



'But soft, what light through yonder window breaks?'

Romeo and Juliet

GCSE AQA Exam Preparation Pack

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Teacher's Introduction

This resource is designed to support the teaching of *Romeo and Juliet* on the GCSE (9–1) AQA English Literature specification. As such, the tasks specifically address the assessment objectives which are crucial to this exam. There are activities which address just one of these objectives, and activities which combine the objectives into larger tasks. Additionally, there is a wealth of essay-writing tasks which focus on how to improve exam technique and writing coherence.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Key to success in this exam is students being aware of the assessment objectives and knowing what the examiners are looking for; there are, therefore, also a number of questions which require students to work closely with the mark scheme. This ensures their familiarity with what they need to show in their own essays. There is also a range of sample answers aimed at showing students what responses graded at different levels look like and how these can then be improved.

The exam is closed book which increases the importance of students being confident remembering quotations. Consequently, some of the activities focus on learning the quotations and being able to analyse them in enough detail. There is a specific focus on both word and method analysis so that AO2 is fully developed for the exam.

The resource begins with detailed revision of the text, and these tables can be referred to throughout the pack. They provide comprehensive notes on plot, character and context, and can be used either for independent revision homeworks or in class. The exam preparation activities provide students with the skills they will need to focus on to achieve all of the assessment objectives and also provide advice on how to tackle the question. The practice exam questions follow the same style as those that students will encounter in their final assessment and there is a range of questions, each accompanied by an extract which the students must concentrate on for part of their answer as well as ranging more widely across the novel. The worked-through example offers students advice at each stage of the planning and writing stages with guidance on reading the question, initial planning and gathering ideas, a writing frame which can be used to scaffold their response, an annotated sample answer and tips for improving their essay. By following through each stage, students will be able to address their particular areas of weakness in answering the question. The sample student essays provide further guidance as to the level of detail that is needed to achieve each level and how much of each assessment objective needs to be present. The assessment objectives are clearly labelled so that the student can also see the structure of the response.

Each of the activities is flexible and can be adapted for individual, paired or small-group work. Some of the spider-diagram and table-fill activities could even be adapted to lead onto essay writing tasks. Activities can equally be used in class or at home. This flexibility enables you to tailor the resource to meet the needs of your students.

February 2018

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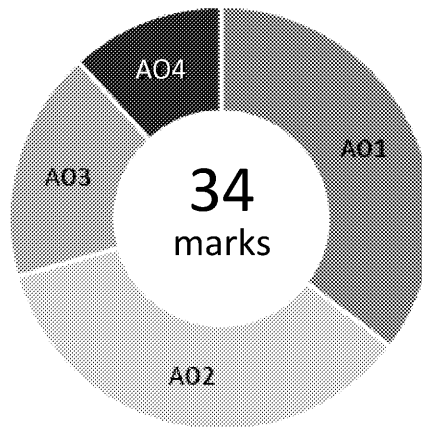
Student-friendly Specification Info

AQA GCSE English Literature – Specification Information

Macbeth, Romeo and Juliet, The Tempest, The Merchant of Venice, Much Ado About Nothing

Paper 1, Section A: Shakespeare

- Closed-book, written exam
- Extract-based question (answer based on extract and the play as a whole)
- One question per text
- 34 marks in total:
 - A01: 12 marks
 - A02: 12 marks
 - A03: 6 marks
 - A04: 4 marks
- Paper 1 overall (Sections A and B) is 1 hour 45 minutes long and is worth 40%



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Revision of the Text

Scene Summary Table

Scene	Key theme(s)	Setting	Narrative technique(s)
Act I, scene i	Violence – the fight between the households Love – Romeo’s love for Rosaline is a cause of his sadness	A public place where a fight breaks out between the households	Both households use insulting language to show their disgust and hatred for each other – ‘let’s turn our backs and give our thumbs to the other side’ (line 45). Later in the scene, Romeo uses rhyming couplets – ‘hit’/‘wit’ and ‘arm’d’/‘uncharm’d’ (lines 201–205) – to show how strongly he feels about Rosaline.
Act I, scene ii	Love – Lord Capulet loves Juliet and wants the best match for her Marriage – Paris is eager to propose to Juliet	A street where Paris and Lord Capulet meet	Lord Capulet wants to protect his daughter Juliet, who is ‘yet a stranger in the world’. His language is filled with suggestions that she is too young to marry. He uses many metaphors to show she is not ready – ‘ripe to be a bride’ (line 11).
Act I, scene iii	Marriage – Juliet learns of Paris’ intention to marry her Youth – Juliet is very young and innocent	Capulet’s house	Juliet’s innocence of men is shown through her attitude towards her mother – ‘it is an ill conscience that I dream not of’ (line 67). The Nurse is bawdy by referring to sex – ‘bigger words than I say by men’ (line 96).
Act I, scene iv	Dreams and reality – Romeo thinks that his dreams have great significance but Mercutio thinks dreams are nonsense	Outside Capulet’s house	Love is equated with madness in Mercutio’s ‘Queen Mab’ speech. This theme runs throughout the play as shown in the actions of both Romeo and Juliet and the risks they take to be together. Mercutio uses an anecdote to show how he feels dreams are meaningless.
Act I, scene v	Love – Romeo and Juliet fall in love at first sight Hate – Romeo and Juliet’s meeting is set against the background of Tybalt wanting to kill Romeo	Capulet’s house	When Romeo and Juliet meet, speak to each other and kiss, they use iambic pentameter . Their first 14 lines together is a shared sonnet which reinforces their love.

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Scene	Key theme(s)	Setting	Narrative technique(s)
Act II, scene i	Love – Romeo’s love for Juliet means he leaves his friends and risks great danger	Outside Capulet’s orchard	Romeo feels he has lost his heart to Juliet therefore, he cannot leave the house. He uses biblical references ‘dull earth’ (relating to show how he has been made for Juliet)
Act II, scene ii	Love – Juliet declares her love for Romeo unaware that he is listening	Capulet’s orchard	Romeo and Juliet use the symbolism of dark in their conversation. Light is associated with Juliet’s beauty and goodness, but darkness prevents them from meeting during the night
Act II, scene iii	Marriage – Friar Laurence is willing to marry Romeo and Juliet Death – the words ‘grave’ and ‘bury’ are used	Friar Laurence’s cell	Friar Laurence cautions about hasty actions ‘they stumble that run fast’ (line 94) – Friar seems to be very quick to marry the lovers. Friar’s actions contrast with his words.
Act II, scene iv	Wordplay – the Nurse is the main comic character and she adds humour in her conversation with Romeo Marriage – Romeo tells the Nurse he wants to marry Juliet	A street in Verona where the Nurse meets Romeo for the first time	Romeo makes fun of the Nurse who pretends herself to be equal to his mocking. He refers to the Nurse as ‘A sail!’ (line 92) which is a metaphor and also makes fun of the Nurse. The conversation between these characters continues the role that the Nurse plays providing most of the comic moments
Act II, scene v	Love – the Nurse loves Juliet as shown by her being the go-between for Romeo and Juliet	Capulet’s house	The Nurse playfully delays telling Juliet Romeo’s answer. Juliet uses many impersonations to order the Nurse to tell her the news (line 54).
Act II, scene vi	Death – the language contains an undercurrent of death, showing how the Prologue is playing out Marriage – this is a marriage of love and not for social status like Juliet’s potential marriage to Paris	Friar Laurence’s cell	Although it is their wedding day, the language still includes many references to death ‘these violent delights have violent ends’ This creates foreboding for the rest of the play

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Scene	Key theme(s)	Setting	Narrative technique(s)
Act III, scene i	Violence – another fight occurs between the households Love – Mercutio is loyal to Romeo and he dies out of love and loyalty to his friend even though he is not a Montague	A public place where a fight breaks out between Tybalt and Mercutio	Mercutio shows the pointless nature of and in some ways foreshadows how his will continue the fighting. His curse ‘a both your houses’ (line 85) comes true. Romeo is banished.
Act III, scene ii	Death – Tybalt’s death is mourned by the Capulets and Mercutio’s death by the Montagues Love – Juliet expresses her love for both Tybalt and Romeo	Capulet’s house	Juliet uses mythological references – ‘O’ (line 2) – to demonstrate her impatience in being able to see Romeo. The Nurse brings news of Tybalt’s death and Romeo’s banishment to Juliet shows the strength of their relationship. The Nurse knows that she must help Juliet find Romeo / To comfort you’ (lines 13-18)
Act III, scene iii	Death – Romeo feels that his banishment is worse than death because he cannot see Juliet	Friar Laurence’s cell	Friar Laurence dominates the speech in this scene as he speaks at length. This demonstrates how Romeo looks to him for counsel. He uses many laments – ‘O’ (line 24) – to show the depth of his sadness.
Act III, scene iv	Time passing – Lord Capulet wants Juliet to marry Paris without delay Marriage – Juliet’s marriage to Paris is borne out of social status and not love	Capulet’s house	Lord Capulet’s impatience to marry his daughter to Paris is shown through his many interrogatives . He is very keen for the marriage to happen soon.
Act III, scene v	Love – Romeo and Juliet’s love is contrasted with Juliet’s feelings for Paris Death – when Juliet hears about her marriage to Paris she concludes that at least she has the power to die rather than marry him	Juliet’s bedroom	The bird imagery of the ‘nightingale’ and ‘lark’ is used to show the differences between night and day and how dangerous it would be for Romeo to stay.

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Scene	Key theme(s)	Setting	Narrative technique(s)
Act IV, scene i	Time passing – Juliet’s behaviour has changed since the start of the play as she is now much more assertive	Friar Laurence’s cell	Juliet is becoming more independent as through her assertive reaction to Paris may be, sir, when I may be a wife’ (line Juliet’s character arc shows her changing from a vulnerable and obedient daughter to an independent woman.
Act IV, scene ii	Marriage – Juliet’s reluctance to marry Paris shows how unhappy she is with the marriage	Capulet’s house	Juliet tells her father that she will marry and Lord Capulet’s reaction indicates that he is delighted, even though Juliet had little choice. He uses many imperatives to order people around – ‘send for the County, go tell her’ (line 23).
Act IV, scene iii	Love – Juliet takes the potion despite being very fearful Death – Juliet’s desperation is shown by her feigning death	Juliet’s bedroom	Juliet takes the potion and is filled with thoughts about what will happen and whether it will work. She is alone on stage and so this is a soliloquy, allowing the audience to see her thoughts and feelings.
Act IV, scene iv	Marriage – neither the bride nor groom is involved in the wedding preparations. The marriage is a way of showing the power of the Capulets.	Capulet’s house	The language in this scene shows how the household is more concerned with the entertainment for the wedding rather than the bride – ‘spare not for cost’ (line 5). It shows that Juliet is not a priority for her parents and that marriage is for social reasons rather than love. This contrasts with Juliet’s marriage to Romeo.
Act IV, scene v	Death – Juliet’s fake death is taken to be real Marriage and death are once again interlinked	Juliet’s bedroom	Capulet’s language in particular captures how the wedding celebration has turned to funeral lamentations – ‘wedding cheer to sad burial’ (line 87). He uses the figurative language of death being Juliet’s groom (lines 34–40).
Act V, scene i	Death – Romeo’s first reaction to Juliet’s death is to think of how he too can die	Mantua	Romeo’s impatience and desire to be with Juliet is another example of how he can behave in rash and unmeasured ways. It is here demonstrated through him getting the potion from the apothecary. This rashness creates foreshadowing that he will die.

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Scene	Key theme(s)	Setting	Narrative technique(s)
Act V, scene ii	Fate – despite the best-laid plans of the Friar, it is fate which prevents Romeo from receiving the letter	Friar Laurence’s cell	The sense of urgency and the potential devastating effects of Romeo not receiving the letter are both shown through the exclusion of the letter used by the Friar.
Act V, scene iii	Love – both Romeo and Juliet ultimately die for love Fate – it is fate that makes Juliet wake up when she does, crucially after Romeo has killed himself	The Capulet’s crypt	Romeo and Juliet’s relationship ends as with a kiss. This echoing shows both their love and also how futile their death is.

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Character Summary Table

Character	One-line description	Key quotation	Language
Romeo	A Montague; he falls in love with Juliet	'Why then, O brawling love, O loving hate / 'O any thing of nothing first create' (1.1.170–171)	Romeo often uses metaphors to show the complexity of his feelings. Shakespeare uses oxymorons – words that are contradictory – to represent his feelings.
Juliet	A Capulet; she is set to be married to Paris but rebels and falls in love with Romeo	'Ay, pilgrim, lips that they must use in prayer' (1.5.101)	Juliet is described as a 'pilgrim' of love as she is devoted to Romeo, and thus demonstrates reciprocal love.
Paris	Juliet's suitor and the man that Juliet's parents want Juliet to marry	'The obsequies that I for thee will keep Nightly shall be to strew thy grave and weep.' (5.3.16–17)	Paris also uses metaphors to show how he is devoted to his lover. However, his utterance is not sincere as he is not truly in love; he is using language rather than feeling.
Tybalt	Juliet's cousin; he is a very aggressive character, especially towards any Montague	'Uncle, this is a Montague, our foe, A villain that is hither come in spite To scorn at our solemnity this night.' (1.5.69–71)	His language is full of insults – 'foe' especially – and monosyllabic words, though he is a Capulet.
Mercutio	Romeo's best friend and, although neither a Montague nor a Capulet, he involves himself in the fighting	'A plague o' both your houses! They have made worms' meat of me. I have it, and soundly too. Your houses!' (3.1.94–113)	Mercutio uses metaphors to show how he is devoted to Romeo. His foreboding language suggests that the feud will cause the destruction of both households.

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Character	One-line description	Key quotation	Language
Benvolio	He does not want the Montagues and the Capulets to fight, and is a calming effect in the play	'I pray thee, good Mercutio, let's retire. The day is hot, the Capels abroad, And if we meet we shall not 'scape a brawl, For now, these hot days, is the mad blood stirring.' (3.1.1–4)	Benvolio often acts as a voice of reason; they happen to be the only characters who speak in a balanced and measured language in the play.
Friar Laurence	He is keen to stop the feud between the families and thinks that the marriage between Romeo and Juliet will help to achieve this	'But come, young waverer, come, go with me. In one respect I'll thy assistant be, For this alliance may so happy prove To turn your households' rancor to pure love.' (2.3.96–99)	He often acts as a mediator between Romeo and Juliet. He is very cautious and does not want to see the young couple get hurt. He is very keen to help them get together. The language is often very formal and religious.
Nurse	Juliet's confidante; she helps Juliet to communicate with Romeo	'Nay! Bigger women grow by men.' (1.3.96)	As the Nurse, she is a very practical character. She is very loyal to Juliet and is often the one who gives her advice. She is very direct and often uses a colloquial language. She is used to help Juliet in the play.

