakespeare present love in this scene? How does Shakespeare present love in the play as a whole?