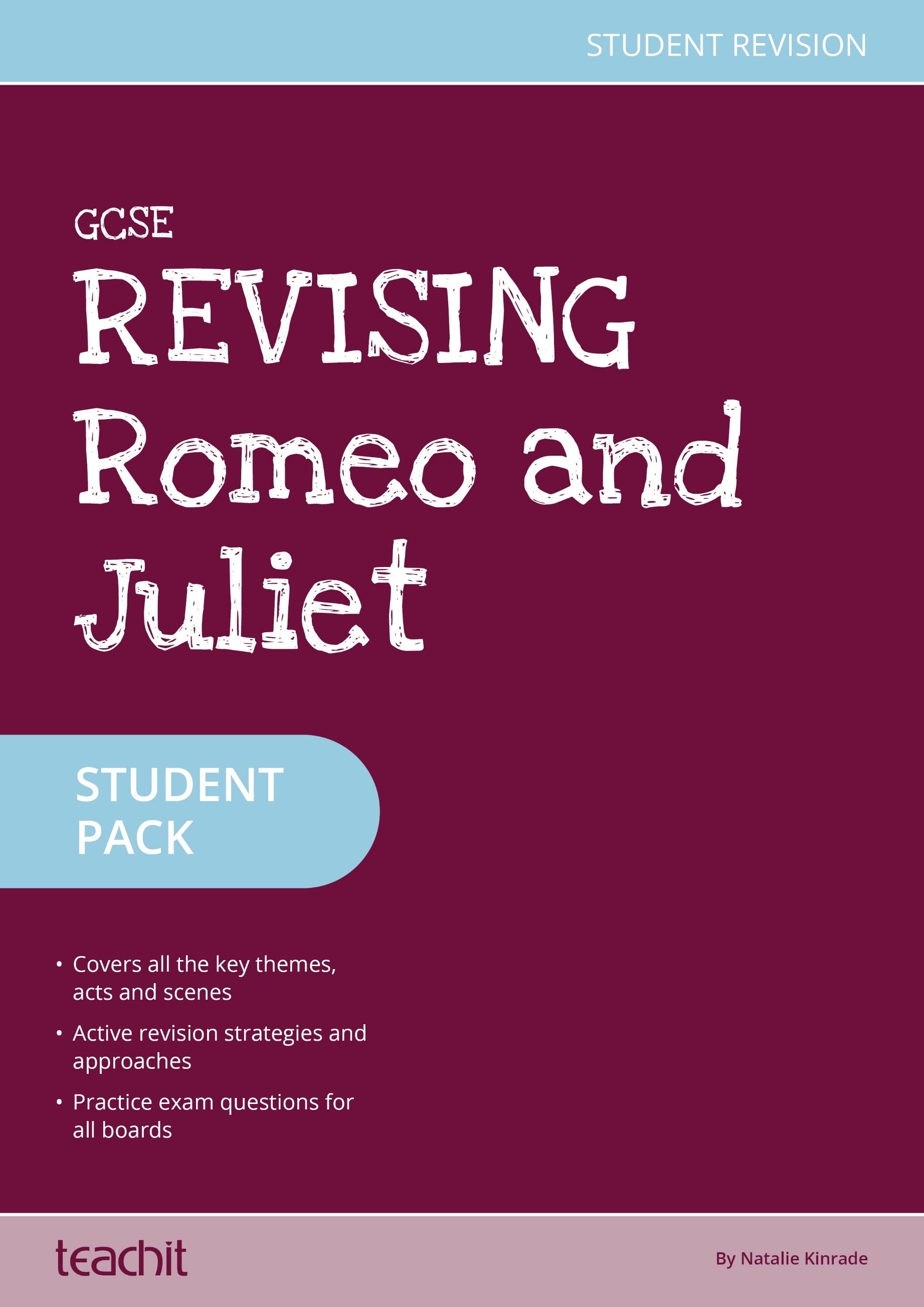
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|  | **Introduction.** | | |
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|  | *Romeo and Juliet* is ever popular at GCSE and a wonderful play to study. This revision guide is designed to help you revisit, reflect and develop your understanding of the play through a range of activities.  *Romeo and Juliet* is taught for all the different exam boards (AQA, Edexcel, OCR and EDUQAS) and this revision guide is relevant for all these different specifications. There are practice questions for every theme in this guide; make sure you choose the questions that are relevant to *your* exam board.  For every exam board there are three common features, though the question phrasing varies slightly.   * You will need to be able to closely analyse language and structure. * You will need to show thorough understanding of the play as a whole, making judgements. * You will be given an extract to work with as a starting point.   Most of the exam boards need you also to understand the **context** of the play, including this in your responses (not EDUQAS), and allocate a small number of marks to **written accuracy** (not Edexcel). | |  |
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How do I use *Revising Romeo and Juliet*?

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|  | You will find summaries of the plot and the key themes, and then a series of revision activities linked to each theme and practice exam questions. Dip into these activities as you see fit to support your revision of the play. |  |
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There are also:

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| Quick summary | Tips for different ways of summarising for your own notes. | |
| **Quick self-check** | Quick self-check questions to develop your understanding before you look more closely at the play. | |
| Think it through … | Thinking points to help you develop your personal response to the play. | Icon  Description automatically generated |

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|  | **Extract** | **Whole text** |  |
| Prompts to help you explore exam questions, which you could plan or write in part or in full. | |
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At the back of the guide, there are also answers, suggested ideas and mark schemes to help you check your progress. As you complete each section, you could tick off your progress below:

I have revised:

|  |  |  |  |
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|  |  | the overview of the play |  |
|  | the theme of love |
|  | the theme of fate |
|  | the theme of family |
|  |  | the theme of conflict |  |
|  |  | the theme of death |  |
|  |  | the theme of the roles of women |  |

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|  | **Plot summary.** | | |
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| **Prologue** | The Prologue immediately introduces the two key themes of *Romeo and Juliet* – love and conflict. Shakespeare establishes the background to the play’s opening by describing the long-standing feud between the Montagues and Capulets. This has been going on for a long time, with fresh fights occurring still in the present-day Verona of the play. The audience are also told of the circumstances which, by the end of the play, will end this feud: a couple, destined to be together, one from each of the warring families, will fall in love but eventually take their lives. In the wake of their deaths, their families will agree to end the hostility. | |  |
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| **Act 1** | Act 1 begins with a street fight between the Montague and Capulet servants, which escalates to eventually include the heads of the two households. The Prince of Verona intervenes to stop the brawl getting more serious, threatening that if violence affects the streets of his city again, he will punish the guilty parties with death. Romeo is not present, but his cousin and best friend Benvolio tells him about the fight soon afterwards. However, Romeo is lovesick for Rosaline, who has rejected him due to her desire to become a nun, and he seems uninterested in the news.  Meanwhile, Paris, a respectable youth and the Prince’s kinsman, asks Lord Capulet for permission to marry Juliet, his only daughter. Lord Capulet is rather hesitant due to his daughter’s age (she is only 13), but clearly thinks Paris would be a good match. Juliet later agrees to meet Paris at the Capulet ball, to consider whether she feels she might be able to consider him as a husband.  Romeo and Benvolio happen to hear about the Capulet celebration and decide to attend: Romeo learns Rosaline will be there so is persuaded to go. When he arrives at the feast he narrowly escapes the wrath of Tybalt (Juliet’s cousin), who is extremely hot-headed and feels Romeo is being disrespectful by encroaching on the Capulet ball. The mood of the scene becomes more romantic, as Romeo spies Juliet from a distance and instantly falls in love. They speak, they kiss, but not long after being separated learn they are technically enemies. Both young lovers are distraught at the realisation. | |  |
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| **Act 2** | Straight after leaving the Capulet mansion, Romeo feels compelled to see Juliet again and leaps over the orchard wall. Despite this putting him at great risk, he is determined to see his love again. He hides and hears Juliet speaking – professing her love for him. Before Romeo leaves the orchard, they agree to marry.  Romeo travels straight to his friend Friar Lawrence, who is shocked at the swift change of Romeo’s affections from Rosaline to Juliet. He nevertheless agrees to marry the young couple in secret, hoping that the union might pave the way for a resolution of the families’ dispute. The Nurse, Juliet’s confidante, arranges the details with Romeo and the couple are married. | |  |
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| **Act 3** | Shakespeare returns to conflict to begin the central act of the play. Benvolio and Mercutio come up against Tybalt in the streets of Verona. Tybalt had swallowed his anger and pride at the Capulet ball, but is intent on taking revenge on Romeo for attending the Capulet event. Romeo, now related by marriage to Tybalt, tries hard to convince him not to fight. Mercutio, hot-headed himself, cannot leave the challenge and begins to duel with Tybalt. In attempting to stop the violence, Romeo gets between them, accidentally causing Mercutio to be stabbed when Tybalt aims for him. Mercutio dies, cursing both families. Romeo, overcome with anger, then kills Tybalt and flees. The Prince arrives and declares he will banish Romeo.  Juliet, waiting for Romeo and her wedding night, is momentarily thrown by the Nurse’s reaction to events. The Nurse is panicked and for a short while Juliet thinks Romeo, not Tybalt, has been killed. Once this miscommunication is resolved, Juliet is torn between her sadness over Tybalt’s death and her love for Romeo. Once she calms down, she realises she cannot criticise her new husband.  Romeo is able to visit Juliet due to the Nurse and Friar Lawrence’s planning, so the couple spend their wedding night together. The following morning, however, Romeo has to leave straight away to avoid being caught and punished with death. They part, not knowing it will be the last time they see each other alive.  Only moments after Romeo has left, Lady Capulet enters to give Juliet the news that she and her husband have arranged a surprise to cheer Juliet up and distract her from her grief over Tybalt – they have organised her swift marriage to Paris. Juliet refuses, and both her mother and father berate her for being disobedient. When she asks the Nurse for advice, she feels betrayed when the Nurse suggests that marrying Paris might be the best option. | |  |
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| **Act 4** | Juliet rushes to meet Friar Lawrence in the hope he can provide some sort of solution to her predicament. If he cannot, she says, she will take her own life rather than live without Romeo. Friar Lawrence swiftly forms a plan: Juliet should consent to the marriage, but the night before the wedding take the potion he gives her. The potion will give her the appearance of death for a period of time – long enough for her body to be taken to the Capulet vault. Here, the potion will wear off and she will awake. In the meantime, Friar Lawrence will contact Romeo and help them to reunite and move away from Verona so they can spend their lives together.  Juliet gratefully returns home, to find that the marriage to Paris has been brought forward and will now take place the next day. She takes the potion and is discovered by the Nurse the next morning. There is much grief over her ‘death’, and she is taken to the vault as expected. | |  |
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| **Act 5** | The message from Friar Lawrence explaining the plan does not reach Romeo. Instead, the messenger, Friar Lawrence’s friend and colleague Friar John, gets stuck in a house quarantined by the plague. Romeo’s friend and servant Balthasar visits him in Mantua and gives him the news that Juliet is dead. Romeo immediately recalls an apothecary’s shop he had travelled past. He rushes there to buy poison, intending to return to Verona and die next to his true love. The apothecary reluctantly agrees to fulfil his request.  When Romeo arrives at the Capulet tomb, he discovers Paris laying flowers on Juliet’s grave. Believing Romeo to be up to no good there, Paris challenges the young Montague. Romeo, determined nothing should get in the way of his plans, kills Paris and enters the vault, laying Paris near to Tybalt and Juliet. When he first sees his wife, he is amazed how beautiful she can look in ‘death’ as the audience feel the ultimate dramatic irony. After an emotional speech, he takes the poison. Friar Lawrence then arrives, having realised the error with the message. He sees Romeo dead and, when Juliet wakes soon after his arrival, tries to persuade her to leave. She is so distressed by her husband’s actions she immediately takes his dagger and stabs herself with it. The tragedy we have anticipated from the Prologue has finally taken place.  The watch, the Prince and the parents of Romeo and Juliet gradually arrive on stage (minus Lady Montague, who has died of grief) and listen to Friar Lawrence explain the story of the young lovers. Montague offers to raise a statue in Juliet’s honour and the two families agree to end the feud. The Prince ends with a reminder that there ‘never was a story of more woe, than this of Juliet and her Romeo’. | |  |
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|  | **Overview**  – whole play revision activities | | | | | |
|  | The revision activities below are designed as a starting or finishing point to help you consider the play **as a whole**.  The rest of the revision guide is divided into **thematic sections**, each with its own summary revision activities, key quotations and exam questions. | | | | |  |
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| **Images and ideas** | **Visual summaries:** For each act of the play, sketch an image to represent what you think the key idea of the act is.   * Draw an object or symbol rather than representing what happens. * Annotate your image with around 10 key words. These could be from quotations, your own ideas/reactions or ways to describe the atmosphere.   Here is an example based on Shakespeare’s play *Macbeth*: | | | | |
|  |  |  | | | |  |
| **Act 1** | **Macbeth Act 1** | | | | |  |
| soldier | |  | | ambition |  |
|  | | witches | |  |  |
| power | | | future | |  |
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| betrayal | | plotting | | manipulation |  |
| masculinity/femininity | | | loyalty | |  |