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Character	One-line description	Key quotation	Language
Lord Capulet	Juliet's father; he is the head of the family and is used to always being in control	'An you be mine, I'll give you to my friend; And you be not, hang, beg, starve, die in the streets, For, by my soul, I'll ne'er acknowledge thee, Nor what is mine shall never do thee good: Trust to't, bethink you; I'll not be forsworn.' (3.5.192–196)	He is tyrant in the household towards its members. He is harsh towards Juliet and insists she marry Paris. He is used to demonstrating authority and in controlling characters. He is a household head and shows how his will is done.
Lady Capulet	Juliet's mother; she does not have a strong bond with her daughter	'Marry, my child, early next Thursday morn The gallant, young, and noble gentleman, The County Paris, at Saint Peter's Church, Shall happily make thee there a joyful bride.' (3.5.117–120)	Lady Capulet is used to encourage Juliet to marry Paris. She uses the word 'gallant' as an adjective and 'adverb' as an adverb.

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Revision Activities

Close Analysis of Key Passages

In the exam, you will be given an extract from the play and asked to analyse it, as well as the play as a whole. Read the extract below and write notes in answer to the questions.

Act I, scene v

In this scene of the play, Romeo and Juliet meet for the first time.

a) Romeo is the first to make physical contact. What does this suggest about his character and about his intentions?

ROMEO [*taking Juliet's hand*]

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

JULIET

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

ROMEO

Have not saints lips, and holy palmers too?

JULIET

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

ROMEO

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

JULIET

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

ROMEO

Then move not while my prayer's effect I take.
[*He kisses her.*]

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

JULIET

Then have my lips the sin that they have took.

ROMEO

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

[*He kisses her.*]

JULIET

You kiss by th' book.

c) Why is it significant that so much religious language is used? What does it show about context? What does it imply about their relationship?

e) What does Juliet's final comment suggest about her character?

f) How representative is this extract of the play as a whole? How does the characterisation of Romeo and Juliet in this extract compare with their characterisation elsewhere in the play?

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Key Themes

Themes are ideas which run through the play and can appear in different ways and contexts. Look at the column on the left which includes a range of themes in the play. Match each theme with one quotation in the middle column. After you have done this, write notes in the right column. The quotation represents the particular theme.

Love	<p>CAPULET [...] 'My child is yet a stranger in the world. She hath not seen the change of fourteen years, Let two more summers wither in their pride Ere we may think her ripe to be a bride.'</p> <p>PARIS 'Younger than she are happy mothers made.' (1.2.8–12)</p>	
Gender	<p>"Romeo is banishèd." To speak that word, Is father, mother, Tybalt, Romeo, Juliet, All slain, all dead. "Romeo is banishèd!" There is no end, no limit, measure, bound, In that word's death. No words can that woe sound. Where is my father and my mother, nurse? (3.2.133–138)</p>	
Exile	<p>'Love is a smoke raised with the fume of sighs; Being purged, a fire sparkling in lovers' eyes; Being vexed a sea nourish'd with loving tears: What is it else? a madness most discreet, A choking gall, and a preserving sweet.' (1.1.197–201)</p>	<i>Mercutio's madness on Romeo is intangible that it is gall' and sweet'.</i>
Mortality	<p>TYBALT 'This, by his voice, should be a Montague.— Fetch me my rapier, boy. (Page exits.) What dares the slave Come hither covered with an antic face To flear and scorn at our solemnity? Now, by the stock and honor of my kin, To strike him dead I hold it not a sin.' (1.5.61–67)</p>	
Hate	<p>CHORUS 'The fearful passage of their death-marked love [...] Is now the two hours' traffic of our stage'; (Prologue.9.12)</p>	

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Theme Spiders

In the previous activity, you looked at different quotations and how they relate to themes. In this activity we will develop these skills. Shakespeare explores many themes in this play; and for most of them, their opposite is explored, too. This contrasting of themes provides the audience with a tense and dynamic play that tackles many of the issues as well as those that are relevant to Shakespeare's life and times.

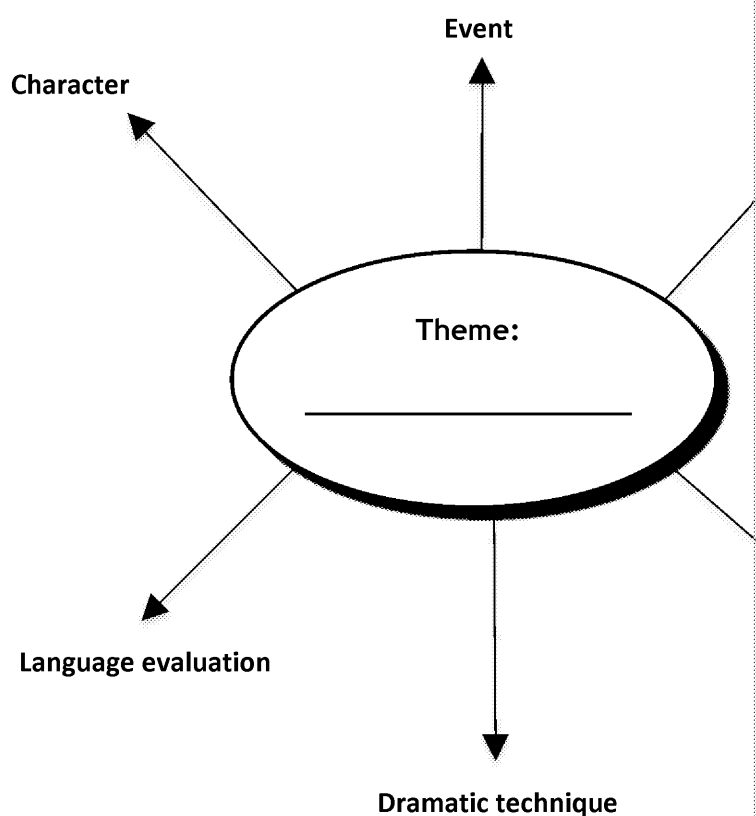
In this activity you will evaluate how themes are explored in this play.

- | | | |
|---------|----------------|-------------|
| • love | • free will | • faith |
| • war | • disobedience | • longevity |
| • death | • private | • revenge |
| • age | • isolation | • pretence |
| • fate | • despair | • hate |
| • duty | • haste | • peace |

You will link character, theme, event, context, quote, language evaluation and the

Choose a theme and write it in the central circle. Analyse how Shakespeare explores it with respect to:

- characters who personify the theme
- major events that show the theme in action
- quotations that illustrate the theme
- keywords that highlight the theme
- the way Shakespeare has structured the play
- context from Shakespeare's life and times



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For example, if we explore the theme of **Faith**:

- **Characters:** Friar Laurence, Friar John, Romeo and Juliet's faith
- **Events:** Romeo and Juliet both consulting Friar Laurence, holy marriage of Romeo and Juliet
- **Quotations:** 'both our remedies / Within thy help and holy physic lies' (Act II, scene v: Friar Laurence re marriage); 'But purgatory, torture, hell itself' (Act III, scene iii: Romeo on banishment); 'My husband is on earth, my faith in heaven' (Act III, scene v: Juliet on her bigamous marriage to Paris)
- **Keywords:** 'holy physic', 'purgatory... hell', 'faith in heaven.' These words show how the personalities and codes of conduct are based in Christian beliefs
- **Structure:** play ends in churchyard, consolation to Romeo and Juliet combined; Friar's plan to save them is hatched by Friar (foiled by plague)
- **Context:** faith underpinning Elizabethan England; troubles of Catholics vs Protestants; Spanish Armada within living memory; political troubles caused by Catholic Mary Queen of Scots

Try to complete as many spider diagrams for as many themes as you can. These are used in lessons.

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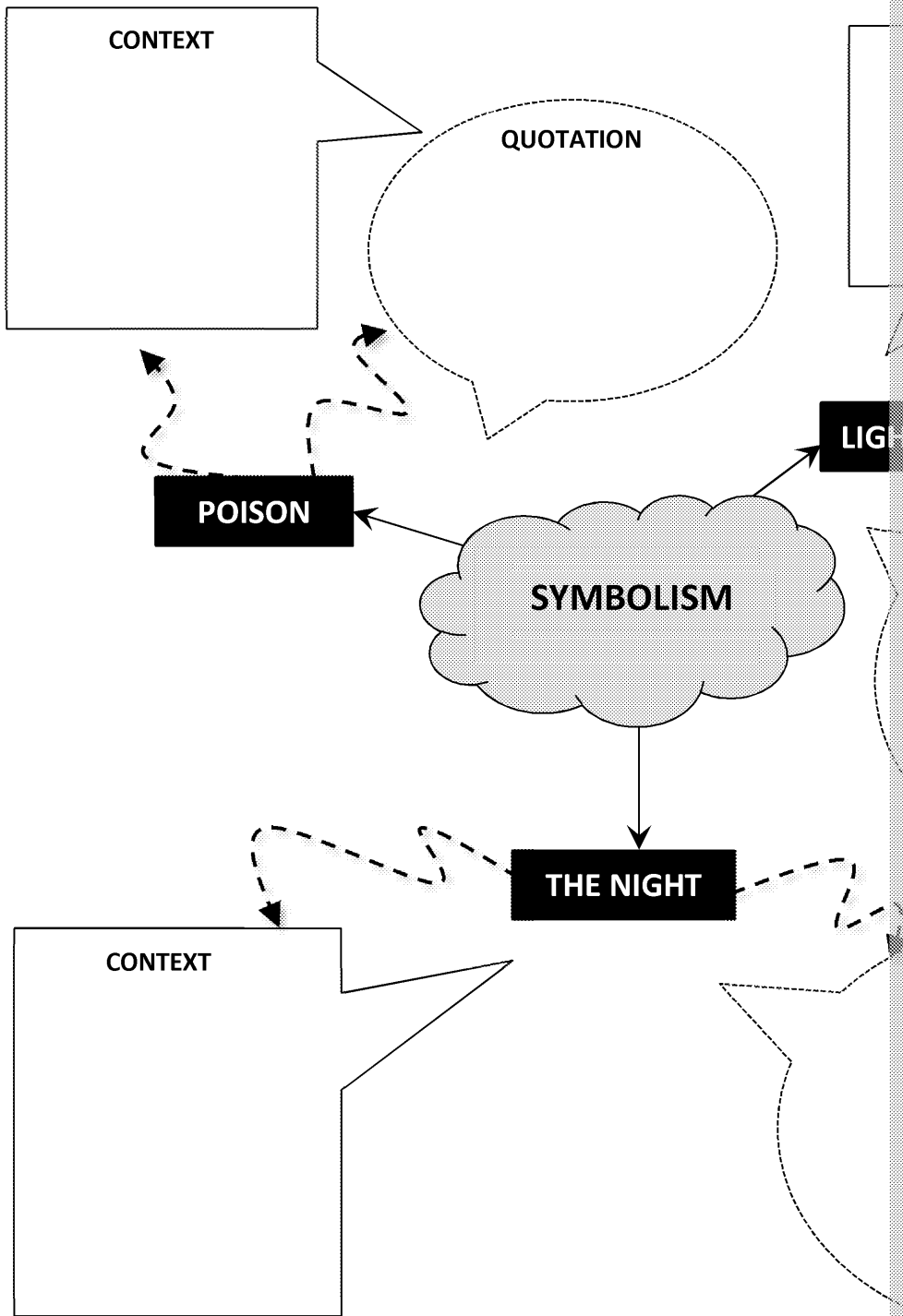


Key Symbols

Symbolism

Symbols in literature are used when something is used to represent something else. For example, the poison which Juliet drinks could symbolise how poisonous and detrimental the feud between the Capulets has become that it leads to Juliet taking her own life. On the mind map below, write down the symbols that have been provided and then explain what they could show about the themes of the play, the characters written or the relationships between the characters.

TIP: Remember that context can relate to any social, historical, cultural or political context of the time the play was written.



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Key Techniques

Mind your language!

Shakespeare’s language is rich, varied – and innovative – and he writes in a variety of forms: sonnet, rhyming couplet, blank verse and prose to create particular effects.

- Characters reveal their personalities and their emotions through oxymorons and figurative language.
- Themes and tensions are explored through opposites in language.
- Social status is shown and differentiated by high-class and low-class language.

Remember that Shakespeare wrote his plays to be listened to and not read, and the lines sound is of crucial importance; he uses alliteration (repetition of consonants) and assonance (repetition of vowels) to achieve particular effects.

Complete the table below by choosing two examples of each kind of language; write the space provided with note of who says them and at what point in the drama (or give act/scene/line references and write them on a separate sheet). Finally, evaluate the effectiveness of the language to create particular impressions on the audience.

Type of language	Example 1	Evaluate effectiveness	Example 2
Sonnet			
Rhyming couplet			
Blank verse			
Prose			
Oxymorons			
Figurative language			
Opposites in language			
High-class language			
Low-class language			
The sounds of the language			

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Revision of Characters

Changing relationships

Through Shakespeare’s skill, we the audience are invested in the characters and their relationships. The changing nature of the close relationships in this play creates dramatic tension, determines the storyline and illustrates the themes Shakespeare is exploring. Here are the main relationships in the play:

- Romeo and Juliet
- Romeo and his friends
- Romeo and Tybalt
- Romeo and Paris
- Romeo and Friar Laurence
- Juliet and Lord Capulet
- Juliet and Lady Capulet
- Juliet and the Nurse

Fill in the following table for each relationship. Evaluate how the relationship starts at various key points in the play and find quotations to illustrate it. The quote may be something one character says to the other, something they say to each other, or something a character does (see stage directions).

Highlight the key word or words in each quote and beside each one explain briefly about the characters’ relationship.

The table below is for the relationship between Juliet and Lady Capulet. Complete

Evaluate the relationship	Quote (with line ref)	Analysis
At the start of the play	‘I’ll look to like, if looking liking move; / But no more deep will I endart mine eye / Than your consent gives strength to make it fly’ (1.3.97–100)	<i>Juliet is obedient to her wish for Juliet to consider marrying Paris. Juliet will obey her father and only marry Paris if it is a good match – as indicated by her father’s ‘mine eye / Than your consent’.</i>
Later in the play		
Ultimately in the play		

Complete the same analysis for relationships between different characters.

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Key Quotations

Character quotations

The main characters that you will need to analyse are:

- Romeo
- Juliet
- Paris
- Tybalt
- Mercutio
- Benvolio
- Friar Laurence
- Nurse
- Lord Capulet
- Lady Capulet

Fill in the following table for each character. If, for example, you think that Romeo is 'characteristic' and then find a quote that illustrates his sensitivity. The quote can be something the stage directions have him do. Write that in the box alongside.