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|  | Create your own visual summary of each act of *Romeo and Juliet* below: | | | |  | |
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| **Act 1** |  | | | |  | |
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| **Act 2** |  | | | |  | |
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| **Act 3** | |  | | | |  | |
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| **Act 4** | |  | | | |  | |
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| **Act 5** | |  | | | |  | |
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|  | Reflecting on your visual summaries, which act do you think is the most dramatic and why? |  |
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|  | **Terminology –** language and structure | |
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|  | Understanding and being able to explore Shakespeare’s use of language and structure is an essential part of exam responses. Use the match-up activity below to ensure that you know the main features of Shakespeare’s writing: |  |
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|  | 1. Alliteration |  |  | 1. a line of poetry with 10 syllables, following an 'unstressed/stressed’ pattern: da DUM da DUM da DUM da DUM da DUM |  |
|  | 1. Assonance | 1. where punctuation breaks up a line of verse midway |  |
|  | 1. Blank verse | 1. where something which is not living is given human attributes |  |
|  | 1. Caesura | 1. where one thing is described literally as something else, without using ‘like’ or ‘as’ to make comparisons |  |
|  | 1. Couplet | 1. repeated vowel sounds |  |
|  | 1. Dramatic irony | 1. where the audience know something the characters do not |  |

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|  | 1. Hyperbole |  |  | 1. where two things are compared using ‘like’ or ‘as’ |  |
|  | 1. Iambic pentameter | 1. where a character speaks alone (or believing they are alone) on stage |  |
|  | 1. Metaphor | 1. where two or more words in close proximity begin with the same sound/letter |  |
|  | 1. Oxymoron | 1. exaggeration for effect |  |
|  | 1. Personification | 1. where two contrasting words are placed next to each other for effect |  |
|  | 1. Prose | 1. unrhymed iambic pentameter (most of the play is written in this form) |  |
|  | 1. Simile | 1. a form of poetry with 14 lines, usually written in iambic pentameter and with specific rhyming patterns |  |
|  | 1. Soliloquy | 1. two consecutive lines which rhyme |  |
|  | 1. Sonnet | 1. where speech is not written in a poetic structure |  |
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|  | **WYOO** (What’s your opinion on …?) | |
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|  | It is good to have first considered your opinion about a text in order to show a personal response when you are writing about the play, and doing so helps you make judgements and engage with the playwright’s key ideas.  Look at the following statements. After each one there is space for you to write your ‘gut instinct’ response. Don’t worry about how you structure your writing – just write quickly and think about what you believe and why. |  |
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|  | **Statement 1:** Benvolio is the most likeable character in the play. |

**Do I still agree, after revising further? Add details to the thought bubble.**

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|  | **Statement 2:** Romeo and Juliet’s ages make their true love all too easy to doubt. |

**Do I still agree, after revising further? Add details to the thought bubble.**

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|  | **Statement 3:** Juliet should have married Paris: he seems to genuinely care for her, and her parents approve. |

**Do I still agree, after revising further? Add details to the thought bubble.**

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|  | **Statement 4:** Family loyalty should be everyone’s first consideration. |

**Do I still agree, after revising further? Add details to the thought bubble.**

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|  | **True or false quiz** |  |
|  | Read the following statements to develop your overall understanding of the play. Decide whether they are true or false, then check your answers at the back of the pack. | **True or false?** |
|  | 1. The Prologue keeps the fate of the lovers a secret from the audience. |  |
|  | 1. Romeo is not in love with Juliet at the start of the play. |  |
|  | 1. Juliet is her parents’ only child. |  |
|  | 1. The Prince threatens to banish anyone involved in violence after Act 1 Scene 1. |  |
|  | 1. Romeo is allowed back into the Capulet gardens after the ball. |  |
|  | 1. Friar Lawrence believes that marrying Romeo and Juliet might bring their families closer. |  |
|  | 1. The Nurse does nothing to help Romeo and Juliet in Act 2. |  |
|  | 1. Mercutio is more prone to anger than Benvolio. |  |
|  | 1. Tybalt intentionally kills Mercutio. |  |
|  | 1. The wedding and the fight happen on the same day. |  |
|  | 1. Lord Capulet is supportive of his daughter’s refusal to marry Paris. |  |
|  | 1. The Nurse tells Juliet she would be better off with Paris in Act 4. |  |
|  | 1. Friar Lawrence gives Juliet a dagger in case the plan does not work. |  |
|  | 1. Lord Montague agrees to raise a statue to honour Juliet at the end of the play. |  |

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|  | 1. The last person to speak is Friar Lawrence. |  |
|  | 1. The Prince describes how in the feud ‘ancient grudge break to new mutiny’. |  |
|  | 1. Benvolio says, ‘put down your swords; you know not what you do’. |  |
|  | 1. Tybalt says, ‘I hate hell, all Montagues, and thee’. |  |
|  | 1. Juliet says, ‘my life is my foe’s debt’ when she discovers Romeo is a Montague. |  |
|  | 1. Romeo says, ‘I defy you stars!’. |  |

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|  | **Love**  revision activities | | **A picture containing umbrella, clock, flower  Description automatically generated** | |
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| **Overview** | **‘A pair of star-crossed lovers take their life’**  Romeo and Juliet’s doomed love is one of the best-known romantic storylines in literature. From the beginning, we know that love will not conquer all and that the two would rather die than be apart. The audience watch the relationship develop in the knowledge that it will not survive, with the agonising feeling of ‘what if’ making us hope that somehow the tragedy might be avoided. Though at times Shakespeare makes us think about whether the young couple are foolish and rash to fall so hard and so fast, he also makes the audience feel great sympathy for Romeo and Juliet. It is hard to imagine he wants us to think anything other than that love should be allowed to win – and perhaps that all the rules of society which can stand in the way of romance are ridiculous. | | |  |
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| **Characters** | Romeo and Juliet have to be the first consideration when exploring love in the play. Juliet is not yet 14 years old and it is usually assumed that Romeo is only a few years older. This can be hard for modern audiences to imagine, given that Romeo and Juliet commit to marriage just hours after meeting − quick for a couple of any age. Perhaps their youth explains the speed of their relationship: they are guided by their feelings and maybe not as concerned by the rules as they might be if they were older. Their instant attraction quickly becomes a deep devotion, enough to vow to marry, despite the family feud and expectations around marriage. These practical and emotional hurdles do not deter them. Love is explored in other ways too: Romeo’s intense pining for Rosaline, bawdy references to sex from the Nurse and servants, and affectionate love in various forms between family members and friends. | | |  |
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| **Setting** | Given that Romeo and Juliet’s relationship is forbidden, Shakespeare had to create settings where their relationship could flourish despite the strict rules of society and the conflict between their parents. The ball where they first meet is a masked one – Romeo is unrecognised by all other than Tybalt, allowing him to meet Juliet for the first time. The busy scene means their first conversation, even their first kiss, can effectively go unnoticed as they are in such a crowded place. After this, though, the lovers need more privacy for the relationship to develop; this is where the balcony and the Capulet garden come into play. In the garden, Romeo both arrives and leaves unnoticed – the outside space perfect for secret meetings (and perhaps symbolic of both characters shifting from the protection of their family life and commitments, to finding their own relationship). The final setting of the vault reminds us of the reality of the ‘death-marked love’ the Prologue references. | |  |
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| **Events** | When exploring the theme of love, you may wish to revisit and make notes on:   * Act 1 Scene 1 – Romeo pines over Rosaline * Act 1 Scene 5 – Romeo and Juliet first meet at the ball * Act 2 Scene 2 – Romeo and Juliet agree to marry (balcony scene) * Act 2 Scene 6 – just before Romeo and Juliet marry * Act 3 Scene 2 – Juliet anticipates her wedding night * Act 3 Scene 5 – Romeo and Juliet part * Act 5 Scene 3 – the couple take their own lives to be together. | |  |
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| Love summary | Without copying from this pack, write down five sentences about love in the play.  Next, highlight all the key words in these five sentences.  Lastly, choose just five words that could summarise the theme of love, which will help as a memory aid for this topic. |

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| **Quick self-check** | 1. Why do audiences sometimes find it hard to believe in Romeo and Juliet’s love? 2. How long after meeting does it take for the couple to agree to marry? 3. What is Romeo’s mindset in terms of love at the start of the play? 4. What different kinds of love can you think of?   **Challenge yourself!**  Can you recall what Mercutio thinks about love? |

**Key quotations**

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|  | **Who said what? For each of the following quotations, decide whether it was said by Romeo (R) or Juliet (J), and quickly summarise what the quote means.** |
| **Act 1 Scene 1** | ‘She hath forsworn to love; and in that vow / Do I live dead that live to tell it now.’ |
| **Act 1 Scene 5** | ‘O, she doth teach the torches to burn bright!’ |
| **Act 1**  **Scene 5** | ‘My only love, sprung from my only hate! / Too early seen unknown, and known too late!’ |
| **Act 2**  **Scene 2** | ‘With love's light wings did I o'er-perch these walls. / For stony limits cannot hold love out,’ |
| **Act 2**  **Scene 2** | ‘What's in a name? That which we call a rose / By any other name would smell as sweet.’ |
| **Act 2 Scene 6** | ‘But my true love is grown to such excess / I cannot sum up sum of half my wealth.’ |
| **Act 3 Scene 2** | ‘O I have bought the mansion of a love, / But not possessed it;’ |
| **Act 3 Scene 5** | ‘It was the nightingale, and not the lark, / That pierced the fearful hollow of thine ear.’ |
| **Act 5**  **Scene 3** | ‘Death, that hath sucked the honey of thy breath, / Hath had no power yet upon thy beauty.’ |
| **Act 5 Scene 3** | ‘I will kiss thy lips. / Haply some poison yet doth hang on them’ |
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**Revision activity 1:** Types of love

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|  | There are many different kinds of love in *Romeo and Juliet* and thinking about these can help you develop a strong understanding of emotions in the play, as well as giving you a broad range of ideas when it comes to essay questions.  Look at the series of statements below which describe different characters’ feelings and reactions. Then decide which kind of love you think each one is describing. You could do this by colour coding or you could cut out the strips and make a large mind-map of ideas, adding your own reactions and thoughts. | |  |
|  |  | |
| *Love colour code* |  | Love at first sight |
|  | Infatuation |
|  | Affectionate love (between family/friends) |
|  | True love |
|  | Passion |
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|  |  | Benvolio worries for his cousin, who appears lovesick and upset. |  |
|  |  | Juliet remains loyal to Romeo, despite being torn over his killing of Tybalt. |  |
|  |  | Romeo feels he might almost die of unhappiness due to Rosaline’s vow to become a nun. |  |
|  |  | Romeo and Juliet share their first kiss just moments after first meeting. |  |
|  |  | Romeo kills Tybalt due to his overwhelming grief over Mercutio’s death. |  |
|  |  | Friar Lawrence is concerned over the swift change of Romeo’s affections from Rosaline to Juliet. |  |
|  |  | Friar Lawrence comments that love lies not in men’s hearts but in their eyes. |  |
|  |  | Romeo and Juliet decide to marry despite only having met a few hours ago. |  |
|  |  | Lord Capulet is hesitant to marry Juliet off too early; she is his only daughter. |  |
|  |  | Romeo’s first comment about Juliet is about her beauty. |  |
|  |  | The Nurse agrees to act as a messenger between Juliet and Romeo, despite this act likely getting her into trouble. |  |
|  |  | When Romeo hears of Juliet’s ‘death’ he immediately seeks the apothecary because he cannot live without her. |  |
|  |  | Romeo’s friends try to tempt him with the potential of seeing other women at the Capulet ball. |  |
|  |  | Juliet wishes that it was still night so Romeo does not have to leave. |  |
|  |  | Romeo feels he would rather be dead than banished from Verona (and separated from Juliet). |  |
|  |  | Friar Lawrence tries hard to help Romeo and Juliet stay together, despite Romeo’s banishment, but these attempts fail. |  |
|  |  | Romeo and Juliet spend their wedding night together (off-stage!) even though he has been ordered to leave Verona. |  |
|  |  | Lady Montague dies of grief when she hears Romeo is exiled. |  |
|  |  | The Nurse tries to convince Juliet she should marry Paris (both before and after she is married to Romeo). |  |
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| Think it through… | To what extent do you believe the love between Romeo and Juliet is a true and mature one? Write a bullet point list in favour and against below: | | Icon  Description automatically generated |

**Revision activity 2:** A love timeline

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|  | Using the notes from Revision activity 1, create a quick timeline of love-related events in the play. |  |
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**Revision activity 3:** Stickman summary

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|  | In the centre of the page, create a very quick cartoon strip (with simple stick people), focusing only on the main events of Romeo and Juliet’s relationship. Write brief summaries alongside each image.  Then, in a different colour, put some of the events that happen outside of the relationship above and below your cartoon strip, using arrows to show where they happen.  Once you have finished this visual diagram, think about how the romance between the couple is or is not affected by other plot events. |  |
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|  | * Do the other events slow down or hinder the relationship? * Do the other events make the relationship speed up? * How do you think audiences feel when reflecting on the play’s action taking place in less than a week? * How does Shakespeare want us to react? |  |
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**Revision activity 4:** Structure (and language) analysis

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|  | Use the questions below to closely analyse this quotation from Juliet during the balcony scene. Though she is very much in love with Romeo, she admits that her feelings are more complicated. |  |
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|  | ‘It is too rash, too unadvised, too sudden; Too like the lightning, which doth cease to be Ere one can say ‘It lightens’.’ |  |
|  | Use the space below to write your answers:   1. What do you notice about the pattern in the first line? 2. What words are repeated and what do they show about Juliet’s feelings? 3. What technique is used in the second line? 4. Why might Juliet worry about their engagement being like ‘lightning?’ What does this show she wants from Romeo? |  |

**Love practice exam questions**

Read the play extract below and answer the question which is relevant to your exam board.

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| **AQA**  Starting with this conversation in the play, explore how Shakespeare depicts romantic love in *Romeo and Juliet*.  Write about:   * how Shakespeare presents romantic love in this extract * how Shakespeare presents love in the play as a whole.   **[30 marks]**  **AO4 [4 marks]** |

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| **Edexcel**   1. Explore how Shakespeare presents Romeo and Juliet’s feelings in this extract.   Refer closely to the extract in your answer.  **[20]**   1. In this extract, Romeo and Juliet express their love and devotion to each other.   Explore the importance of romantic love elsewhere in the play.  In your answer you **must** consider:   * when characters share their love * how love affects the behaviour of different characters.   You **must** refer to the context of the play in your answer.  **[20]**  **(Total for question = 40 marks)** |

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| **OCR**  Choose **ONE** question.  You are advised to spend about 45 minutes on this section.  **EITHER**   1. Explore the different ways Shakespeare presents romantic love and how it influences events in the play. Refer to this extract from Act 2 Scene 2 and elsewhere in the play. **[40]**   **OR**   1. How and why is love and devotion important for the characters within the play? Explore at least two moments from the play to support your ideas. **[40]** |

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| **EDUQAS**  Answer **both** part (a) **and** part (b).  You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).   1. Read the extract below. Then answer the following question:   What does the extract show an audience about Romeo and Juliet’s thoughts and feelings at this point in the play? Refer closely to details from the extract to support your answer.  **[15]**   1. \*How does Shakespeare present love? Refer to characters and events from the play in your answer.   **[25]**  \*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures. |

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|  | **Act 2 Scene 2**  **ROMEO**  O, wilt thou leave me so unsatisfied?  **JULIET**  What satisfaction canst thou have tonight?  **ROMEO**  Th’exchange of thy love's faithful vow for mine.  **JULIET**  I gave thee mine before thou didst request it. And yet I would it were to give again.  **ROMEO**  Wouldst thou withdraw it? For what purpose, love?  **JULIET**  But to be frank, and give it thee again. And yet I wish but for the thing I have. My bounty is as boundless as the sea, My love as deep. The more I give to thee, The more I have, for both are infinite.  *Nurse calls within*  I hear some noise within. Dear love, adieu! Anon, good Nurse! − Sweet Montague, be true. Stay but a little, I will come again.  *Exit, above*  **ROMEO**  O blessed, blessed night! I am afeard. Being in night, all this is but a dream, Too flattering-sweet to be substantial.  *Re-enter JULIET, above*  **JULIET**  Three words, dear Romeo, and good night indeed. If that thy bent of love be honourable, Thy purpose marriage, send me word tomorrow, By one that I'll procure to come to thee, Where and what time thou wilt perform the rite, And all my fortunes at thy foot I'll lay And follow thee my lord throughout the world.  **NURSE**  [*Within*] Madam!  **JULIET**  I come, anon − But if thou mean'st not well, I do beseech thee−  **NURSE**  [*Within*] Madam!  **JULIET**  By and by, I come −  To cease thy suit, and leave me to my grief. Tomorrow will I send.  **ROMEO**  So thrive my soul−  **JULIET**  A thousand times good night!  *Exit, above*  **ROMEO**  A thousand times the worse, to want thy light! Love goes toward love as schoolboys from their books; But love from love, toward school with heavy looks. |  |
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**Some prompts to help you:**