Then highlight the key words in the quote that best show this characteristic. In the explanation of how the key word shows this characteristic.

This table has been partially completed for Mercutio. Add further characteristics.

Characteristic	Quote (with line ref)	Quote analysis
Unromantic	'If love be rough with you, be rough with love; Prick love for pricking and you beat love down.' (1.4.27-28)	<i>Mercutio portrays love as being rough with and he stages the fight. The first line, 'If love be rough with love', shows that unlike Romeo, that love is not be easily succumbed to. 'prick love' which presents love as being more sexual. This shows Romeo's understanding of love.</i>

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Complete the same analysis for different characters.

Spot the quote

See if you can identify the following quotations – and then look them up to fill in the act/scene/line reference.

TIP: these quotations are in the order in which they appear in the play.

Who said it? To whom? What part of the story does it come from? What does it reveal about the theme or plot?

1. Which but their children's end _____ could remove
2. Do you bite your _____ at us, sir?
3. Thou shalt not stir one foot to seek a _____.
4. Why call you for a _____.
5. Once more, on pain of _____ all men depart.
6. Shuts up his windows, locks fair _____ out.
7. Tut, I have lost _____ I am not here.
8. And I will make thee think thy swan a _____.
9. You are a _____ boy.
10. I'll not _____ him.
11. For stony limits cannot hold _____ out.
12. Yet I should _____ thee with much cherishing.
13. Nay, if our _____ run the wild-goose chase, I am done.
14. He is not the flower of _____, but I'll warrant him, some
15. They have made worms' _____ of me.
16. His agile arm beats down their _____ points.
17. Now I have stain'd the childhood of our _____.
18. _____ courts thee in her best array.
19. I would have been abed an _____ ago.
20. For in a minute there are many _____.
21. We will have _____ for it, fear thou not.
22. Dry _____ drinks our blood. Adieu, adieu!
23. Well, well, thou hast a _____ father, child.
24. Hang thee, young baggage, _____ wretch!
25. Romeo's a _____ to him.
26. Thou and my bosom henceforth shall be _____.
27. Till then adieu, and keep this _____ kiss.
28. My dismal scene I needs must act _____.
29. Death lies on her like an untimely _____.
30. I could not _____ it – here it is again.
31. And shake the yoke of inauspicious _____ / From the
32. O churl, drunk all, and left no _____ drop.
33. Miscarried by my _____.
34. O _____ Montague, give me thy hand.

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Context

Context relates to events or factors which were happening at either the time the play was set (fourteenth-century Italy) or when the play was set (fourteenth-century Italy). For each of the following, find a quotation to show how it is incorporated in *Romeo and Juliet*.

Contextual event/factor	A quotation to show
In Italy in the fourteenth century, there was violence and division between supporters of the Pope and supporters of the Emperor. There were many wars and battles between them which caused a large number of casualties.	
In Italy in the fourteenth century, people believed in astrology and the power of the position of the planets and stars to predict and control human behaviour.	<i>The Prologue includes ... which implies that Romeo and Juliet fall in love.</i>
In England in the sixteenth century, Queen Elizabeth I remained unmarried and she had many suitors. Marriage was a way of protecting the continuity of the Crown.	
In England in the sixteenth century, there were many feuds and rivalries at the Elizabethan court as courtiers competed with each other to find favour with the Queen.	
In England in the sixteenth century, society was patriarchal which means that men had a lot of power and were responsible for making many of the decisions.	
In England in the sixteenth century, it was impossible for people to be granted a divorce and so people married for life.	
In England in the sixteenth century, it was illegal for one person to have more than one spouse (husband or wife).	
In England in the sixteenth century, marriage was used by higher-class families as a way of increasing their power and/or influence in society.	

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Exam Preparation Activity

Essay Planning

1. a) Planning your answer is very important before you start writing so that you can write a more coherent essay in which each point is clearly supported with detail. Read the question below and plan an essay in answer to this question.

How does Shakespeare present masculinity in *Romeo and Juliet*?

TIP: Decide what is going to be the main topic of each paragraph and include a quotation, language analysis (e.g. the word '...' represents...) and method (e.g. simile/metaphor/imperative shows...), context and link to theme in each paragraph.

Introduction

- Briefly describe what you think masculinity is.
- Briefly describe the main points about how masculinity is presented in the play (develop in the essay).
- Briefly describe how language and method are used to show how masculinity is presented in the play (develop in the essay).

Paragraph one

Point:

Evidence:

Explanation:

Word analysis:

Method analysis:

Context:

Link to theme:

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Paragraph two

Point:
.....

Evidence:
.....

Explanation:
.....

Word analysis:.....
.....

Method analysis:.....
.....

Context:
.....

Link to theme:
.....

Paragraph three

Point:
.....

Evidence:
.....

Explanation:
.....

Word analysis:.....
.....

Method analysis:.....
.....

Context:
.....

Link to theme:
.....

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Paragraph four

Point:.....

Evidence:.....

Explanation:

Word analysis:

Method analysis:

Context:

Link to theme:.....

Paragraph five

Point:.....

Evidence:.....

Explanation:

Word analysis:

Method analysis:

Context:

Link to theme:.....

Conclusion

- Sum up the main points about masculinity and how it is represented in the text
- Sum up the language and method used to show how masculinity is represented in the text
- **Do not discuss anything which you have not already discussed in your analysis**

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2. Practice makes perfect

The more you practise writing essay plans the easier you will find them – and your essays in the time allowed in the exam.

Once you've made your essay plan it's easy to change the order of the items: ideas firm up: just renumber them. Then cross them off as you write about them.

Allow five minutes in the exam to write your essay plan, and five minutes at the end to check your punctuation are tip-top.

Practise making essay plans for the following essay questions. You may like to try different ways of making an essay plan until you find the one that suits you best.

- Compare Juliet's relationship with her mother to her relationship with Romeo.
- How does Shakespeare present the character of Tybalt?
- Compare and contrast the characters of Lord and Lady Capulet.
- Who do you think is most responsible for the tragedy?
- How effectively does Shakespeare use the sonnet form in this play?
- Discuss the importance of Romeo's banishment as a theme in this play.

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Essay Writing

Using quotations

The examiner is looking for you to be able to use quotations correctly by including them in your sentences. The examiner is also looking for you to be able to embed quotations within sentences. This means that you are including quotations as part of a sentence rather than putting them on a separate line. Look at the two sentences below which could have been written in answer to the question:

How does Shakespeare present masculinity in *Romeo and Juliet*?

Example one

Masculinity is presented as being strongly associated with violence. For example, when Romeo fights Tybalt he says 'Fetch me my rapier' (Act I, scene v, line 53).

Example two

Tybalt's masculinity is challenged when Romeo appears at the Capulet ball and he says 'Fetch me my rapier' (Act I, scene v, line 53).

In the first example, the quotation has not been incorporated into the sentence. This means that the sentence does not flow as well as the second example where the quotation is included as part of the sentence.

Using example two above as a template, write the following quotations in embedded form. How do these quotations relate to the theme of masculinity?

1. 'The quarrel is between our masters, and us their men' (Act I, scene i, line 17)
2. 'Draw, if you be men' (Act I, scene I, line 56)
3. 'What, drawn and talk of peace? I hate the word, As I hate hell, all Montague men are cowards' (Act I, scene I, lines 64–66)
4. 'Men's eyes were made to look, and let them gaze; I will not budge for no man's anger' (Act I, scene I, lines 51–52)
5. 'O sweet Juliet, Thy beauty hath made me effeminate, And in my temper soft' (Act I, scene i, lines 109–111)

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Checking your Work

The examiner is looking for you to demonstrate a number of skills in your essays which was written in answer to the question 'How does Juliet change throughout' and identify whether the following features are present:

- quotations have been used to support comments
- quotations are embedded in the sentence
- some language features have been analysed
- some structural features have been identified and analysed
- context has been included
- spelling, punctuation and grammar are all accurate

At the beginning of the play, Juliet is shown to be an obedient and dutiful daughter and agrees with her mother about meeting Paris. Contextually, girls of Juliet's generation have a good marriage so that they would be cared for by their husbands. At the time of the play, women work and so they were dependent upon their husbands for financial security. Juliet's character changes after she meets Romeo, when she feels she would betray her family: 'I'll swear my name, Or if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.' 'deny' and 'refuse' are the opposite of how Juliet is portrayed at the beginning of the play. The life-changing impact that her meeting with Romeo has had on her. This is accentuated by these imperative verbs makes Juliet even more forceful as though she is ordering her father. Again, contextually, this is the antithesis of how Juliet 'should' behave as she is expected to be a form of femininity.

a) Which skills are missing?

.....
.....

b) What additional detail could you include to the skills that are present?

.....
.....

c) Rewrite the paragraph making sure you show each of the above skills and use

.....
.....
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Exam Technique

Expanding your vocabulary

1. Synonyms are words which have a similar meaning. Match up the words in the text boxes.

timid

feeble,
apprehensive,
intimidated,
unassured,
submissive

assuage,
harmony,
resolve,

remorse

oppressor,
authoritarian,
bully

dispute,
altercation,
enmity, hostility,
vendetta

combative,
destructive,
pugnacious,
militant

tyrant

brutality,
disturbance,
struggle,
turbulence

bereavement,
grieving,
repining,
sorrowing

compassion,
contrition,
penance,
sorrow,
repentance

violence

2. Select at least two words from each box to use in your next essay.

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Varying your sentences

Whenever you write an essay, remind yourself to include all three sentence types:

- A **simple sentence** includes one main verb idea such as 'I bought chocolate'.
- A **compound sentence** is one or more simple sentences joined by a connective such as 'I bought chocolate because I was hungry' where the connective 'because' joins two simple sentences.
- A **complex sentence** consists of a main clause which makes sense by itself, and a subordinate clause which relies on the main clause to make sense. Look at the example below:



Subordinate clauses

Underline the subordinate clause in each of the following complex sentences.

- After playing football, I walked home.
- The concert was fun despite the long queue.
- Although he enjoyed the drums, he thought that guitar was the best.
- Whichever way she walked, she always got lost.
- They decided to buy it however expensive it was.

Identify the type of sentence in each example below. Then, depending on the instructions, rewrite the sentences into simple, compound or complex. You may need to include more information or condense the information for the simple sentences.

1. Juliet is at first shown to be a submissive character: she does not question her decision to meet Paris with the prospect of marriage being ever-present.

This is a sentence.

Change it to a complex sentence.

2. The use of imperative verbs shows how much Juliet has changed and also signifies her desire to take more control over her life and future.

This is a sentence.

Change it to a simple sentence.

3. Although Juliet is shown to be an obedient character at the start of the play, she eventually ultimately makes her own choices.

This is a sentence.

Change it to a compound sentence.

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Spelling, Punctuation and Grammar (SPaG)

Activity 1

Read through the following extract which is an example of a paragraph written in

of spelling, punctuation and grammatical errors. Read through the paragraph and

*Wen Juliet finds out the identity of Rome, she laments her misfortune and rep
Romeo, Romeo, wherefore art thou Romeo? (Act II, scene i). By repeating his r
preoccupied she has become by him and so demonstrates the strength of her
he is called this. The use of the interrogative is intrtesting as it is an example of
shows how Juliet has become more forthright in her personality and behavior.
person's surname was a significant factor in determining their social status and
thy father' accentuates how she was very much challenging common social per
desperation and the depth of her love.*

Activity 2

Rewrite the paragraph above making sure that you use at least one simple, one c
sentence. You may need to express the information differently. Once you have f
you have used each sentence. For the complex sentence, show which clause is th
is the main clause.

★ **Extension:** Include more than one complex sentence and write one with a s
beginning of the sentence and one with a main clause at the beginning of the

As an extra challenge, rewrite the paragraph using the following structure:

- Simple sentence
- Complex sentence
- Simple sentence
- Compound sentence
- Compound sentence
- Complex sentence

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Practice Exam-style Questions

Sample Question 1

Act I, scene i

In this first scene of the play, a fight is breaking out.

ABRAHAM

You lie.

SAMPSON

Draw, if you be men. Gregory, remember thy swashing blow.

[They fight]

[Enter BENVOLIO]

BENVOLIO

Part, fools!

Put up your swords; you know not what you do.

Beats down their swords

[Enter TYBALT]

TYBALT

What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

BENVOLIO

I do but keep the peace: put up thy sword,

Or manage it to part these men with me.

TYBALT

What, drawn, and talk of peace! I hate the word,

As I hate hell, all Montagues, and thee:

Have at thee, coward!

[They fight]

Enter, several of both houses, who join the fray; then enter Citizens, with clubs

FIRST CITIZEN

Clubs, bills, and partisans! strike! beat them down!

Down with the Capulets! down with the Montagues!

[Enter CAPULET in his gown, and LADY CAPULET]

CAPULET

What noise is this? Give me my long sword, ho!

LADY CAPULET

A crutch, a crutch! why call you for a sword?

CAPULET

My sword, I say! Old Montague is come,

And flourishes his blade in spite of me.

[Enter MONTAGUE and LADY MONTAGUE]

MONTAGUE

Thou villain Capulet,—Hold me not, let me go.

Using this extract as a starting point, explain how far you think Shakespeare presents a violent play.

You should look at:

- how the characters are seen to become involved in the violence in this scene
- how Shakespeare presents the violent actions in the rest of the play

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Sample Question 2

Act I, scene v

In this scene of the play, Tybalt realises that Romeo is at the ball, and wants to fight him.

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 fleer 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:
I would not for the wealth of all the town
Here in my house do him disparagement:
Therefore be patient, take no note of him:
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
And ill-beseeming semblance for a feast.

Using this extract as a starting point, explain how Shakespeare presents Tybalt as a villain in *Romeo and Juliet*.

You should look at:

- how Tybalt is presented in this extract
- the ways in which Shakespeare presents Tybalt in the rest of *Romeo and Juliet*

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Sample Question 3

Act I, scene v

In this scene of the play, Romeo and Juliet meet for the first time.

ROMEO *[taking Juliet's hand]*

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

JULIET

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

ROMEO

Have not saints lips, and holy palmers too?

JULIET

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

ROMEO

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

JULIET

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

ROMEO

Then move not while my prayer's effect I take.
[He kisses her]

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

JULIET

Then have my lips the sin that they have took.

ROMEO

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

[He kisses her]

JULIET

You kiss by th' book.

Using this extract as a starting point, explain how Shakespeare presents the relationship between Romeo and Juliet.

You should look at:

- how Shakespeare presents how quickly they fall in love in this scene
- how the development of their relationship is presented in the rest of the play

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Sample Question 4

Act II, scene ii

In this scene Romeo has hidden in the Capulet orchard after the ball.