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|  | **Extract** | **Whole text** |  |
|  | * What might you make of Romeo’s questions to Juliet here? * Where do Romeo and Juliet mirror each other’s words? How could you analyse this? * How does Romeo use simile to describe ideas of love and time? * Where does Juliet use a simile and what does it suggest? * Why does Shakespeare have the Nurse interrupt this conversation? | * Is romantic love always a positive experience? * How do Romeo and Juliet feel about each other when they first meet? * What evidence is there of the couple’s loyalty to each other, despite the obstacles in their way? * Is society the enemy of true love (think about the context of the play here)? * How might you link ideas of love and fate? |  |
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|  | **Fate**  revision activities | | **A picture containing diagram  Description automatically generated** | |
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| **Overview** | The idea of fortune, fate and destiny is one that originated as far back as the ancient Greeks and Romans. A higher power, which humans cannot control, might be out there – determining whether we are lucky or unlucky. Shakespeare explores this theme in many of his plays – comedies as well as tragedies. He was clearly interested in the idea that circumstances beyond people’s control can have an (often negative) influence on people’s hopes, dreams and intentions. But given what we see in his plays, he also suggests that his character’s flaws and decision making can also have a role in their success or their downfall. Fate works in two main ways in *Romeo and Juliet*: on the one hand it brings the unlikely couple together; on the other hand it determines that their love cannot last. | | |  |
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| **Characters** | Romeo and Juliet are the most important characters to consider for this theme. The idea that their love is written in the stars is clear from the Prologue and is continued in the celestial imagery throughout the play. It is interesting that they seem half-aware of the sadness that will befall them: on numerous occasions they have premonitions of death or simply ominous feelings that something is not ‘quite right’. As an audience, we are largely encouraged by Shakespeare to see that their immediate and intense connection is not just youth and immaturity, but a genuine love: if we do not believe in the idea they are destined for one another, we will not feel pain, sympathy and grief over their later deaths. Other characters help Shakespeare to develop this theme, with Mercutio, Friar Lawrence and Tybalt all involved in circumstances which conspire against the couple. | | |  |
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| **Setting** | It is not in the literal settings that fate can really be explored, but in the imagery linked to setting that Shakespeare uses in the passages where fate is considered. Stars, night and tombs are all referred to in order to create a gloomy and foreboding atmosphere in which the final death scene’s inevitability is reiterated as the plot progresses. | |  |
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| **Events** | When exploring the theme of fate, you may wish to revisit and make notes on:   * The Prologue – the lovers’ end is revealed * Act 1 Scene 4 – Romeo anticipates the importance of the evening (before meeting Juliet) * Act 3 Scene 1 – Mercutio and Tybalt’s deaths pave the way for future tragedy * Act 3 Scene 5 – the couple feel the cruelty of fortune * Act 5 Scene 1 – Romeo feels he can challenge fate by taking his own life (buying poison) * Act 5 Scene 2 – Friar Lawrence realises that fate has spoiled his plans * Act 5 Scene 3 – the lovers take their lives, as foretold by the Prologue. | |  |
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| Fate summary | Write down the following words in your notes, then close this page and have a go at ‘free writing recall’ – where you put pen to paper and just write everything you can (without stopping) for five minutes: | | | | |
| **CONTROL** | **FLAWS** | **DESTINY** | **STARS** | **DEATH** |
| Then look at the fate notes on page 29 again and, using a different coloured pen, update your notes with anything you *didn’t* remember. These coloured notes are the ones you should revise again in the future.  Finally, highlight 10 key words to help you as memory aids for this theme. | | | | |

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| **Quick self-check** | 1. Why is it important that we believe in the destiny of Romeo and Juliet’s relationship? 2. What other words for gloomy can you think of or look up? 3. What is dramatic irony?   **Challenge yourself!**  Some audiences feel that Romeo and Juliet are partly to blame for the tragedy that occurs. What aspects of their characters might make it easy to feel they are more responsible than fate? |

**Key quotations**

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|  | **Fill in the blanks to complete these important fate quotations:** |
| **Prologue** | 1. ‘A pair of star-crossed lovers their ;’ |
| **Romeo: Act 1 Scene 4** | 1. ‘For my mind misgives / Some consequence yet hanging in the   , / Shall bitterly begin his fearful ’ |
| **Mercutio: Act 3 Scene 1** | 1. ‘A plague a’both !’ |
| **Romeo: Act 3 Scene 1** | 1. ‘O, I am fool!’ |
| **Juliet:**  **Act 3 Scene 5** | 1. ‘Methinks I see thee, now thou art , / As one   in the bottom of a tomb.’ |
| **Juliet:**  **Act 3 Scene 5** | 1. ‘Be , Fortune, / For then I hope thou wilt not   keep him long / But send him back.’ |
| **Juliet:**  **Act 3 Scene 5** | 1. ‘make the bed / In that dim monument where   lies.’ |
| **Romeo: Act 5 Scene 1** | 1. ‘Is it e’en so? Then I you, stars!’ |
| **Friar Lawrence:**  **Act 5 Scene 2** | 1. ‘ fortune! |
| **Romeo: Act 5 Scene 3** | 1. ‘O here / Will I set up my everlasting / And shake   the yoke of inauspicious / From this world-  wearied flesh.’ |
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**Revision activity 1:** True or false

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|  | Look at the following statements linked to fate and the context of the play. Which do you think are true and which do you think are false? Once you have decided, check the answers and then write your response to this in the final column:   * Are you surprised? Why? * Did you already know this? * Do you think there is any truth in these beliefs? | | | |  | | |
|  | **Context statement** | | **True or false** | **Your response** | |  |
| The Elizabethans thought that horoscopes were ridiculous and contradicted their religious beliefs. | |  |  | |
| The Elizabethans thought dreams were very important and that understanding them could even help them know the future. | |  |  | |
| Some Elizabethans thought that they had no free will – that their futures were already destined and could not be changed. | |  |  | |
| One of the key features of tragedy was that characters had a fatal flaw that meant they were responsible for their own downfall. | |  |  | |
| Elizabethans would often consult astrologers to help them make major life decisions. | |  |  | |

**Revision activity 2:** Close analysis

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|  | Look at this quotation from Romeo in Act 1 Scene 4. He has just been listening to Mercutio’s speech about Queen Mab – which dismisses dreams as ‘but vain fantasy’. Romeo, however, clearly cannot shake the feeling that his dream is more significant. Use the questions around the quotation to closely explore how Shakespeare’s language choice reveal Romeo’s unease: | |  |

1. What phrases show uncertainty?
2. What words remind us of the Prologue?

‘I fear, too early. For my mind misgives  
Some consequence, yet hanging in the stars,  
Shall bitterly begin his fearful date  
With this night's revels and expire the term  
Of a despised life, closed in my breast  
By some vile forfeit of untimely death.  
But He that hath the steerage of my course,  
Direct my sail! On, lusty gentlemen!’

1. Who could Romeo mean by ‘He’?
2. What does the metaphor at the end mean?

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| Think it through … | Are Romeo and Juliet’s actions, or fate, more responsible for their deaths at the end of the play? | | Icon  Description automatically generated |

**Revision activity 3:** The Prince’s perspective

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|  | The Prince often comes on stage after major points of conflict to reflect upon events and discuss consequences. At the end of the play he hears Friar Lawrence, and others, explain what has happened between Romeo and Juliet. | |  |
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|  | * How does he feel about the deaths of Romeo and Juliet? Find three words from the text to describe his feelings. * How does he feel about other deaths in the play? Select one quotation. * Does he feel fate has been cruel? * Does he feel any of these events could have been avoided, had characters behaved differently? Find a supporting quotation. | |
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**Revision activity 4:** The wheel of fortune

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|  | Consider how fate seems to work either positively or negatively in the play. Use your memory, your revision notes and the summaries from this guide to think about the things **outside** of Romeo and Juliet’s control.   * Which of these elements are **positive** or good for the couple’s relationship? * Which of these elements are **negative** or bad for the couple’s relationship?   Fill in the wheel of fortune below, completing the segments randomly (you might not manage to fill them all). Then shade the segments in two different colours, depending on their nature (good or bad). | |  |
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Do you think the goddess of fortune has overall affected the characters more positively or negatively, and why?