ROMEO

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?,
The brightness of her cheek would shame those stars
As daylight doth a lamp; her eye in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand.
O, that I were a glove upon that hand.
That I might touch that cheek!

Using this extract as a starting point, explain how Shakespeare uses light and dark to show the theme of love.

You should look at:

- the different examples of light and dark in the way that Romeo describes Juliet
- how light and dark are presented by Shakespeare in the whole play

TIP: Remember to include other devices and techniques in your answer.

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Sample Question 5

Act III, scene v

In this scene Romeo and Juliet wake up together after their first night together a

JULIET

Wilt thou be gone? it is not yet near day:
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear;
Nightly she sings on yon pomegranate-tree:
Believe me, love, it was the nightingale.

ROMEO

It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

JULIET

Yon light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua:
Therefore stay yet; thou need'st not to be gone.

ROMEO

Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow;
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads:
I have more care to stay than will to go:
Come, death, and welcome! Juliet wills it so.

Using this extract as a starting point, explain how Shakespeare uses the concept of

You should look at:

- how Shakespeare shows the pressure of time passing affecting Romeo and Juliet
- the way in which time is used by Shakespeare to dramatic effect in the whole play

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Sample Question 6

Act III, scene v

In this scene Juliet has just refused her father's request that she marry Paris this has enraged.

LORD CAPULET

... Graze where you will you shall not house with me:
Look to't, think on't, I do not use to jest.
Thursday is near; lay hand on heart, advise:
An you be mine, I'll give you to my friend;
And you be not, hang, beg, starve, die in the streets,
For, by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good:
Trust to't, bethink you; I'll not be forsworn.

[Exit]

JULIET

Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.

LADY CAPULET

Talk not to me, for I'll not speak a word:
Do as thou wilt, for I have done with thee.

[Exit]

Using this extract as a starting point, explain how Shakespeare presents family relationships in *Romeo and Juliet*.

You should look at:

- the way in which Shakespeare presents Juliet's relationship with her parents
- the way in which family relationships are presented by Shakespeare in the rest of the play

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Sample Question 7

Act IV, scene i

In this scene of the play, Juliet goes to Friar Laurence.

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 copes 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.

Using this extract as a starting point, explain how Shakespeare presents Juliet as a s

You should look at:

- how Juliet is presented in this extract
- the ways in which Shakespeare presents Juliet in the rest of *Romeo and Juliet*

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Sample Question 8

Act IV, scene v

In this scene Lord Capulet and Paris have been called to see Juliet's body. They be

CAPULET

Ha! let me see her: out, alas! she's cold:
Her blood is settled, and her joints are stiff;
Life and these lips have long been separated:
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.

NURSE

O lamentable day!

LADY CAPULET

O woful time!

CAPULET

Death, that hath ta'en her hence to make me wail,
Ties up my tongue, and will not let me speak.

[Enter FRIAR LAURENCE and PARIS, with Musicians]

FRIAR LAURENCE

Come, is the bride ready to go to church?

CAPULET

Ready to go, but never to return.
O son! the night before thy wedding-day
Hath Death lain with thy wife. There she lies,
Flower as she was, deflowered by him.
Death is my son-in-law, Death is my heir;
My daughter he hath wedded: I will die,
And leave him all; life, living, all is Death's.

Using this extract as a starting point, explain how Shakespeare presents love and

You should look at:

- what Capulet says about Juliet being married to death in this extract
- the ways in which Shakespeare links love and death in the rest of *Romeo and*

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Sample Question 9

Act V, scene iii, lines 49–83

In this scene of the play, Romeo and Paris meet at Juliet's tomb.

PARIS

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

[Comes forward]

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

ROMEO

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

PARIS

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

ROMEO

Wilt thou provoke me? then have at thee, boy!
[They fight]

PAGE

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

PARIS

O, I am slain!
[Falls]

Using this extract as a starting point, explain how Shakespeare presents grief in *Romeo and Juliet*.

You should look at:

- what Romeo and Paris show about grief in this extract
- the ways in which Shakespeare shows grief in the rest of *Romeo and Juliet*

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Sample Question 10

Act II, scene v, 21–37

In this scene of the play, Juliet is waiting for the Nurse to return with news from

JULIET

Now, good sweet nurse—O Lord, why lookest thou sad?
Though news be sad, yet tell them merrily;
If good, thou shamest the music of sweet news
By playing it to me with so sour a face.

NURSE

I am a-weary, give me leave a while.
Fie, how my bones ache! What a jaunce have I!

JULIET

I would thou hadst my bones, and I thy news.
Nay, come, I pray thee speak, good, good nurse, speak.

NURSE

Jesu, what haste! Can you not stay a while?
Do you not see that I am out of breath?

JULIET

How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good or bad? Answer to that.
Say either, and I'll stay the circumstance.
Let me be satisfied, is't good or bad?

Using this extract as a starting point, explain how far Shakespeare presents the Nurse as a source of comedy in *Romeo and Juliet*.

You should look at:

- how the Nurse provides comedy in this extract
- the ways in which the Nurse provides comedy in the rest of *Romeo and Juliet*

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AQA GCSE Student Self- or Peer-

This mark scheme combines the ideas given in the AOs and the AQA mark scheme. You should use this

		Level →	0 marks	Level 1	Level 2
		Key words →	Nothing worthy of credit	Simple, explicit	Support relevant
Skills to demonstrate in your work	AO1	I demonstrate my knowledge of the text*			
		I present an informed personal response			
		I use references to the text to support my interpretations			
	AO2	I analyse the methods used by the author			
		I analyse the effects of these methods on the reader	<i>If this is not done, give 0 marks for this skill</i>		
		I use appropriate subject terminology			
AO3	I understand the relationship between text and context				

*This does not appear in the AQA SAMs mark scheme

AO4 – assessed in Section A only

		Performance Descriptor →	0 marks	Threshold
		Key words →	Nothing written / threshold not met	Reasonably reasonable
AO4	I use accurate spelling and punctuation			
	I use a range of vocabulary and sentence structures to convey my ideas			

Best area:

Areas to work on:

Teachers should refer to the mark schemes given on the AQA website for marking and to ensure students

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Worked-through Example

Act I, scene v

In this scene of the play, Tybalt realises that Romeo is at the ball, and wants to fight him.

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 fleer 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:
I would not for the wealth of all the town
Here in my house do him disparagement:
Therefore be patient, take no note of him:
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
And ill-beseeming semblance for a feast.

Using this extract as a starting point, explain how Shakespeare presents Tybalt as a villain in *Romeo and Juliet*.

You should look at:

- how Tybalt is presented in this extract
- the ways in which Shakespeare presents Tybalt in the rest of *Romeo and Juliet*

Question wording

- a) Read the question and highlight the keywords that you need to focus on to answer it. Your answer should address all parts of the question. Use the space below or annotate the text to show how you address the key terms that you think you would need to define in the introduction.

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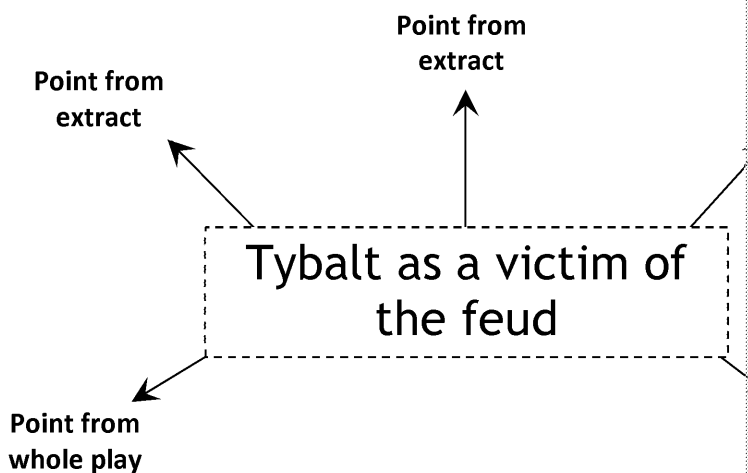


Initial Planning Activity

b) Complete the mind map below with your initial ideas in answer to the question about:

- how Tybalt reacts to other characters
- the techniques used to present Tybalt
- contextual issues such as why Tybalt is presented as he is

Split your ideas into points from the extract and points from the play as a whole.



Key quotations from extract	Key quotations from whole play

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Sample Plan

- c) In your essay you should aim to write about five paragraphs. Before you start your response so that you know what points you want to make in each paragraph for yourself. It might be ideal to work through events chronologically. If you focus on one event in each paragraph, you are more likely to achieve each of the assessment objectives. The first one has been done for you.

Introduction

- Briefly describe what the feud is and how it affects Tybalt
- Briefly describe how different characters interact with Tybalt
- Briefly describe how language and method are used to show these ideas
- Briefly describe how these ideas link to the message of the play

POINT – what is the main topic of the paragraph, and how does it relate to the essay question?

EVIDENCE – what key quotation can be used to support the point?

EXPLANATION – how can you further explain the key quotation? Make sure you analyse any specific words or techniques and their effects.

WORD ANALYSIS – what specific connotations do individual words from the quotation have?

METHOD ANALYSIS – what techniques has the writer used to show the characterisation?

CONTEXT – how does this relate to ideas which were prevalent when the novel was written?

LINK TO THEME – how does all of this relate back to context or theme?

RELATE TO THE WHOLE TEXT – how is this shown elsewhere in the text?

Paragraph one

Point: *An aggressive character is shown for a fight in this extract.*

Evidence: *'Fetch me my rapier'*

Explanation: *All the words in this quotation are only one syllable so, in his anger, he speaks like machine-gun fire, showing his aggression.*

Word analysis: *The word 'rapier' which helps to draw out the point of what he is saying. As this verb in his statement is clear.*

Method analysis: *It seems as if Tybalt is an aggressor in this scene because he asks for his weapon immediately.*

Context: *At the time the play was written, there was an important social value placed on honour among people in the community. Tybalt is known for being strongly and rashly to anyone who is seen as affronting their position.*

Link to theme: *The theme of honour is central to the play, and Tybalt is both an aggressor and a victim as he ultimately dies from the feud.*

Relate to the whole text: *This quotation occurs when Tybalt first meets Tybalt when he says 'Fetch me my rapier' and shows us with the verb 'fetch' that he has strong feelings for peace and for the*

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Paragraph one
Point:.....
.....
Evidence:.....
.....
Explanation:.....
.....
Word analysis:.....
.....
Method analysis:.....
.....
Context:.....
.....
Link to theme:.....
.....
Relate to the whole text:.....
.....

Paragraph two
Point:.....
.....
Evidence:.....
.....
Explanation:.....
.....
Word analysis:.....
.....
Method analysis:.....
.....
Context:.....
.....
Link to theme:.....
.....
Relate to the whole text:.....
.....

Conclusion
• Link to theme
• Summary
• Summary
• Brief conclusion
• Do not repeat

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Paragraph three
Point:.....
.....
Evidence:.....
.....
Explanation:.....
.....
Word analysis:.....
.....
Method analysis:.....
.....
Context:.....
.....
Link to theme:.....
.....
Relate to the whole text:.....
.....

Paragraph five
Point:.....
.....
Evidence:.....
.....
Explanation:.....
.....
Word analysis:.....
.....
Method analysis:.....
.....
Context:.....
.....
Link to theme:.....
.....
Relate to the whole text:.....
.....

ow it is presented
resentation of Tybalt and the feud in the play
already developed in your essay

Writing Frame

d) Using the information in the table, write out each paragraph in full sentences

Introduction

TIP: Remember to comment on the extract, and then relate the points you have made to the play as a whole.

Paragraph one

Paragraph two

Paragraph three

TIP: Remember to check that your subordinate clauses are punctuated correctly.

Paragraph four

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Paragraph five

Conclusion

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Annotated Sample Answer

Tybalt is Shakespeare's antagonist in this play: a dangerous and fiery character extended Capulet clan, as son of Lady Capulet's brother and therefore not a Capulet. He perhaps not be concerned with the feud between the Capulets and the Montagues. Nevertheless, on the three occasions we meet him he is intent on fighting the Montagues. In the III scene i comes as a direct result of both the feud and his own personality. In as a whole, Tybalt is presented as being aggressive and suspicious towards the Montagues. He dominates Lord Capulet, who is the head of the household, and seems to be determined to do so. To some extent this behaviour contrasts with that of both Romeo and Lord Capulet. Tybalt seems to be as obsessed with the grudge. However, it is also important to remember that when Tybalt meets Lord Capulet he is asking for his 'long sword' and it is Romeo who ultimately kills Tybalt. In consequence, it is worth considering whether the pervasive nature of the feud is affected by it but Tybalt is more open in his intentions than the others.

AO1 - understanding of text, e.g. comments about the play as a whole
AO2 - analysis of methods, e.g. the contrast with Romeo and Lord Capulet

An aggressive character, Tybalt primes all his senses for a fight in this extract. He orders Montague – 'by his voice' alone, as Romeo's face is masked. Merely the sound of his voice ordering 'Fetch me my rapier', the imperative 'fetch' sounding authoritative and the words in this line except 'rapier' have only one syllable so, in his anger, the words sound like machine-gun fire, showing us clearly how aggressive he is. The word 'rapier' comes with a long 'a' help to draw out the word and make it the focus of what he is saying. As this is a monosyllabic word, the violence in his statement is clear. It seems as though he is the main aggressor in this scene, the one who requests a weapon immediately. At the time the play was written, the family name was an important social vehicle in determining the status of people in the community, so Tybalt reacts so strongly and rashly to anyone who is perceived as affronting their position. This is shown throughout the play, and Tybalt is both an aggressor in this and a victim as he is killed in the fighting. This links with the first time we meet Tybalt when he says 'talk of peace and I will turn you to powder'. It shows us with the verb 'hate' the strength of his feelings for peace and for the Montagues. The monosyllabic delivery here emphasises how he is almost spitting out the words. Additionally, the contrast between 'peace' and 'hate' belies the fact that the feud makes it seem impossible that the feud will reach a non-violent end.

AO1 - understanding of text, e.g. 'talk of peace, I hate the word'
AO2 - analysis of language and methods, e.g. the inclusion of the different syllables
AO3 - context e.g. the family name was an important social vehicle

Tybalt is suspicious of the Montagues simply because they are Montagues; but he has not come to fight or 'to scorn at our solemnity', as Tybalt accuses twice in the extract. In this phrase, Tybalt brings it to our attention because it is important to him: it repeats the word 'scorn'; and it reveals more about Tybalt's character than it does about Romeo's. Tybalt thinks others always want to make trouble, he is an unpleasant character and he is determined to do so. Indeed, on the few occasions we meet him he usually storms in, fights or behaves aggressively and then storms out again. He has a reputation as a fighter: Benvolio calls him 'fiery'.