**Fate practice exam questions**

Read the play extract below and answer the question which is relevant to your exam board.

|  |
| --- |
| **AQA**  Starting with this moment in the play, explore how Shakespeare presents fate and creates dramatic irony.  Write about:   * Romeo and Juliet’s feelings about fate and the dramatic irony within this extract * how Shakespeare explores fate and dramatic irony in the play as a whole.   **[30 marks]**  **AO4 [4 marks]** |

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| **Edexcel**   1. Explore how Shakespeare presents fate and dramatic irony in this extract.   Refer closely to the extract in your answer.  **[20]**   1. In this extract, where Romeo and Juliet part, Juliet envisions Romeo dead.   Explore the importance of fate elsewhere in the play.  In your answer you **must** consider:   * how fate is presented * how fate affects different characters within the play.   You **must** refer to the context of the play in your answer.  **[20]**  **(Total for question = 40 marks)** |

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| **OCR**  Choose **ONE** question.  You are advised to spend about 45 minutes on this section.  **EITHER**   1. Explore the different ways Shakespeare presents fate. Refer to this extract from Act 3 Scene 5 and elsewhere in the play. **[40]**   **OR**   1. How and why is fate important for the characters within the play? Explore at least two moments from the play to support your ideas. **[40]** |

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| **EDUQAS**  Answer **both** part (a) **and** part (b).  You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).   * 1. Read the extract below. Then answer the following question:   What does the extract show about the characters’ thoughts and feelings as they part. Refer closely to details from the extract to support your answer.  **[15]**   1. \*Write about how the theme of fate and dramatic irony is presented at different points in the play. Refer to characters and events from the play in your answer.   **[25]**  \*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures. |

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|  | **Act 3 Scene 5**  **JULIET**  Then, window, let day in, and let life out.  **ROMEO**  Farewell, farewell! One kiss, and I'll descend.  *He goes down*  **JULIET**  Art thou gone so, love-lord, aye husband-friend?  I must hear from thee every day in the hour,  For in a minute there are many days.  O by this count I shall be much in years  Ere I again behold my Romeo!  **ROMEO**  Farewell!  I will omit no opportunity  That may convey my greetings, love, to thee.  **JULIET**  O, thinkest thou we shall ever meet again?  **ROMEO**  I doubt it not; and all these woes shall serve  For sweet discourses in our times to come.  **JULIET**  O God, I have an ill-divining soul!  Methinks I see thee, now thou art so low,  As one dead in the bottom of a tomb.  Either my eyesight fails, or thou lookest pale.  **ROMEO**  And trust me, love, in my eye so do you.  Dry sorrow drinks our blood. Adieu, adieu!  *Exit*  **JULIET**  O Fortune, Fortune! All men call thee fickle.  If thou art fickle, what dost thou with him  That is renowned for faith? Be fickle, Fortune,  For then I hope thou wilt not keep him long,  But send him back.  **LADY CAPULET**  [*Within*] Ho, daughter! Are you up?  **JULIET**  Who is't that calls? It is my lady mother.  Is she not down so late, or up so early?  What unaccustom'd cause procures her hither?  *Enter LADY CAPULET*  **LADY CAPULET**  Why, how now, Juliet?  **JULIET**  Madam, I am not well.  **LADY CAPULET**  Evermore weeping for your cousin's death?  What, wilt thou wash him from his grave with tears?  An if thou couldst, thou couldst not make him live.  Therefore have done. Some grief shows much of love;  But much of grief shows still some want of wit.  **JULIET**  Yet let me weep for such a feeling loss. |  |
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**Some prompts to help you:**

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|  | **Extract** | **Whole text** |  |
|  | * Consider the dramatic irony within the hopes and promises expressed by Romeo and Juliet here. * What is the meaning and effect of the repetition within Juliet’s speeches here? * Which words used within Juliet’s description of her vision enhance the ominous atmosphere? * What dramatic irony is involved in Lady Capulet’s comment and how does it affect audiences? * Explore the imagery/metaphor of ‘let day in, and let life out’. | * Think about where in the text Fate is kind towards the couple. * Consider what role Mercutio plays in discussing fate and foreshadowing the play’s ending. * Reflect upon where characters are victims of fate’s cruelty. * Make sure you link your ideas to the context of the play. * Think about how fate heightens the feeling of tragedy in the play. |  |
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|  | **Family**  revision activities | | **A picture containing shape  Description automatically generated** | |
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| **Overview** | Shakespeare’s Prologue immediately establishes the central theme of family: ‘Two households, both alike in dignity’. Audiences are straight away thrown into the opposing forces of the Montagues and Capulets. Indeed, without the feud between the families, the whole premise of the play simply would not work. The warring households create necessary dramatic conflict and the essential narrative obstacle which prevents the young lovers from being together.  Families within the text are depicted in quite complex ways, and the relationships between different family members provide the audience with great interest. | | |  |
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| **Characters** | Tybalt’s loyalty to the Capulet family is all the fuel he needs to challenge Romeo (a Montague, whom he detests) as a result of his presence at the feast. However, when considering family in the play we need to think beyond the ‘ancient grudge’. Loyalty also works in a productive way – the fraternal (brotherly) affection, jokes and support seen between Romeo and Benvolio, for example. Relationships between parents and children show another and different side to family: both Romeo’s and Juliet’s parents show concern for their offspring at points during the play. Lord Capulet sees his daughter as the provider of light and hope in his life. Yet this is not consistent – when Juliet later rejects her daughterly duties and refuses to marry Paris, her disobedience prompts great anger and her father threatens to disown her. | | |  |
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| **Setting** | The setting of Renaissance Italy is key to understanding family relationships too – particularly the expectations upon women. Women had many restrictions placed upon them and had little freedom. Note how Juliet is almost always bound to her home in terms of setting – aside from the chapel and vault (both religious spaces, which extend the idea of patriarchal control). Romeo, by contrast, is often in the Verona streets – both in the day and at night: as a young man he has much more independence. | |  |
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| **Events** | When exploring the theme of family, you may wish to revisit and make notes on:   * Act 1 Scene 1 – Lord Montague’s concern for his son * Act 1 Scene 2 – Lord Capulet’s affection for his daughter * Act 1 Scene 5 – Tybalt’s family loyalty * Act 3 Scene 1 – the warring families * Act 3 Scene 5 – Lord Capulet’s anger at Juliet * Act 5 Scene 3 – the reconciliation between the Montagues and Capulets. |  |
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| Family summary | Now you’ve read these ideas once, skim through for a second time and highlight any ideas that were new to you.  Next, close this pack and write down as many ideas as you can remember.  Lastly, look at your written notes and what you initially highlighted. Write down anything you missed, adding to your notes in a different colour. |

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| **Quick self-check** | 1. Why is the feud important? 2. In what ways are family relationships shown as positive? 3. Can you think of a time when there is conflict within a family? 4. What time period is the play set in?   **Challenge yourself!**  Which characters act like members of family to Romeo and Juliet, despite not actually being related to them? |

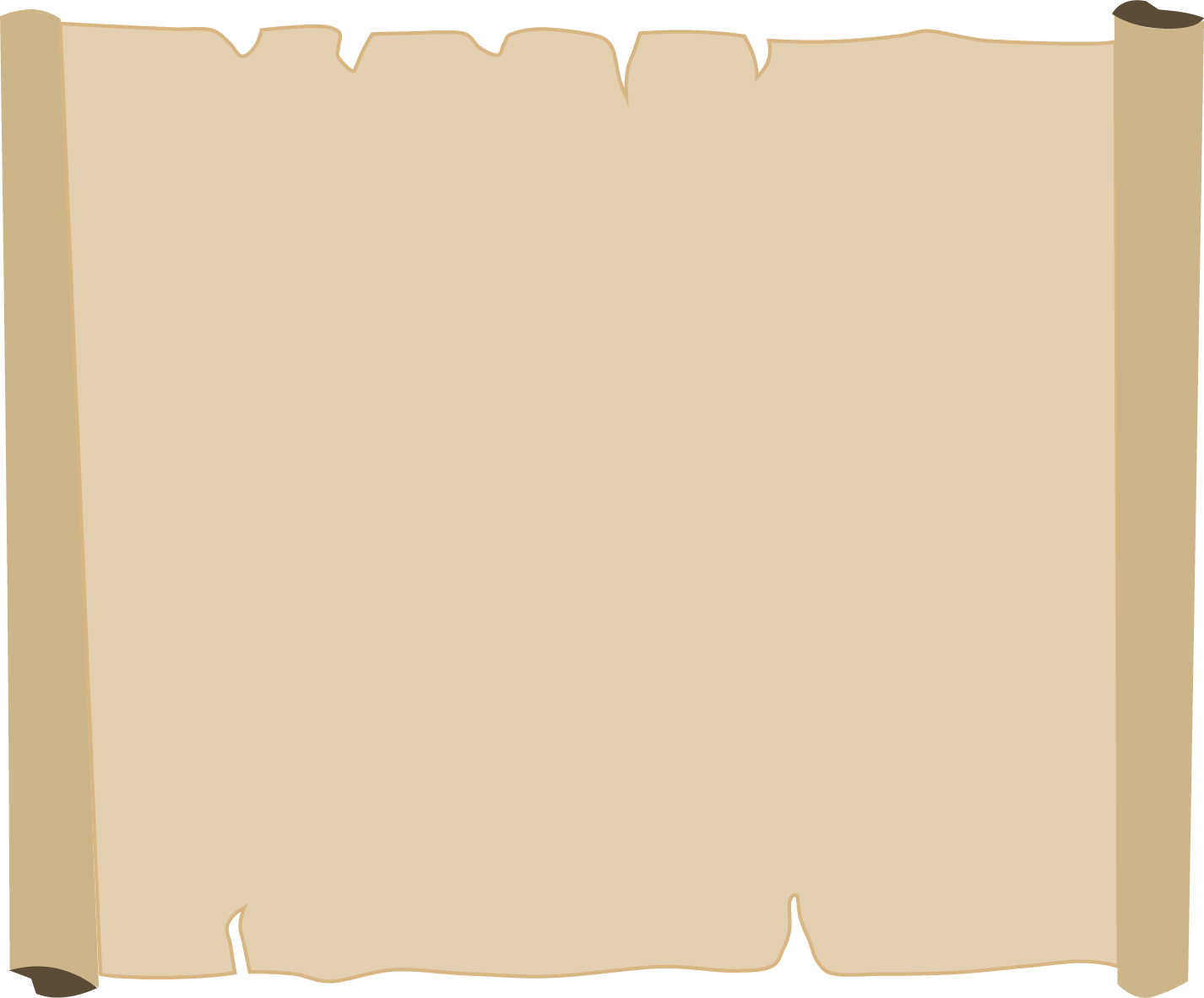
**Key quotations**

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|  | **Here are some important quotations about family, but with some of the words missing. Fill in the blanks and then make sure you’re familiar with these quotes − they may come in handy during the exam!** |
| **Prologue** | ‘From ancient break to new ,’ |
| **Prince: Act 1**  **Scene 1** | ‘Three civil brawls, bred of an word / By thee old Capulet, and Montague,’ |
| **Capulet: Act 1 Scene 2** | ‘She’s the lady of my earth.’ |
| **Tybalt: Act 1 Scene 5** | ‘Uncle, this is a Montague, our foe. / A , that is hither come in spite / To scorn at our solemnity this night.’ |
| **Romeo: Act 3 Scene 1** | ‘I do protest I never injured thee, / But thee better than thou canst devise.’ [Trying to avoid conflict with Tybalt as they are now related.] |
| **Lord Capulet: Act 3 Scene 5** | ‘An you be mine, I’ll give you to my . / An you be not,  hang, beg, , die in the ,’ |
| **Lord Montague: Act 5**  **Scene 3** | ‘There shall no figure at such rate be set / As that of true and faithful  .’ |
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**Revision activity 1:** Rules were meant for breaking?