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prepared' and Mercutio speaks of his skill as a duellist, 'the very butcher of a sin'. Tybalt's words show his readiness to fight with their words 'fiery', 'sword prepared', 'butcher'. Swords and duelling were a form of entertainment for Elizabethans and so a Shakespearean audience would have understood the nuances of the fight scenes.

A01 - understanding of text, e.g. Tybalt is suspicious of all Montagu
A02 - analysis of language and methods, e.g. repetition of 's' sound
A03 - context, e.g. sword fighting as a popular form of entertainment

From the beginning of this extract up to line 65 Tybalt has longer speeches than before, as if he is trying to control the old man, his uncle. In several places in this scene, Tybalt is showing us that Tybalt is challenging Capulet's authority. In the extract, Capulet is speaking to Tybalt first, in the form of a gentle question; Tybalt's half line response sounds as if it is from a villain – a mouthful of hard, spitty consonants 't'. However, when Capulet says line 64 he is deliberately trying to calm Tybalt down: Tybalt is not 'gentle' at all. The use of familiar words 'thee' and 'coz' show us that there is fondness and strong family ties. Tybalt being the informal pronoun used for loved ones and children – and that Capulet is trying to be kind and forgiving to both the aggressive Tybalt and the gatecrasher Romeo. Tybalt is not so relent, feels patronised by Capulet's calming words and starts speaking aggressively to him' – the pronoun 'I' showing us that Tybalt thinks he's in charge here and challenging authority. But it's Capulet's party and if he is unconcerned by Romeo's presence then nobility is that the first time we meet Capulet, at the fight in Act I scene i he is calling Tybalt a villain. Perhaps Tybalt is not so different from him after all. In Elizabethan times the young were supposed to be obedient, to follow the lead of their elders, to obey authority; Tybalt does not but does what he wants instead. In this respect, he is more similar to Juliet who defies societal pressures by marrying Romeo as opposed to Paris.

A01 - understanding of text, e.g. Tybalt trying to take control of Lord Capulet
A02 - analysis of language and methods, e.g. the contrast between Tybalt's and Lord Capulet's eyes
A03 - context, e.g. the younger generation as obedient

Lord Capulet seems more prepared to let Romeo remain at the party, describing him as a virtuous young man, going on to tell Tybalt about Romeo's good reputation in the town, 'a virtuous and well-govern'd youth' which is everything the troublemaker Tybalt is not. The adjectives Capulet uses to describe Romeo – 'virtuous' and 'well-govern'd' – show us that Capulet thinks well of the polite young man. They contrast starkly with the kind of words Tybalt himself uses to describe Romeo. Three times he calls him 'villain'; these nouns reveal to us that, to Tybalt, Romeo is a representative of the age-old feud, a feud that Tybalt cannot ignore. These nouns show Tybalt's sense of superiority over Romeo ('slave' and 'villain' being people low in the social hierarchy) and his hate ('foe' meaning enemy). We can imagine, therefore, how humiliating it must have been for Tybalt to be called 'unmannerly boy' and 'saucy boy' by Capulet later in the scene in a power play. Tybalt must hate being called 'boy' because this noun means somebody young and not to be seen as an important man; indeed Tybalt calls the page 'boy' on line 54. Tybalt's use of 'sword' after this extract Tybalt and Capulet have an argument, ending in Tybalt's demand for revenge, 'bitt'rest gall', these words reminding us of venom and revealing to us Tybalt's vicious character and the strength of his 'bitter' feeling. The next time we see Tybalt is when he is in turn killed by Romeo.

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AO1 - understanding of text, e.g. the importance of the feud in the

AO2 - analysis of language and methods, e.g. the language used by Tybalt

Indeed, in his haste to continue the feud and kill Romeo in this scene, it does not seem as if Tybalt would be making a terrible scene at his uncle's party. By contrast, he feels it is a sin to kill Romeo. 'To strike him dead I hold it not a sin', he says, again all in monosyllabic words. The word 'sin' is intended by Shakespeare because it highlights the important words; and the alliteration and sound gives a suspicious and sneery effect, which is appropriate to the character of Tybalt. The fact that killing Romeo not being a sin come straight from the religious turmoil being experienced in the time. During the reign of Henry VIII, his elder daughter Mary and his younger daughter Elizabeth I saw many changes of state religion between Catholicism and Protestantism; Catholicism was the state religion, and Protestant Elizabeth (on the throne when Shakespeare wrote Romeo and Juliet) was a Protestant to the extent that the Pope said that it would not be a sin to kill her. Shakespeare uses this, and in their minds they might think that the feud between the two families was a sin, especially between Catholics and Protestants.

AO1 - understanding of text, e.g. Tybalt feeling it is his duty to kill Romeo

AO2 - analysis of language and methods, e.g. the inclusion of religious references

AO3 - context e.g. royalty during Shakespearean times

The third time we meet Tybalt he is killed by Romeo. This comes as a direct result of the feud that Tybalt can't let it go. It is Tybalt who challenges Romeo after Romeo arranges to marry Juliet. Tybalt stands up for Romeo and gets into a fight himself with Tybalt and is killed by Romeo. Tybalt's death is therefore as a result of the feud between the families. Tybalt is killed about because of his personality: his aggression, his inability to turn a blind eye to Romeo, his disobedience of Capulet's order to 'let him alone'. It could be argued that Tybalt's death makes him a victim of his own personality just as much as a victim of the feud.

AO1 - understanding of text, e.g. references to outside the extract

AO2 - analysis of language and methods, e.g. Tybalt ultimately dies because of the feud

In conclusion, Tybalt is presented as being an aggressor in the feud and, unlike Romeo, has no desire to prevent fighting; indeed, he actively encourages such behaviour. Tybalt kills Romeo, simply because he is a Capulet and he refuses to listen to Lord Capulet's order. This is significant because by challenging the authority of the head of the household, Tybalt is defying social expectations. Another reading of Tybalt, however, is that he is a victim of the feud as a result of fighting the Montagues. Additionally, it could be argued that the other characters are killed by the feud as Tybalt but Tybalt is more honest in his feelings and this leads him to be seen in a more aggressive light than the other characters. It should be borne in mind, for the scene of the play, many characters from both the houses are involved in perpetuating the feud. Tybalt. He could, therefore, be read as a victim of circumstances, as he is attacked by Romeo as well as being a perpetrator in that feud.

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Commentary

This answer would be awarded a low Level 8. It demonstrates secure language and is used throughout in order to support ideas (AO2) and, as the quotations are general sentences, the level of cohesion is good (AO4). Overall the essay is well structured with the topic sentences clearly expressing the main ideas in the subsequent paragraphs and it has been used effectively to link back to the question.

The answer would move into the next level if there was a greater amount of metaphor used in the question. There are some comments – such as Tybalt’s use of monosyllabic language – which could be developed further and perhaps contrasted with the language used by the other characters.

Overall it is a strong answer with all the AOs being addressed. With a little more detail the essay would move up into the next level.

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Improve Your Essay

- e) Reread the sample essay and highlight all the instances of AO1, AO2 and AO3 in different colours to do this so you can easily see where each assessment objective is.
- f) Reread your own essay and highlight all the instances of AO1, AO2 and AO3 in the same three colours as you did in the previous activity.

Compare your essay with the sample essay. Are there any assessment objectives in your essay? Rewrite any paragraphs which are missing a particular assessment objective below.

AO1: rewrite a section, ensuring that you hit the assessment objective

AO2: rewrite a section, ensuring that you hit the assessment objective

AO3: rewrite a section, ensuring that you hit the assessment objective

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Exam Technique

Checking your work

- g) Look back at the first activity in this section where you highlighted the keywords. Using a different coloured pen, highlight in your essay where you have addressed each keyword. Are there any keywords which are missing (e.g. alienation, abandonment) write in the margin where you have included them.

SPaG

- h) Find at least two examples in your essay of each of the following:
- a simple sentence
 - a compound sentence
 - a complex sentence
 - a connective showing similarity
 - a connective showing difference

Write your examples in the box below.

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Sample Student Essays with A

Read through the following essay which was written in answer to the question below.

Act II, scene ii

In this scene Romeo has stolen into the Capulet orchard after the ball.

ROMEO

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?
The brightness of her cheek would shame those stars
As daylight doth a lamp; her eye in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand.
O, that I were a glove upon that hand,
That I might touch that cheek!

Using this extract as a starting point, explain how Shakespeare uses light and dark to show the theme of love.

You should look at:

- the different examples of light and dark in the way that Romeo describes Juliet
- how light and dark are presented by Shakespeare in the whole play

Essay One

In the extract, light is mainly seen as having positive connotations as Romeo's description of her mainly focus on her association with purity, goodness and light. He uses language which was common to much poetry of the time. (AO2) Through which is also used in addition to light, Juliet is also linked with death and this throughout the play. (AO1 and AO2) Elsewhere light does not always have such a positive connotation. For example, it is the absence of light which allows Romeo and Juliet to meet but it can also prevent the lovers from being together. (AO1) This is shown through 'dark and dark our woes'. (AO2) In this extract, this is implied (but only subtly) that dark that Romeo can see Juliet and remain undetected. (AO1) However, most of the extract expresses light in a positive way. (AO1)

Throughout the extract Juliet's eyes are closely associated with light. (AO1) Romeo refers to her as 'two of the fairest stars in all the heavens'. (AO1) This is significant because Juliet is on the balcony and is, therefore, physically above Romeo, he could be saying that it is 'heavens' because of her elevated position in relation to him. (AO2) It also has the connotation of 'star' and, therefore, provides the direction in his life. (AO2) The use of the sun and stars emphasises that for Romeo, Juliet is the optimum example of these 'stars' and

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the most light. (AO2) The adverb 'all' further accentuates how she is the best. Contextually this could link to beliefs in fate and how a higher power is sometimes (AO3) Here, Romeo has just fallen in love with Juliet which was arguably an become his sole focus in life. (AO1) This connects very closely with the 'star-c there is a clear sense that their love was destined to happen. (AO1) The use of extract and throughout the whole play, highlights the connection with the the

Juliet's eyes are not just associated with light but there is also a sense of how po acting on a global scale. (AO1) Romeo describes how her eyes can 'twinkle in t suggests that the light from Juliet's eyes can pervade the world as shown throug (AO2) The word could relate to the shape of her eyes but it also has connotatio reach. (AO2) The onomatopoeic word 'twinkle' returns to the idea of her eyes Juliet is the sun. (AO2) At the time Shakespeare was writing there were many the universe and whether it was geocentric, meaning that the earth was at the orbited it, or whether it was heliocentric, which put the sun in the middle of th model was accepted and by translating this idea onto the extract there is the se Romeo's universe and almost that he is revolving around her. (AO3) This them in Act II, scene ii, where Romeo says 'It is the east and Juliet is the sun'. (AO1) metaphorical association between Juliet and the sun, or of her being the centre

Activity One: Using the mark scheme: AO1, AO2 and AO3

a) Read through the rest of the essay and annotate the AOs.

As for Romeo, Juliet is the sun, her natural light outshines any pale that 'the brightness of her cheek would shame these stars as daylight reinforces her light-bearing nature because even a seemingly dark p 'cheek' – is almost as bright as the sun. The word 'shame' demonstr able to surpass any artificial light – 'lamp' – as her goodness or ligh genuine. By comparing the sun with a lamp, the authentic nature shown. This distinction between the real and the artificial runs thr is shown perhaps most clearly in the differences between Juliet and first love interest. When the audience first meets Romeo he is love- he very quickly changes his affections when he meets Juliet. This ev Romeo's feelings for Rosaline were shallow whereas for Juliet he feel authenticity of his feelings is shown through Romeo's constant refer relation to Juliet. For example in Act I, scene v, he thinks that Julie torches to burn bright'. Juliet therefore becomes the source of Rom director of his life.

In addition to emitting light, there is also the connotation that what implied through her eye being 'in heaven'. The word 'heaven' sugges heavenly and pure as she has the heavenly eye. Alternatively it could dead and in heaven. This duality is important because the associatio death is ever-present within the play. It can link to the Christian id which were important in shaping world views when Shakespeare wa were challenges to the religion of the country between Protestantism The audience knows from the Prologue that both Romeo and Juliet reinforced throughout by references such as Juliet equating her 'grav

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bed' (Act 1, scene v). In this extract, and the whole play, there is also an association which is shown when the word 'heaven' is used in relation to

Juliet's light also has the power to change natural laws and move nature. As Romeo says, because of Juliet, 'birds would sing and think it were no night'. This implies that Juliet's force is so great that she can subvert the dominant natural order. The text further emphasises the colossal impact she has had on Romeo. The use of 'would' accentuates the possibilities which Juliet holds for Romeo and the link between the birds links directly with the playful conversation that the two characters have in scene v, after they have spent the night together. They talk about the 'lark' as representative of night and day and they try to persuade the lark that it is still dark and they can stay together a little longer. The almost dark atmosphere of the scene in the extract serves to accentuate the power that Juliet has. The themes of artifice and nature which have been briefly discussed in relation to the feelings for Rosaline and, later, Juliet. The difference between what is thought to be real reaches its main focus in the crypt when Romeo is found dead and takes his own life, unaware that she is in a deep sleep.

In conclusion, light in the extract is shown to be a predominantly positive force. It is attracted to the light which Juliet emits, and it is through this that the main themes of the play are continued; namely the purity of Juliet's love, the difference between love and death and also the differences between what is real and what is artificial. At other points in the play, light does not always have such positive associations. For example, it is the light through the dawning of the morning in Act 3, scene 1, which means the lovers have to part. The interplay between light and shadow throughout the play helps to illustrate other dualities such as the real and the artificial, and death, love and hate.

- b) Look back at the mark scheme and, based on your annotations above, consider how you can achieve for each assessment objective. Complete the table below with your answers.

Assessment objective	
AO1 Read, understand and respond to texts. Students should be able to maintain a critical style and develop an informed personal response, and use textual references, including quotations, to support and illustrate interpretations	
AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate	
AO3 Show understanding of relationships between texts and the contexts in which they were written	

Discuss with a partner your reasons for awarding the mark you have for each assessment objective.

Activity Two: AO1, AO2 and AO3

Choose one paragraph from your own essay which you think is lacking in either AO1 or AO2 and add as much detail as you can.

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Essay Two

Activity Three: AO1, AO2

- a) The following essay uses most of the same points and quotations as the previous answer and highlight the quotations (AO1) with a red pen.

Juliet is associated with light throughout the extract. She is thought to be the often described as being 'fair' which has connotations of being pure and good. Light is a powerful force in the play as it allows the characters to 'see' clearly but it can also be used to keep them from being together.