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|  | Create a series of rules that would have applied for women at the time the play is set. You can complete this using your existing knowledge or could do some additional research if you need to recap some of the details. This will help your understanding of context, and also of how all the play’s women (Juliet, Lady Capulet and Lady Montague, the Nurse) are expected to behave. | |  |
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| Think it through … | How do you think today’s audiences feel about all the rules women had to follow? Is life better now – why? | | Icon  Description automatically generated |



**Rules for women**

1. Thou shalt not
2. Thou shalt not
3. Thou shalt not
4. Thou shalt not
5. Thou shalt
6. Thou shalt
7. Thou shalt
8. Thou shalt

**Revision activity 2:** Surrogate parents

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|  | The Nurse and Friar Lawrence both act as substitute parents within the play. This is not, perhaps, unusual because in high-class families during this time it was often quite normal for parents to be rather distant from their children, leaving the childcare to other members of the household.  Both of these characters face dilemmas in the play as they must decide how to advise the young people they love.  Think about the decision to marry Romeo and Juliet make, just hours after they first meet. Put yourself in the characters’ shoes. | | |  |
|  |  |  | |
|  | 1. As the Nurse – is this idea good or bad? What reasons can you think of to either allow or stop this wedding? 2. As Friar Lawrence – is this idea good or bad? What reasons can you think of to either allow or stop this wedding? | | |
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**Revision activity 3:** All the married ladies (all the married ladies …)

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|  | Lady Capulet and Lady Montague are interesting characters to consider. When we hear at the end of the play that Lady Montague has died of grief over Romeo (‘my wife is dead tonight; / Grief of my son’s exile hath stopped her breath’), we are reminded of the bonds between mothers and children.  Re-read or re-watch Act 3 Scene 5 during the argument between Lord Capulet and his daughter. Imagine what it would be like to be Lady Capulet in this scene, watching their dispute.  Create a mind map and use images combined with notes to answer the questions below: | | |  |
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|  | * Does she think her daughter is wrong to refuse to marry Paris? Why? * Does she have any sympathy for her daughter? * Does she think her husband is treating their daughter fairly? * Does she take issue with any of the language her husband uses? * Do you imagine she is happy in her marriage? How might this affect her opinion? | | |
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**Revision activity 4:** Exploding quotations

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|  | Have a look at this quotation from Tybalt, where he agrees not to challenge Romeo immediately at the Capulet ball. Use the prompts to help you closely explore the language and structure of this quotation. | |  |
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‘I will withdraw. But this intrusion shall,

Now seeming sweet, convert to bitterest gall.’

1. Which three words show that Tybalt’s promise of peace will not last (and he is saving his anger for later)?

2. Think about the word ‘intrusion’ – why does Tybalt think Romeo came to the ball? Is he right?

3.What language technique is used in ‘seeming sweet’? What tone is suggested?

4. What other words for ‘bitter’ can you think of or find out?

**Family practice exam questions**

Read the play extract below and answer the question which is relevant to your exam board.

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| **AQA**  Starting with this moment in the play, explore how Shakespeare depicts family relationships.  Write about:   * Capulet’s feelings towards his daughter in this extract * how Shakespeare explores families in the play as a whole.   **[30 marks]**  **AO4 [4 marks]** |

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| **Edexcel**   1. Explore how Shakespeare presents Capulet’s relationship with his daughter in this extract.   Refer closely to the extract in your answer.  **[20]**   1. In this extract, Capulet discusses his daughter and her possible marriage to Paris.   Explain the importance of family relationships elsewhere in the play.  In your answer you **must** consider:   * how family relationships are presented * how family relationships affect the behaviour of different characters.   You **must** refer to the context of the play in your answer.  **[20]**  **(Total for question = 40 marks)** |

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| **OCR**  Choose **ONE** question.  You are advised to spend about 45 minutes on this section.  **EITHER**   1. Explore the different relationships Shakespeare portrays between parents and their children. Refer to this extract from Act 1 Scene 2 and elsewhere in the play. **[40]**   **OR**   1. How does Shakespeare present Capulet’s relationship with and attitudes towards Juliet within the play? Explore at least two moments from the play to support your ideas. **[40]** |

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| **EDUQAS**  Answer **both** (a) **and** (b).  You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).   1. Read the extract below. Then answer the following question:   What does the extract show an audience about Lord Capulet’s character? Refer closely to details from the extract to support your answer.  **[15]**   1. \*How does Shakespeare present the family in *Romeo and Juliet*? Refer to characters and events from the play in your answer.   **[25]**  \*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures. |

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|  | **Act 1 Scene 2**  **CAPULET** But Montague is bound as well as I, In penalty alike; and 'tis not hard, I think, For men so old as we to keep the peace.  **PARIS** Of honourable reckoning are you both, And pity 'tis you lived at odds so long. But now, my lord, what say you to my suit?  **CAPULET** But saying o'er what I have said before: My child is yet a stranger in the world; She hath not seen the change of fourteen years. Let two more summers wither in their pride, Ere we may think her ripe to be a bride.  **PARIS** Younger than she are happy mothers made.  **CAPULET** And too soon marr'd are those so early made. The earth hath swallowed all my hopes but she; She’s the hopeful lady of my earth.  But woo her, gentle Paris, get her heart. My will to her consent is but a part, And, she agreed, within her scope of choice Lies my consent and fair according voice. This night I hold an old accustomed feast, Whereto I have invited many a guest, Such as I love; and you, among the store, One more, most welcome, makes my number more. At my poor house look to behold this night Earth-treading stars that make dark heaven light. Such comfort as do lusty young men feel When well-apparelled April on the heel Of limping winter treads, even such delight Among fresh female buds shall you this night Inherit at my house. Hear all, all see; And like her most whose merit most shall be; Which, on more view of many, mine, being one, May stand in number, though in reckoning none.  Come, go with me. |  |
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**Some prompts to help you:**

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|  | **Extract** | **Whole text** |  |
|  | * What are Capulet’s main concerns about Paris’ request to marry Juliet? * What does he initially ask Paris to do? * Where is personification used? How does it help us to understand his reaction? * What kind of words are ‘woo’ and ‘get’? How might this help you understand Capulet’s intentions? * Do you feel his perspective is ‘fair’? | * Does Capulet always feel this way towards Juliet? * What might Capulet expect of his daughter’s response to Paris’ interest (think about context)? * Where do we see tenderness/care between other family members? * Are parents the best ‘parents’? * Where can family loyalty create conflict rather than harmony? |  |
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|  | **Conflict**  revision activities | |  | | |
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| **Overview** | ‘Where civil blood makes civil hands unclean’ – the violence of the conflict between the two families turns even the most respectable households into those tainted by the ferocity of hatred. The rift between Montagues and Capulets is so long-standing that no one can really remember what began it. Even the Prince, who warns them the fighting must stop, comments that all the animosity is based on an ‘airy’ word, as if there is no concrete, reasonable reason for such hostility. Conflict comes in many forms in the play, but these largely interlink: verbal arguments often lead to physical threats and physical threats often lead to full-blown duels and death. | | |  | |
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| **Characters** | Of course, members of the Capulet and Montague families (and even members of the Verona public) are all embroiled in the feud – but this isn’t to say they are all fuelled by conflict. It’s interesting to think about which characters are naturally inclined to aggression (Tybalt and Mercutio, for example) and those who are more peaceful (Benvolio, Juliet and even Romeo, for example). Why is it that we feel more forgiving towards Mercutio than we do towards Tybalt when both are clearly hot-headed? Is it because Tybalt is arrogant and takes himself so seriously? Is it because we doubt Mercutio truly wants conflict and is really ‘all talk’? These are interesting questions that Shakespeare challenges his audience with. | | |  | |
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| **Setting** | Two interesting things to consider when linking conflict and setting are the different spaces used and how this would work on Shakespeare’s stage. Some of the most famous conflicts in the play occur outside in public places – the opening scene, starting with the servants, and the fight scene (Act 3 Scene 1) where Mercutio and Tybalt are killed. In both instances, conflict escalates quickly: there are observers and other people get involved, especially in Act 1 Scene 1 where eventually the heads of both the Montague and Capulet households take arms. This would look very busy and chaotic on stage – a reminder of the widespread consequences of the ‘ancient grudge’. But conflict also takes place in private places as the fight between Lord Capulet and Juliet in her room is in a more enclosed space. | |  |
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| **Events** | When exploring the theme of conflict, you may wish to revisit and make notes on:   * Act 1 Scene 1 – the servants’ brawl * Act 1 Scene 1 – the Prince’s speech * Act 1 Scene 5 – Tybalt’s threat to Romeo * Act 3 Scene 1 – the warring families * Act 3 Scene 5 – Lord Capulet’s anger at Juliet * Act 5 Scene 3 – the reconciliation between the Montagues and Capulets. | |  |
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| Conflict summary | Choose five words from each of the three sections above (Overview, Characters, Settings) which you think are important (do not choose the word ‘conflict’ itself!).  Now, order the words from 1 to 15, with 1 being the most important word linked to conflict and 15 the least important.  Lastly, choose three key words: why are they so significant? |

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| **Quick self-check** | 1. Can you think of another indoor place where conflict happens? 2. What happens by the end of the play in terms of the feud? 3. Who is in charge of trying to prevent fighting in Verona?   **Challenge yourself!**  Inner conflict is where a character feels torn or is finding it hard to make a decision due to different forces which influence them (e.g. should Juliet stay loyal to her family or marry Romeo?). There are many instances of this in the play – list as many as you can. |

**Key quotations**

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|  | **These quotations about conflict have been jumbled up. Can you unscramble them accurately, replacing any wrong words or punctuation?** |
| **Prologue** | 1. ‘From grudge ancient break to mutiny new, / Where civil makes civil hands unclean blood.’ |
| **Abram:**  **Act 1 Scene 1** | 1. ‘you sir do you bite thumb at us?’ |
| **Prince: Act 1 Scene 1** | 1. ‘Three civil bred brawls, of an airy word’ |
| **Tybalt: Act 1 Scene 5** | 1. ‘Now, by the strike and honour of my sin, / To stock him dead, I hold it not a kin.’ |
| **Juliet: Act 1 Scene 5** | 1. ‘enemy I must loathed a love.’ |
| **Juliet: Act 2 Scene 2** | 1. ‘The orchard walls are hard to climb, / And the place high and death.’ |
| **Tybalt: Act 3 Scene 1** | 1. ‘villain, the hate I bear thee can afford / No better term than this, − thou art a Romeo.’ |
| **Romeo: Act 3 Scene 1** | 1. ‘be my conduct now fire-eyed fury’ |
| **Lord Capulet: Act 3 Scene 5** | 1. ‘Speak not, itch not, do not answer me; / My fingers reply.’ |
| **Paris:**  **Act 5 Scene 3** | 1. ‘Condemned villain go with me, I do apprehend thee: / Obey, and for thou must die.’ |
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**Revision activity 1:** Types of conflict

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|  | Organise the different events/quotations in the play into four categories of conflict. You could colour code these to make them easier to remember. Can you think of any other examples you could add, on the following page? | | |  |
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|  | * Threats of violence * Verbal conflict * Physical conflict * Inner conflict | | |
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|  | ‘Make it a word and a blow.’ (Mercutio) | Mercutio challenges Tybalt to show him his sword-fighting skills. | ‘Give me my long sword, ho!’ (Capulet) |  |
|  | *They fight; Tybalt falls.* | ‘A dog of the house of Montague moves me.’ (Sampson) | ‘Did Romeo’s hand shed Tybalt’s blood?’ (Juliet) |  |
|  | ‘Fetch me my rapier, boy.’ (Tybalt) | ‘I think you are very happy in this second match’ (Nurse) | Tybalt tells Romeo to turn and draw. |  |
|  | Lord Capulet insults his daughter. | ‘What if it be a poison?’ (Juliet) | ‘That I must love a loathed enemy.’ (Juliet) |  |
|  | ‘As I hate hell, all Montagues, and thee.’ (Tybalt) | ‘Romeo slew Tybalt. Romeo must not live.’ (Lady Capulet) | ‘… tempt not a desperate man.’ (Romeo to Paris) |  |
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|  | **Verbal** | **Threats of violence** |  |
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|  | **Physical conflict** | **Inner conflict** |  |
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| Think it through … | Which conflict do you think is the most intense in the play, and why? | | Icon  Description automatically generated |

**Revision activity 2:** Ordering the fight scene

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|  | Put these events from the climactic fight scene (Act 3 Scene 1) in the right order. The first one has been done for you.  You could create a comic strip as an extension of this activity, with images and quotations to develop your understanding. This sort of activity, called dual coding, helps with retaining information in your memory. | |  |
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|  | **Order** | **Event** | |  |
|  |  | 1. Romeo arrives and tries to avoid conflict – he doesn’t want to hurt Tybalt as they are now related due to his secret marriage to Juliet. | |  |
|  |  | 1. Tybalt arrives with the Capulets and requests to speak to Romeo. | |  |
|  |  | 1. The Prince and the parents of both Romeo and Juliet arrive. Benvolio gives an honest account of the fight. | |  |
|  |  | 1. Mercutio dies of his wounds, cursing the family as he does so. | |  |
|  |  | 1. Benvolio advises Romeo to leave. | |  |
|  | **1** | 1. Benvolio and Mercutio talk: Benvolio is worried about the prospect of a fight. | |  |
|  |  | 1. Lady Capulet wants Romeo killed, but the Prince compromises – Romeo is banished from Verona indefinitely. | |  |
|  |  | 1. Mercutio and Tybalt insult and tease each other. | |  |
|  |  | 1. Tybalt leaves but quickly returns – Romeo gets his revenge and kills him. | |  |
|  |  | 1. Tybalt goes to stab Romeo, but accidentally gets Mercutio instead (under Romeo’s arm). | |  |
|  |  | 1. Romeo cries ‘O, I am fortune’s fool!’ | |  |
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**Revision activity 3:** Context and conflict

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|  | Match the context fact to the quotation it helps you to understand. | |  |
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|  | Renaissance Italy wasn’t ruled by one central power but divided into lots of city states, each with its own government. Families vied for power – explaining some of the tensions between the Montagues and Capulets. |  |  | ‘O Romeo, Romeo, brave Mercutio is dead!’ |  |
|  | Men were expected to be masculine: ruling their families (and work life) with self-control, reason and strength. | ‘The day is hot, the Capels [Capulets] are abroad. And if we meet we shall not scape a brawl,’ |  |
|  | Marriage was also seen as adding to a man’s masculinity – he was seen as mature and capable of physical dominance over his wife. | ‘Come, sir, your *passado!*’ |  |
|  | Audiences at the Globe loved the spectacle of sword-fighting. | ‘…we have a curse in having her. Out on her, hilding!’ |  |
|  | One of the main features of Shakespearean tragedy is the deaths of key characters in the play. | ‘O sweet Juliet, Thy beauty hath made me effeminate. And in my temper softened valour's steel!’ |  |
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**Revision activity 4:** Analysing Juliet’s inner conflict

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|  | When Juliet finds out that Romeo has killed Tybalt she is placed in an almost impossible situation. She loves her cousin and is incredibly upset at his death; she also is devoted to her husband and cannot bear the idea that she may never see him again due to his banishment. Take a close look at this speech from Act 3 Scene 2 when she first hears the news. | | |  |
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|  | 1. In one colour, identify all the words/phrases which describe Romeo negatively. 2. In another colour, identify all the words/phrases which describe Romeo positively.   ‘O serpent heart, hid with a flowering face! Did ever dragon keep so fair a cave? Beautiful tyrant! fiend angelical! Dove-feathered raven! Wolvish-ravening lamb! Despised substance of divinest show! Just opposite to what thou justly seemest −  A damned saint, an honourable villain! O nature, what hadst thou to do in hell, When thou didst bower the spirit of a fiend In moral paradise of such sweet flesh? Was ever book containing such vile matter So fairly bound? O, that deceit should dwell In such a gorgeous palace!’   1. Choose just one positive and one negative word/phrase – closely analyse how language and/or structure reveal her feelings in a PEE sentence. 2. Look at the pattern of colours across the whole speech – what do you notice? What final comments could you make about Juliet’s state of mind at this point in the play? | | |
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**Conflict practice exam questions**

Read the play extract below and answer the question which is relevant to your exam board.

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| **AQA**  Starting with this moment in the play, explore how Shakespeare depicts conflicts between the two families.  Write about:   * the presentation of conflict in this extract * how Shakespeare explores conflict in the play as a whole.   **[30 marks]**  **AO4 [4 marks]** |

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| **Edexcel**   1. Explore how Shakespeare presents conflicts between the two families.   Refer closely to the extract in your answer.  **[20]**   1. In this extract, conflict increases between servants to the heads of household.   Explain how conflict escalates elsewhere in the play.  In your answer you **must** consider:   * where conflict is shown * how conflict affects those involved.   You **must** refer to the context of the play in your answer.  **[20]**  **(Total for question = 40 marks)** |

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| **OCR**  Choose **ONE** question.  You are advised to spend about 45 minutes on this section.  **EITHER**   1. Explore the different ways Shakespeare presents conflict. Refer to this extract from Act 1 Scene 1 and elsewhere in the play. **[40]**   **OR**   1. How and why does conflict affect different characters within the play? Explore at least two moments from the play to support your ideas. **[40]** |

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| **EDUQAS**  Answer **both** (a) **and** (b).  You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).   1. Read the extract below. Then answer the following question:   What does the extract show an audience about the Capulet and Montague families and those who work for them? Refer closely to details from the extract to support your answer.  **[15]**   1. \*Write about how the theme of conflict is presented at different points in the play.   **[25]**  \*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures. |

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|  | **Act 1 Scene 1**  **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 three or four Citizens with clubs or partisans*  **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.  **LADY MONTAGUE**  Thou shalt not stir a foot to seek a foe.  *Enter PRINCE, with Attendants*  **PRINCE**  Rebellious subjects, enemies to peace,  Profaners of this neighbour-stained steel −  Will they not hear? What, ho − you men, you beasts,  That quench the fire of your pernicious rage  With purple fountains issuing from your veins!  On pain of torture, from those bloody hands  Throw your mistempered weapons to the ground,  And hear the sentence of your moved prince.  Three civil brawls, bred of an airy word,  By thee, old Capulet, and Montague,  Have thrice disturbed the quiet of our streets  And made Verona's ancient citizens  Cast by their grave-beseeming ornaments,  To wield old partisans, in hands as old,  Canker'd with peace, to part your cankered hate.  If ever you disturb our streets again,  Your lives shall pay the forfeit of the peace. |  |
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**Some prompts to help you:**