Juliet's eyes are like light. I know this from the quote 'two of the fairest stars with one name, 'fairest' shows that Romeo thinks Juliet's eyes are the best. and the word 'heaven' if Juliet is in heaven as she is so far above him. Romeo often talks about Juliet more than him. It is like he idolises her which was common in a lot of love poetry of the time.

Juliet's eyes have a lot of power; it is almost as though they are the size of the sun. 'The eyes to twinkle like spheres'. The word 'twinkle' shows how bright her eyes are. In writing, people did not know whether the sun or the earth was at the centre of the universe, basically saying that Juliet is the centre of his universe. He does this as well with the quote 'Juliet is the sun'. In both these quotations, Romeo thinks that Juliet is the sun.

Juliet is so light that she is brighter than many other light sources. For example, 'The brightness of her cheek would shame these stars as daylight doth a lamp'. The fact that Juliet can easily outshine artificial light sources like lamps. By making this comparison, Romeo shows Juliet is perfection. He shows that he thinks Juliet is real and that his love is not just a fantasy, his feelings for Rosaline.

Juliet is shown to be pure when Romeo says 'her eye in heaven'. This suggests that everything she sees is in some way divine. The word 'heaven' also suggests death. The strength of Romeo's feelings about her. Death is linked with Juliet throughout the play. If Romeo is already married her 'grave is like to be [her] death bed'. It is clear that she will die and that her relationship with Romeo will be a cause of this in some way.

Juliet's light is so bright that she can trick nature. Romeo says that her light 'could have made it were not night'. By giving Juliet such power, the audience can see the huge difference between Romeo and Juliet. Bird imagery like this is also used after they have spent the night together. The differences between the 'nightingale' and the 'lark'. Throughout the play, the day and night are contrasted and this is one of them.

In conclusion, light and dark are shown throughout this extract and also in the previous extract. Light is associated with Juliet and it is seen as a good thing. Elsewhere light is a cause of problems that the two protagonists cannot meet each other.

- b) Use a green pen to highlight where there is analysis of form, language or structure.
c) What do you notice about how much AO1 and AO2 content there is?
d) There are equal marks available for AO1 and AO2 in the exam. Choose one of the paragraphs that is unbalanced in terms of AO1 and AO2. Rewrite it to increase the amount of AO1 and AO2 content which is lacking.

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Activity Four: AO3

Context is included in each of the essays but it is different in terms of the amount with the question.

Reread both essays and highlight any analysis of context with a blue pen.

a) What do you notice about the amount of AO3 in Essay One and Essay Two?

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.....

b) What do you notice about the quality of AO3 in Essay One and Essay Two?

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c) What do you notice about how AO3 links back to the question in Essay One

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Essay Three

Read through the following essay which was written in answer to the question below.

Act III, scene v

In this scene Juliet has just refused her father's request that she marry Paris this has enraged.

LORD CAPULET

... Graze where you will you shall not house with me:
Look to't, think on't, I do not use to jest.
Thursday is near; lay hand on heart, advise:
An you be mine, I'll give you to my friend;
And you be not, hang, beg, starve, die in the streets,
For, by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good:
Trust to't, bethink you; I'll not be forsworn.

[Exit]

JULIET

Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.

LADY CAPULET

Talk not to me, for I'll not speak a word:
Do as thou wilt, for I have done with thee.

[Exit]

Using this extract as a starting point, explain how Shakespeare presents family relationships in Act III, scene v.

You should look at:

- the way in which Shakespeare presents Juliet's relationship with her parents
- the way in which family relationships are presented by Shakespeare in the rest of the play

Family relationships are central to the play as it is the continued feuding between the Capulets and the Montagues which causes the main problems and shows the main themes in Romeo and Juliet. If the family connections were not so strong, the grudge would cease and the families would get on with each other. In the extract, there is a straining of these family relationships because Juliet refuses her parents' wish by not wanting to marry Paris. The reactions of Juliet, Lady Capulet and Lord Capulet to her decision are telling of how strongly each character feels, but also reflect the context of the play. As a predominantly patriarchal society means that Lord Capulet in particular is not used to disobedience, his reaction to this disobedience is one of blinding rage.

Lord Capulet is the head of the household and as such he is in control of the actions of his daughter. The list of imperatives, 'hang, beg, starve, die in the streets' emphasises the severity of his reaction to her disobedience and this reinforces how he is unaccustomed to any other character disobeying him. As if any feelings of affection for his daughter are usurped by his blinding anger. He reacts in the way that he wants. In this quotation, the verbs become progressively worse which shows how he does not care about Juliet's fortunes because she has gone against his wishes. His reaction is one of blinding rage.

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contextual factors because, in Shakespearean times, society was very patriarchal in charge of making all the decisions. Capulet's rage also links with some of the themes of *Romeo and Juliet* is very much a play about opposites and dualities, such as war and peace. In this extract the duality in Capulet's reactions is shown with how he behaves in scene ii. In the previous scene, Capulet dotes on his daughter and is very caring, wanting Juliet to marry as she is too young and 'a stranger in the world'. This contrasts with his uncaring attitude in the extract.

Juliet is powerless and pleads with her mother to relent and to listen to her voice. 'No pity in the clouds that sees into the bottom of my grief?' represents how Juliet appeals to her mother to help her. The words 'in the clouds' invokes images of the heavens as a way in which Juliet is attempting to persuade her mother to help her. The metaphors seem more concrete because she is expressing the abstract quality of 'pity' through something tangible such as 'clouds.' The patriarchal society of the play and of the time that shows how, because men had all the power, women had to look after themselves. This is why Juliet appeals to her mother and not to her father. This links with the dynamic between men and women. Men have a greater amount of control but women influence events as shown in Act I, scene i, where Lady Capulet tries to stop her husband from going to war. She needs a 'crutch' rather than a 'long sword'. Women did, therefore, have some influence and to use it by appealing to her mother. In the whole play, these bonds of friendship are most obviously through Juliet's relationship with the Nurse as they help each other.

Juliet's appeal to her mother highlights how, if Juliet is disowned by her family, her position in which she finds herself. The use of the possessive pronoun 'my' demonstrates her position of being disowned from the family and implies that she is trying to emotionally persuade her mother. This is further shown by the use of 'sweet' because this term of endearment highlights her attempt to appeal to her mother. Juliet is in a very difficult position because her appeal to her mother did not work and so if she is disowned by her family she would have to support herself and thus her future looks bleak. There is a link here to the broader theme of the play where disobedience often seems to lead to death. For example, Tybalt does not listen to Romeo – he does so and is ultimately killed. More obviously, neither Romeo nor Juliet listen to their parents and they fall in love and this leads to their respective deaths. The link between disobedience and death is established in the Prologue with their 'death-marked love' because the audience knows from the beginning that they will die.

Juliet's feelings for her family are diminished in relation to her feelings for Romeo. This is shown in the extract by how strongly Juliet does not want to marry Paris. It is shown through the metaphor 'In that dim monument where Tybalt lies' which emphasises how getting married would be like a death for Juliet. The alliteration of 'bridal bed' produces harsh sounds which are strongly against the marriage and the 'dim monument' has funereal overtones which are foreboding that Juliet will die for love. Contextually, women could not divorce in the 16th century. This reinforces how Juliet's life would be over if she married Paris. The association between marriage and death is made throughout the play such as in Act I, scene v, when Juliet first sees Romeo. 'My grave is like to be my wedding bed'. The audience therefore senses that love is a dangerous path for the protagonists.

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The family relationships sever quite quickly in this extract. This is particularly the play it is exactly these family relationships which perpetuate the grudge between the Capulets. The short declarative by Lady Capulet of 'Do as thou wilt, for I have Juliet's disobedience has led to a severance with her parents. The use of the pronoun 'I' in this distancing because Lady Capulet does not use her daughter's name to address her. The imperative verb 'do' is a command which emphasises how Lady Capulet feels the weight longer of any consequence to her parents. It is important that it is marriage which was often used by the socially elite in Shakespearean times as a way of extending their family's position in society. The theme of being disowned or of disowning the play such as directly after Juliet has met Romeo where she says 'no longer a way of saying he should relinquish being a Montague.

In conclusion, family relationships are integral to the play because they enable the feud or 'ancient grudge'. There are many examples throughout the play of characters who obey their family and so it is somewhat shocking that in this extract Juliet is defying her family. Ultimately, however, whether characters obey their family or disobey their family leads to death.

Activity One (AO4)

This essay would score highly for AO4 as the range of vocabulary is sophisticated and above any vocabulary which you either do not know the meaning of or would not use. Try to learn the words and use them in future essays

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Activity Two (AO2)

- a) Highlight all the subject terminology which is used to analyse the language of the essay.
- b) Choose any of the quotations and make one other analytical comment about the quotation or methods used by Shakespeare.
 -
 -
 -

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Essay Four

The Montagues and the Capulets are the two families which fight in *Romeo and Juliet* for a long time and they do not seem to want to sort out their differences with each other. Lord Capulet is in charge of his family and he mainly directs and controls the characters' behaviour. In the extract he is very uncaring towards his daughter, Juliet.

Lord Capulet controls his daughter. When she goes against him, he no longer says 'hang, beg, starve, die in the streets'. Capulet treats his daughter like a possession when she decides for herself. He uses a list of commanding verbs to emphasise her future. At the time, men were in charge and what they decided was what she had to do. This is why he really dislikes it when Juliet defies him.

Juliet does not have any power. She is dependent on her family for everything. She tries to persuade her mother to help her when she says 'Is there no pity sitting in the seats of the gods that will pity my grief?' She uses a metaphor and a question to try to persuade her mother. Her mother does not relent and she remains on the side of her husband. Juliet is let down by everyone at some point, including the Nurse who is Juliet's main friend in the play.

Juliet loses everything if her family leaves her out. She says 'O, sweet mother, part me not from my brother-in-law, that Juliet realises her family could discard her. She tries to persuade her mother by appealing to her mother's kindness. Juliet does not have a job and she is dependent on her family for everything. Juliet would, therefore, be in a very difficult position if her family were to leave her. This is the rest of the play because there are many examples of her family trying to prevent her from marrying Paris.

Juliet is very against marrying Paris and will go against her family to not have to marry Paris. She says 'make the bridal bed / In that dim monument where Tybalt lies'. This links to the fact that death happens a lot in the play. For example, in the Prologue, the phrase 'death-melancholy' and 'ideas are connected. This creates foreboding for the rest of the play because the characters are going to die.

Family relationships are shown to not be very strong in the extract because the Nurse says 'Do as thou wilt, for I have done with thee'. This shows that Lady Capulet is not involved in her daughter's life and she does not want to have anything more to do with her. The Nurse uses commanding verbs to show that she is unhappy with her daughter's decision. This is strange because the Nurse is supposed to be her daughter's friend when she is in the crypt.

To conclude, family relationships are important in the play but Juliet does not have a strong relationship with her parents. This could be one reason why she dies – if she had married Paris she would not have been kicked out by her family.

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Activity One (A01)

a) Look at the references to the rest of the play made in each essay and fill out from each paragraph.

Paragraph	Essay Three	
Introduction		
2		
3		
4		
5		
6		
Conclusion		

b) What do you notice about the references within each essay?

c) Add any further references to elsewhere in the play that you can think of for

Activity Two (A03)

Context is included differently in each essay. Complete the scrolls below by writing comments in each essay. Discuss your findings with a partner.

ESSAY THREE

ESSAY FOUR

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Answers

Answers to Revision Activities

Close Analysis of Key Passages

- Romeo is much more forward than Juliet and perhaps more experienced. He is per He is conforming to the expectations of men at the time.
- The rhyme scheme conforms to it being a Shakespearean sonnet. The rhyme move dialogue suggesting that they are in tune with each other. It implies that theirs will
- England was much more religiously observant at the time, and religion had greater religious imagery with respect to their relationship implies that their love is other-w
- Romeo may appear to be more in control as he is the one who approaches Juliet and to the kiss on both occasions, suggesting that she holds greater power.
- Juliet may be more romantically experienced than she appears as she seems to know implying that she can make comparisons with how other people have kissed her in t
- Romeo is more assertive in this extract than the lovesick character he is presented Juliet appears to be innocent here, and almost dutiful, which is a contrast to how she especially in relation to her father.

Key Themes

- Love** – ‘Love is a smoke raised with the fume of sighs; Being purged, a fire sparkling nourish’d with loving tears: What is it else? a madness most discreet, A choking gall’ (2.2.10-12) Mercutio describes love as being like ‘a madness’ because of the effect it has on the intangible presence – ‘a smoke’ – and that it is both negative – ‘a choking gall’ – and
- Gender** – CAPULET: [...] ‘My child is yet a stranger in the world. She hath not seen the more summers wither in their pride Ere we may think her ripe to be a bride.’ PARIS: ‘Younger than she are happy mothers made.’ (1.2.8–12)
- Motherhood was one of the main roles expected of women and this is reflected her become mothers at a very young age.
- Exile** – “Romeo is banishèd.” To speak that word, Is father, mother, Tybalt, Romeo banishèd!” There is no end, no limit, measure, bound, In that word’s death. No wo my father and my mother, nurse?’ (3.2.133–138) Juliet compares Romeo’s exile to repeated by Romeo when he speaks with Friar Laurence. The idea connotes how n without the other.
- Mortality** – CHORUS: ‘The fearful passage of their death-marked love [...] Is now the (Prologue.9.12)
- The Prologue makes clear that the end of the play will be death and this makes the mortality throughout. There are also a number of deaths before Romeo and Juliet play that is very much concerned with mortality.
- Hate** – TYBALT: ‘This, by his voice, should be a Montague.— Fetch me my rapier, boy slave Come hither covered with an antic face To flear and scorn at our solemnity? N kin, To strike him dead I hold it not a sin. (1.5.61–67) Tybalt can recognise Romeo simply by his voice which shows how deep the hatred is not be sinful to ‘strike him dead’ showing how Tybalt would happily defy Christianit

Theme Spiders

Personal response depending on the themes chosen.

Key Symbols

- Poison** – The ‘potion’ which Juliet takes acts like a poison as it makes her appear to be to describe the feud between the Capulets and the Montagues as this has poisoned
- Light and dark** – Romeo frequently compares Juliet to light – ‘the torches to burn b who can ‘kill the envious moon’ (2.2.3), and later in this scene, Shakespeare says th fairest stars in all the heaven’ (2.2.15). Darkness allows them to be together – ‘Mor our woes’ (3.5.36). Comparing women with light is common in Shakespeare and in as Juliet is regarded as brightening Romeo’s world.
- The night** – The night provides an element of secrecy and also anonymity for Rome be together without fear of being caught. Unlike daytime which keeps them apart, the cover of darkness. This is shown in: ‘More light and light: more dark and dark o there were no street lights and so night provided more darkness than it does today

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Key Techniques

Type of language	Example 1	Evaluate effectiveness	Example
Sonnet	Prologue	Provides a short summary of the play and so creates foreshadowing. Emphasises that one of the main themes will be love.	When Romeo and Juliet first meet (1.5.9)
Rhyming couplet	'Is she a Capulet? / O dear account! My life is my foe's debt.' (1.5.117–118)	Rhyming here emphasises 'Capulet' and 'debt' which highlights how destructive the relationship will be by accentuating the feud between the families.	'Love goes toward as schoolboys from their books / But from love, toward school with heavy looks' ((2.2.156–157)
Blank verse	'But, soft! What light through yonder window breaks? It is the east and Juliet is the sun' (2.2.2–3)	The unrhymed lines here make Romeo sound more natural and so the audience is given more of an insight into his thoughts. This is especially true here because Juliet does not know that Romeo is in the orchard.	'Rebellious subjects, enemies to peace, Profaners of this neighbour-staircase steel' (1.1.75–76)
Prose	'Gregory, on my word, we'll not carry coals' (1.1.1)	The servants start the play and as they speak in prose rather than poetry, the audience is made aware of their lower social status.	Mercutio's speech (3.1.15–29)
Oxymorons	'fiend, angelical!' (3.2.75)	Juliet is confused by the differences between appearances and reality as she has just found out that Romeo has killed Tybalt.	'parting is such sweet/sorrow' (2.2.199–200)
Figurative language	'It is the east and Juliet is the sun' (2.2.2–3)	Romeo uses a metaphor to say that Juliet is the sun and she is, therefore, his light and his guide.	'Arise, fair sun, the envious moon' (2.2.4)
Opposites in language	Nightingale and lark comparisons (3.5)	The nightingale appears as night is falling and the lark appears as the day is breaking. These two birds stand as symbols for the different times of day.	'more light and more dark and woes' (3.5.36)

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Type of language	Example 1	Evaluate effectiveness	Example 2
High-class language	'The obsequies that I for thee will keep / Nightly shall be to strew thy grave and weep' (5.3.16–17)	Paris is well-educated and he often uses very ornate language when he tries to woo Juliet. Here such language makes his grief seem insincere.	'The gallant, young noble gentleman' (3.5.113)
Low-class language	'women grow by men' (1.3.96)	The Nurse is quite a bawdy character and often makes references to sex at inappropriate times. This accentuates that she is of a lower class.	'You shall have sir, for I'll try if I lick their fingers'
The sounds of the language	'To strike him dead I hold it not a sin' (1.5.58)	Tybalt's use of monosyllables here expresses his anger, especially as he does not rhyme his words, implying that he is spitting them out hurriedly.	'That birds would and think it were night' (2.2.23)

Revision of Characters

Evaluate the relationship	Quote (with line ref)	
At the start of the play	'I'll look to like, if looking liking move; / But no more deep will I endart mine eye / Than your consent gives strength to make it fly' (1.3.97–100)	Juliet is obedient to her parents and wishes for Juliet to marry Paris if she thinks it will be a good idea. She does not wish for Juliet to marry Paris if she thinks it will be a good idea.
Later in the play	'He shall not make me there a joyful bride' (3.5.117)	Juliet stands up to her parents and refuses to marry Paris. She is more of a mother than she is a daughter, which could be due to the fact that she grows up in a household where she has a chance of persuasion.
Ultimately in the play	'O me, this sight of death is as a bell / That warns my old age to a sepulchre' (5.3.206–207)	It is only when Juliet dies that her mother applies to her father for help. Her grief at the death of Juliet is the only time that her father is shown to be concerned for her.

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Key Quotations

Characteristic	Quote (with line ref)	
Unromantic	'If love be rough with you, be rough with love; Prick love for pricking and you beat love down.' (1.4.27–28)	Mercutio portrays love as a rough and ready fight. The first line 'rough with love', he thinks, like Romeo, should be easily seen as a pun, e.g. 'prick love for pricking' – perception of love is more pragmatic than Romeo's romantic emotion.
Honourable	'O calm, dishonorable, vile submission' (3.1.72)	Mercutio is unable to show any reluctance to fight and is eager to fight.
Humorous	'No 'tis not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve' (3.1.94–95)	Even when Mercutio is in pain, he tries to make light of the wound.
Vengeful	'A plague o' both your houses!' (3.1.86)	Mercutio does not care for his own death but equally for the Capulets.
Jealous of Juliet?	'For this driveling love is like a great natural that runs lolling up and down to hide his bauble in a hole.' (2.4.90–95)	Mercutio is not jealous of Juliet. This is when Romeo is hiding his love for the other Montague.

Key Quotations

- Which but their children's end naught could remove. (Prologue, line 11)
- Do you bite your thumb at us, sir? (1.1.33)
- Thou shalt not stir one foot to seek a foe (1.1.70)
- Why call you for a sword (1.1.66)
- Once more, on pain of death all men depart (1.1.93)
- Shuts up his windows, locks fair daylight out (1.1.129)
- Tut, I have lost myself I am not here (1.1.188)
- And I will make thee think thy swan a crow (1.1.89)
- You are a saucy boy. (1.5.82)
- I'll not endure him (1.5.75)
- For stony limits cannot hold love out (2.2.67)
- Yet I should kill thee with much cherishing (2.2.187)
- Nay, if our wits run the wild-goose chase, I am done (2.4.33)
- He is not the flower of courtesy, but I'll warrant him, as gentle as a lamb (2.5.38)
- They have made worms' meat of me. (3.i.69)
- His agile arm beats down their fatal points (3.i.130)
- Now I have stain'd the childhood of our joy (3.3.95)
- Happiness courts thee in her best array, (3.3.142)
- I would have been abed an hour ago (3.4.7)
- For in a minute there are many days (3.5.45)
- We will have vengeance for it, fear thou not: (3.5.87)
- Dry sorrow drinks our blood. Adieu, adieu! (3.5.58)
- Well, well, thou hast a careful father, child (3.5.107)
- Hang thee, young baggage, disobedient wretch! (3.5.160)
- Romeo's a dishclout to him (3.5.219)
- Thou and my bosom henceforth shall be twain (3.5.241)
- Till then adieu, and keep this holy kiss (4.4.41)
- My dismal scene I needs must act alone (4.3.19)
- Death lies on her like an untimely frost (4.5.29)
- I could not send it – here it is again – (5.2.14)
- And shake the yoke of inauspicious stars / From this world-wearied flesh (5.3.120)
- O churl, drunk all, and left no friendly drop (5.3.175)
- Miscarried by my fault (5.3.267)
- O brother Montague, give me thy hand (5.3.296)

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Context

Contextual event/factor	A quotation to show
In Italy in the fourteenth century, there was violence and division between supporters of the Pope and supporters of the Emperor. There were many wars and battles between them which caused a large number of casualties.	At the heart of the play is the feud between the Capulets and the Montagues. It is possible the characters of the play have a grudge is also so encompassing that it affects households, such as the households of the Capulets who are embroiled in it.
In Italy in the fourteenth century, people believed in astrology and the power of the position of the planets and stars to predict and control human behaviour.	The Prologue includes the line 'star-crossed lovers' which implies that Romeo and Juliet's love is predestined.
In England in the sixteenth century, Queen Elizabeth I remained unmarried and she had many suitors. Marriage was a way of protecting the continuity of the Crown.	Juliet is persuaded into marriage by Paris, which is advantageous to the Capulets. Lord Capulet's explosive reaction when she refuses at first shows his determination to see the marriage through.
In England in the sixteenth century, there were many feuds and rivalries at the Elizabethan court as courtiers competed with each other to find favour with the Queen.	Paris courts Juliet in the hope of becoming a Capulet for his daughter's sake.
In England in the sixteenth century, society was patriarchal which means that men had a lot of power and were responsible for making many of the decisions.	Lord Capulet is the head of the household and controls the behaviour of others. He insists that Juliet should marry Paris and that Romeo should not be at the ball.
In England in the sixteenth century, it was impossible for people to be granted a divorce and so people married for life.	Throughout the play love is described as 'death-marked love' (Prologue) and 'a death-marked love' (Prologue) which shows the connection and also foretells the tragic end of the main characters.
In England in the sixteenth century, it was illegal for one person to have more than one spouse (husband or wife).	Juliet would have committed bigamy if she had married Paris. She is aware of this and is aware of the consequences of the 'potion' from Friar Laurence.
In England in the sixteenth century, marriage was used by higher-class families as a way of increasing their power and/or influence in society.	Lord Capulet is keen for Juliet to marry Paris as one way of increasing his family's power and influence with this view, calling Paris a 'noble' man.

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Answers to Exam Preparation Activities

Exam Preparation Activities

1. Personal response
2. Personal response

Essay Writing

- 1–5. Personal response

Checking Your Work

- a) All the skills are present but could be developed further
- b) Personal response
- c) Personal response

Exam Technique

Expanding your vocabulary

1. feeble, apprehensive, intimidated, unassured, submissive – **timid**
 assuage, pacify, harmonise, resolve, placate – **reconcile**
 oppressor, authoritarian, bully – **tyrant**
 dispute, altercation, enmity, hostility, vendetta – **feud**
 brutality, disturbance, struggle, turbulence – **violence**
 combative, destructive, pugnacious, militant – **aggressive**
 bereavement, grieving, repining, sorrowing – **mourning**
 compassion, contrition, penance, sorrow, repentance – **remorse**
2. Personal response

Varying your sentences

1. Juliet is at first shown to be a submissive character: she does not question her mother with the prospect of marriage being ever present. (compound)
 Because at first Juliet is shown to be a submissive character, she does not question her mother with the prospect of marriage being ever present. (complex)
2. The use of imperative verbs shows how much Juliet has changed and also signals how she gains control over her life and future. (compound)
 The use of imperative verbs shows how much Juliet has changed by signalling how she gains control over her life and future. (simple)
3. Although Juliet is shown to be an obedient character at the start of the play, she grows up to make her own choices. (complex)
 Juliet is shown to be an obedient character at the start of the play, but she grows up to make her own choices. (compound)

SPaG Activity 1

When Juliet finds out the identity of Romeo, she laments her misfortune and repeats his name, 'O Romeo, wherefore art thou Romeo?' (Act II, scene i). By repeating his name three times, she becomes infatuated by him and so demonstrates the strength of her emotions. She also questions her fate and so the interrogative is interesting as it is an example of her questioning fate and so shows how much she has changed in her personality and behaviour. In Shakespearean times, a person's surname was a significant indicator of social status and so her later remark to 'deny thy father' accentuates how she was very different from her father's perceptions. This demonstrates her desperation and the depth of her love.

SPaG Activity 2

Personal response

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Indicative Content for Practice Exam-style Questions

- The violence begins with low-status characters and moves to involve every level (including the Lords).
 - Everyone is quick to move to violence rather than words.
 - The scene is fast-paced and suggest the fights are a regular occurrence.
 - This is a violent play with a number of deaths: Mercutio/Tybalt/Paris/Romeo/Juliet – all senseless.
 - Friar – ‘these violent delights have violent ends’.
- Short, aggressive outburst from Tybalt – is he a villain and not a victim?
 - Monosyllabic – spits out the words to show his hatred.
 - Is willing to go against Christianity to seek his revenge – ‘I hold it not a sin’.
 - Victim as controlled by Capulet who perpetuates the feud – ‘let him alone’.
 - Is ultimately a victim as he dies as a result of the feud.
 - Is ultimately a villain as he initiates the final and fatal fight.
- They speak in a sonnet the first time they speak – sharing the pentameter – suggest sacred.
 - The religious lexis suggests their love is sacred.
 - Their love develops very quickly but they both seem so sure that it is meant to be.
 - The language is often poetic and their shared pentameters indicate a closeness.
 - The relationship seems ill-fated from the outset. There is much foreshadowing.
 - Their love does, eventually, end the feud.
- ‘two of the faintest stars in all the heaven’ – link to ‘star-crossed lovers’.
 - ‘her eyes in heaven’, ‘bright angel’ – he is admiring her beauty but his language is common to the play as a whole.
 - Light and dark in terms of scene changes – bright party / dark balcony scene.
 - Lots of light and dark imagery in Act III, scene v – nightingale/lark.
 - This is a contrast in a play full of duality. Light and dark, public and private, love and hate.
- Juxtaposition with the previous scene – her father arranging her marriage. Time and the lovers.
 - They have spent their first night together and we are aware that if Romeo is caught, they are both dead.
 - Their language is playful but full of sadness that they must part.
 - The wordplay regarding light/dark and nightingale/lark is enjoyable and makes their relationship.
 - Whole of the play takes place across five days. Time pressures are intense. Love is planned wedding (to Paris) forward.
- Family relationships are central to the feud.
 - Both Capulet and Montague parents are caring but not in touch with their children.
 - In many ways the Nurse represents a more modern idea of a parent in Juliet’s life.
 - Lord Capulet dotes on his daughter, as seen in Act I, scene ii.
 - We can understand Lord Capulet’s rage in this scene if we consider the context. Juliet is considered wrong but in Shakespearean times would not have been viewed with sympathy.
 - Juliet’s mother and father disown her here and she has our sympathy. We realise her position.
- She is assertive and will kill herself rather than marry Paris – ‘bid me leap’.
 - Lists a series of ways by which she would take her own life – shows her determination.
 - Language filled with references to death.
 - Faithful to Romeo – ‘live an unstained wife to my sweet love’.
 - At the start of the play she appears to be much more obedient.
 - At the end of the play, she is strong as she decides on the course of her life herself.
- Love and death juxtaposed throughout.
 - Capulet says his daughter has married death – ‘death lain with thy wife’.
 - Juliet compared with a flower – both delicate and a metaphor for virginity.
 - Both death and love are inevitable in the play as Romeo and Juliet both die for love.
 - Prologue – ‘death-mark’d love’.
 - Friar Laurence – ‘bride ready to go to Church?’ – only for her own funeral.

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- 9.
- Paris appears to be overcome with grief.
 - The feud maybe interferes with the expression of grief – ‘Can vengeance be pur’
 - Romeo’s grief seems genuine – ‘tempt not a desperate man’.
 - Romeo does not want to fight Paris – ‘O be gone!’
 - Juliet’s grief over Romeo’s banishment is mistaken for grief over Tybalt’s death
 - The grief of Lord Montague and Lord Capulet finally terminates the feud.
- 10.
- Nurse avoids answering Juliet’s questions directly.
 - Nurse focuses on her own ailments – ‘how my bones ache!’
 - Shows the strength of her relationship with Juliet, unlike Juliet’s relationship w
 - Nurse is bawdy and often refers to sex at inappropriate times – ‘women grow b
 - Nurse is mocked when she first meets Romeo.

Indicative Content for Worked-through Example

- a) Using this **extract** as a starting point, **explain** how Shakespeare **presents Tybalt** as a v
You should look at:
- how Tybalt is presented in **this extract**
 - the ways in which Shakespeare presents Tybalt in **the rest of *Romeo and Julie***
- b–h) Personal response

Indicative Content for Sample Essays

Essay One

1. a) As for Romeo, Juliet is the sun – her natural light outshines any pale imitation. of her cheek would shame these stars as daylight doth a lamp’. (AO1) This re because even a seemingly dark part of her face – ‘cheek’ – is almost as bright as demonstrates how Juliet is able to surpass any artificial light – ‘lamp’ – as her genuine. (AO2) By comparing the sun with a lamp, the authentic nature of Jul distinction between the real and the artificial runs throughout the play and is differences between Juliet and Rosaline, Romeo’s first love interest. (AO2) Wh he is love-sick for Rosaline but he very quickly changes his affections when he how Romeo’s feelings for Rosaline were shallow whereas for Juliet he feels ge feelings is shown through Romeo’s constant references to light in relation to J scene v, he thinks that Juliet ‘doth teach the torches to burn bright’. (AO1) Ju Romeo’s light and the director of his life. (AO2)

In addition to emitting light, there is also the connotation that what Juliet sees being ‘in heaven’. (AO1) The word ‘heaven’ suggests that Juliet is heavenly and (AO2) Alternatively it could imply that Juliet is dead and in heaven. (AO1) Th association between Juliet and death is ever-present within the play. It can lin and hell which were important in shaping world views when Shakespeare was the religion of the country between Protestantism and Catholicism. (AO3) Th that both Romeo and Juliet will die, and this is reinforced throughout by refer ‘grave’ and her ‘wedding bed’ (Act I, scene v). (AO2) In this extract, and the w association which is shown when the word ‘heaven’ is used in relation to Julie

Juliet’s light also has the power to change natural laws and move night to day – ‘birds would sing and think it were not night’. (AO1) This implies that Juliet’s the dominance of nature, and further emphasises the colossal impact she has the modal verb ‘would’ accentuates the possibilities which Juliet holds for Rom directly with the playful conversation that the two characters have in Act III, sc night together. (AO2) They talk about the ‘nightingale’ and the ‘lark’ as repres try to persuade each other that it is still dark and they can stay together a little echo from the scene in the extract serves to accentuate the power that Juliet b themes of artifice and nature which have been briefly discussed in relation to later, Juliet. (AO1) The difference between what is real and what is thought to the crypt when Romeo thinks that Juliet is dead and takes his own life, unawar

In conclusion, light in the extract is shown to be a predominantly positive force as which Juliet emits, and it is through this that many of the other main themes of the purity of Juliet, the association between love and death and also the differences artificial. (AO1) At other points in the play, light does not always have such posi example, it is the light through the dawning of the day in Act III, scene v, which n The interplay between light and darkness throughout the play helps to illustrate the fake, life and death, love and hate. (AO2)

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b)

Assessment objective	
AO1 Read, understand and respond to texts. Students should be able to maintain a critical style and develop an informed personal response, and use textual references, including quotations, to support and illustrate interpretations	Very good understanding of AO1 and AO2 critical throughout. 9/12
AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate	Good inclusion of AO2 and AO3 said about structure 8/12
AO3 Show understanding of relationships between texts and the contexts in which they were written	More contextual references 3/6

2. Personal response

Essay Two

3. a, b) Juliet is associated with light throughout the extract. (AO1) She is thought to be often described as being 'fair' which has connotations of being pure and good. (AO1) Light is a powerful force in the play as it allows the characters to 'see' clearly but it can also be bad when it blinds people together. (AO1)

Juliet's eyes are like light. (AO1) I know this from the quote 'two of the fairest eyes that ever were in the world'. The word 'fairest' shows that Romeo thinks Juliet's eyes are the best, and the word 'world' suggests as if Juliet is in heaven as she is so far above him. (AO2) Romeo often talks about how Juliet is better than him. (AO2) It is like he idolises her which was common in a lot of relationships at the time. Juliet's eyes have a lot of power; it is almost as though they are the size of the sun. (AO1) 'twinkle like spheres'. (AO1) The word 'twinkle' shows how bright her eyes are. (AO1) When Romeo was writing, people did not know whether the sun or the earth was the centre of the universe. (AO2) He is basically saying that Juliet is at the centre of his universe. (AO2) He does this by saying 'Juliet is the sun'. (AO1) In both these quotations, Romeo thinks that Juliet is the sun. (AO1)

Juliet is so light that she is brighter than many other light sources. (AO1) For example, 'her cheek would shame these stars as daylight doth a lamp'. The word 'shame' suggests that Juliet's light outshines artificial light sources like lamps. (AO1) By making this comparison, Romeo shows that he thinks Juliet is real and that his love is also genuine. (AO2) He shows that he thinks Juliet is real and that his love is also genuine. (AO2) Rosaline. (AO1)

Juliet is shown to be pure when Romeo says 'her eye in heaven'. (AO1) This suggests that everything she sees is in some way divine. (AO1) The word 'heaven' also suggests the strength of Romeo's feelings about her. Death is linked with Juliet through Romeo's words 'if Romeo is already married her 'grave is like to be [her] death bed'. (AO2) It is as if she will die and that her relationship with Romeo will be a cause of this in some way. (AO1)

Juliet's light is so bright that she can trick nature. (AO1) Romeo says that her light is so bright that 'it were not night'. (AO1) By giving Juliet such power, the audience can see that Romeo is in love with her. (AO1) Bird imagery like this is also used after they have spent the night together. (AO1) The differences between the 'nightingale' and the 'lark'. (AO1) Throughout the play, day and night are contrasted and this is one of them. (AO1)

In conclusion, light and dark are shown throughout this extract and also in the play. Light is associated with Juliet and it is seen as a good thing. (AO1) Elsewhere light is associated with darkness, which means that the two protagonists cannot meet each other. (AO1)

This essay would receive a Level 3. Although there is a good understanding of AO1 in general, there is not enough content to meet the requirements of AO2 and AO3.

c, d) Personal response

- 4. a) There is more AO3 in Essay One than in Essay Two.
- b) The AO3 is of greater quality in Essay One.
- c) AO1 in Essay One links back more directly to the question.

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Essay Three

Family relationships are central to the play as it is the continued feuding between the Montagues and Capulets that causes the main problems and shows the main themes in *Romeo and Juliet*. (AO1) If the grudge would cease and the families would be able to live peacefully with each other, the straining of these family relationships because Juliet defies the wishes of her parents by marrying Romeo. The reactions of Juliet, Lady Capulet and Lord Capulet to this decision is telling of how strong their love is but also reflects contextual factors in that the predominantly patriarchal society means that men are more likely to be used to being challenged and his reaction to this disobedience is one of blinding rage. (AO2)

Lord Capulet is the head of the household and as such he is in control of the actions of both Romeo and Juliet. (AO3) The list of imperatives, 'hang, beg, starve, die in the streets' emphasises his rage at Juliet and reinforces how he is unaccustomed to any other character defying his wishes. (AO2) It is his love and affection for his daughter that are usurped by his blinding anger when she does not behave in the way he expects. In the quotation, the verbs become progressively worse which suggests that Lord Capulet does not want Juliet because she has gone against his wishes. (AO2) His reaction links very closely to contextual factors in that Shakespearean times, society was very patriarchal with men being dominant and in charge. Lord Capulet's rage also links with some of the main themes of the play. (AO1) *Romeo and Juliet* explores opposites and dualities, such as war and peace, or love and hate. (AO1) In this extract the contrast is shown with how he behaves completely differently in Act I, scene ii. (AO1) In the previous act, he is a caring father to his daughter and is very caring towards her; he does not want Juliet to marry as she is too young. (AO1) This contrasts greatly with his angry and uncaring attitude in the extract. (AO2)

Juliet is powerless and pleads with her mother to relent and to listen to her views. (AO1) The metaphor 'in the clouds that sees into the bottom of my grief?' represents how Juliet is almost begging her mother to help her. The words 'in the clouds' invokes images of the heavens and of religion, which is another way for Juliet to persuade her mother to help her. (AO2) The metaphor also makes her grief seem more tangible through the abstract quality of 'pity' through an image which is more tangible such as 'clouds.' (AO1) The context of the play and of the time the play was written further shows how, because men had all the power, women appealed to themselves against masculine power; this is why Juliet appeals to her mother and not to her father. (AO1) A broader theme of the power dynamic between men and women. (AO1) Men have a great influence over women and also help to influence events as shown in Act I, scene I, where Lady Capulet tries to stop Romeo from marrying Juliet suggesting he needs a 'crutch' rather than a 'long sword'. (AO1) Women did, therefore, often appeal to their mothers, trying to use it by appealing to her mother. (AO3) In the whole play, these bonds of friendship are most obviously through Juliet's relationship with the Nurse as they help each other and care for each other.

Juliet's appeal to her mother highlights how, if Juliet is disowned by her family, she will lose everything. 'O' in 'O, sweet my mother, cast me not away' shows how upset Juliet is and the precarious position she is in herself. (AO1) The use of the possessive pronoun 'my' demonstrates how Juliet is still part of her family, trying to emotionally persuade her mother to relent and to help her. (AO2) This is further emphasised because this term of endearment highlights again how Juliet is attempting to appeal to her mother in her difficult position because, at the time, women in Juliet's position did not work and so if she was disowned, she would have no means to financially support herself and thus her future looks bleak. (AO3) This links to a broader theme in the play of how disobedience often seems to lead to death. (AO1) For example, Romeo's disobedience to Lord Capulet to not fight Romeo – he does so and is ultimately killed. More obviously, neither Romeo nor Juliet's families; they fall in love and this leads to their respective deaths. (AO1) The link between the Prologue with their 'death-marked love' because the audience knows from the outset that the play will end in tragedy.

Juliet's feelings for her family are diminished in relation to her feelings for Romeo and this is why she so strongly does not want to marry Paris. (AO1) It is shown through her comment to Tybalt about the monument where Tybalt lies 'which emphasises how getting married to Paris would be like a funeral' and the alliteration of 'bridal bed' produces harsh sounds which implies that Juliet is strongly against the marriage. 'monument' has funereal overtones to again create a sense of foreboding that Juliet will not survive. (AO3) This reinforces how Juliet's future with Paris is bleak because women could not divorce and so marriage was for life. (AO3) This reinforces how Juliet's future with Paris is bleak. The association between love and death is made throughout the play such as in Act I, scene I, where Romeo and says 'If he be married / My grave is like to be my wedding bed'. (AO1) The alliteration of 'my grave' will lead to the demise of the protagonists. (AO2)

The family relationships sever quite quickly in this extract. (AO1) This is particularly shown in the extract where it is exactly these family relationships which perpetuate the grudge between the Montagues and Capulets. The declarative by Lady Capulet of 'Do as thou wilt, for I have done with thee' emphasises how she has severed her severance with her parents. (AO1) The use of the pronouns 'thou' and 'thee' shows this is a direct address and does not use her daughter's name to address her. (AO2) Additionally the imperative verb 'do' emphasises how Lady Capulet feels that Juliet's behaviour is no longer of any consequence to her.

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important that it is marriage which Juliet objects to because this was often used by the s as a way of exerting control and of furthering their family's position in society. **(AO3)** The disowning the family is shown throughout the play such as directly after Juliet has met R Romeo' which is another way of saying he should relinquish being a Montague. **(AO1)**

In conclusion, family relationships are integral to the play because they enable the house 'ancient grudge'. **(AO1)** There are many examples throughout the play of characters dying somewhat shocking that in this extract Juliet is defying her family and going against their however, whether characters obey their family or disobey their family, the end result is a

This essay would achieve a Level 8. The student shows an excellent and thorough understanding of critical voice throughout. The quotations are all appropriately selected and are analysed using appropriate subject terminology. Contextual references abound and link directly back to the text written in a cohesive manner.

1. Personal response
2. a) See examples of AO2 above
b) Personal response

Essay Four

The Montagues and the Capulets are the two families which fight in *Romeo and Juliet*. **(AO1)** A long time and they do not seem to want to sort out their differences peacefully but instead Capulet is in charge of his family and he mainly directs and controls how the other characters very uncaring towards his daughter, Juliet. **(AO1)**

Lord Capulet controls his daughter. **(AO1)** When she goes against him, he no longer cares 'hang, bed, starve, die in the streets'. **(AO1)** Capulet treats his daughter like a possession and she decides for herself. He uses a list of commanding verbs to emphasise that he is not both the time, men were in charge and what they decided was what the women had to do. **(AO3)** when Juliet defies him. **(AO2)**

Juliet does not have any power. **(AO1)** She is dependent on her family for everything that persuade her mother to help her when she says 'Is there no pity sitting in the clouds, that **(AO1)** She uses a metaphor and a question to try to persuade her mother. **(AO2)** Lady Capulet and she remains on the side of her husband. **(AO1)** Juliet is let down by all her family members Nurse who is Juliet's main friend in the play. **(AO1)**

Juliet loses everything if her family leaves her out. **(AO1)** She says 'O, sweet mother, cast Juliet realises her family could discard her. She tries to persuade her mother with the words mother's kindness. **(AO1)** Juliet does not have a job and she is dependent on her family therefore, be in a very difficult position if her family does ignore her. **(AO1)** This links with are many examples of her family trying to pressure Juliet into marrying Paris. **(AO1)**

Juliet is very against marrying Paris and will go against her family to not have to. **(AO1)** She bridal bed / In that dim monument where Tybalt lies'. **(AO1)** This links together death and play. **(AO1)** For example, in the Prologue, the phrase 'death-marked love' shows that the This creates foreboding for the rest of the play because the audience knows that they will

Family relationships are shown to not be very strong in the extract because the Capulets dis 'Do as thou wilt, for I have done with thee'. **(AO1)** This shows that Lady Capulet has washed does not want to have anything more to do with her. **(AO1)** She again uses commanding verbs with her daughter's decision. **(AO2)** This is strange because later on she mourns her daughter

To conclude, family relationships are important in the play but Juliet does not follow the **(AO1)** This could be one reason why she dies – if she had married Paris and not Romeo, by her family. **(AO1)**

This essay would achieve a Level 3. The student scores well for AO1 but there is not enough number of comments for AO2 as there are for AO1. The AO3 content which is included is good be more numerous.

1. a) See commentaries above
b) Essay Three makes far more references to the rest of the play
c) Personal response
2. See commentaries above

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