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|  | **Extract** | **Whole text** |  |
|  | * Consider the impact of Tybalt’s heavily punctuated sentences. * What language techniques help reveal Tybalt and Mercutio’s perspectives towards fighting? * How does the scene, with its levels of tension, develop? * What are the Prince’s thoughts on the feud? What language techniques emphasise these? * How might audiences feel when Lord Capulet and Montague get involved? | * Where else does conflict begin verbally and then get worse? * What conflicts happen within, rather than between, families? * Which more peaceful characters can become involved in conflict? * Where can family loyalty create conflict? * What does Shakespeare want us to think about the arguments that take place in the play? |  |
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| **Overview** | Though *Romeo and Juliet* is not considered one of Shakespeare’s greatest tragedies (*King Lear*, *Macbeth*, *Othello* and *Hamlet* are the ‘top four’), tragedy is nevertheless the best way to categorise the play. When audiences walked past the Globe theatre in the late 16th and early 17th centuries, a black flag would fly to tell them the subject of the drama that day would be dark and usually involve death. The endings of Shakespeare’s plays are the simplest way to categorise them: comedies end in marriage, tragedies end in death. We know from the outset that the couple take their lives – but we aren’t aware of the other deaths that occur on the way, or aware of the close call (the missing letter from Friar Lawrence) that so nearly could have saved their love. | | |  | |
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| **Characters** | Many characters meet their untimely end during the play. With every death, the audience may well feel that the conflict is responsible for stopping all these characters from living lives to the full – even Lady Montague, who dies of grief at the end. Mercutio and Tybalt’s deaths are synonymous with tension, swordplay and the dramatic climax at the centre of the action. Romeo and Juliet’s suicides are powerfully emotive. Considering the differences between these final moments is interesting. | | |  | |
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| **Setting** | The most important place in this respect is the Capulet tomb in the final scene: this is a private, family space but by the close of Act 5 Scene 3 both Romeo and Paris are also inside. On the one hand, Shakespeare could be implying that within the violence of the feud there is no room for religion or respect, given that this private space is ‘spoilt’. However, in experiencing their children’s deaths, the two families end the feud and there is a sense that even though their relationship is short-lived, the power of their love extends beyond their deaths. It is interesting how language linked to darkness, stars and tombs throughout the play helps to remind audiences of the ‘death-marked love’ the Prologue foreshadows. | | |  |
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| **Events** | When exploring the theme of death, you may wish to revisit and makes notes on:   * Act 1 Scene 1 – the Prince’s threat to the families * Act 1 Scene 5 – Juliet’s realisation that Romeo is a Montague * Act 3 Scene 1 – the deaths of Tybalt and Mercutio * Act 3 Scene 2 – Juliet’s premonition when they last meet * Act 4 Scene 1 – Juliet and Friar Lawrence plan her ‘death’ * Act 4 Scene 2 – Juliet takes the potion * Act 4 Scene 5 – grief for Juliet * Act 5 Scene 3 – the star-crossed lovers take their lives. |  |
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| Death summary | Cornell note-taking: Draw two columns – a narrow left-hand column and a much wider right-hand column.   * Summarise the key ideas from this page and page 63 on the right-hand side first. * Next, in the left-hand column, write just the key words to further shorten your notes. * Lastly, when you return to your notes for further revision, cover up the right-hand column and see what you can remember using just the left-hand details, uncovering once you are done. |

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| **Quick self-check** | 1. How many characters do not survive the play? 2. Why do you think Shakespeare tells audiences the ending in the Prologue? 3. What kinds of imagery help remind audiences that the couple’s deaths are inevitable?   **Challenge yourself!**  Can you find out what colour flag would be flown outside the Globe theatre during Shakespeare’s lifetime if the play was a comedy? |

**Key quotations**

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|  | **Here is a list of key quotations linked to the theme of death. Can you work out which part of the play they come from?**  **Summarise the ‘moment’ in the** Where from? **column. Then see if you can remember the correct act and scene (or look it up!). The first is done for you.** | | | | |
|  | **Quotation** | | **Where from?** | | **Act and scene** |
|  | ‘Doth with their death bury their parents' strife.’ | | At the very start of the play where we are told the ending. | | Prologue |
|  | ‘Go ask his name. − If he be married, / My grave is like to be my wedding bed.’ | |  | |  |
|  | ‘A plague a'both your houses! They have made worms' meat of me.’ | |  | |  |
|  | ‘Prince, as thou art true, For blood of ours, shed blood of Montague.’ | |  | |  |
|  | ‘Methinks I see thee, now thou art so low, / As one dead in the bottom of a tomb.’ | |  | |  |
|  | ‘Be not so long to speak. I long to die’ | |  | |  |
|  | ‘No warmth, no breath, shall testify thou livest. / The roses in thy lips and cheeks shall fade’ | |  | |  |

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|  | ‘Shall I not, then, be stifled in the vault, / To whose foul mouth no healthsome air breathes in,’ | |  | |  | |  |
|  | ‘Death lies on her like an untimely frost / Upon the sweetest flower of all the field.’ | |  | |  | |
|  | ‘Thus I enforce thy rotten jaws to open, / And in despite I'll cram thee with more food.’ | |  | |  | |
|  | ‘I will kiss thy lips. / Haply some poison yet doth hang on them’ | |  | |  | |
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**Revision activity 1:** The ‘extra’ deaths

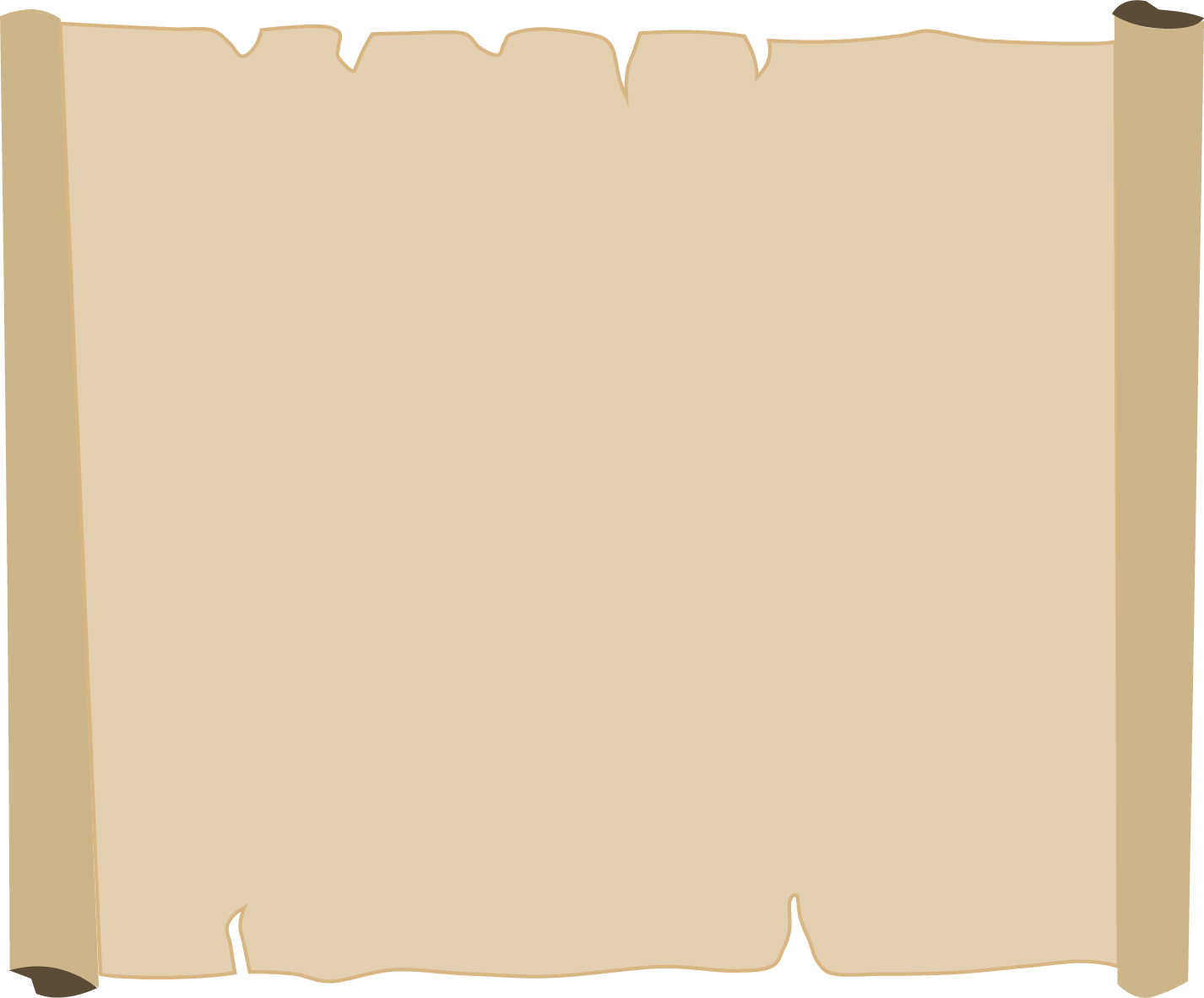
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|  | Imagine you are Shakespeare getting ready to write the final act of the play. Arguably the deaths of Mercutio, Tybalt, Romeo and Juliet are all essential to the plot of the play – but Paris and Lady Montague’s deaths are not.  Why did Shakespeare decide to kill off these characters? Create a mind map with as many justifications as you can think of. | |  |
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Why did Shakespeare write the ‘extra’ deaths?

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| Think it through … | Which death (of all the six) do you feel is most tragic and why? Write some notes: | | Icon  Description automatically generated |

**Revision activity 2:** Understanding the key elements of tragedy

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|  | To show full understanding of *Romeo and Juliet* we need to appreciate that the play is meant for performance. Shakespeare’s tragedies often had a ‘formula’ or pattern that was common across his darker dramas. These features of tragedy can help us understand the structure of the play overall. Read through the following summary of Shakespearean tragedy and use the word bank at the bottom to fill in the blanks. | |  |
|  |  |  |



**Shakespearean tragedy: fill in the blanks**

1. Tragedies end with the of the tragic .
2. The deaths of the heroes have a big on the characters around them.
3. Other characters die as part of the tragic of events (e.g. Duncan and Banquo in *Macbeth*; Tybalt, Paris and Mercutio in *Romeo and Juliet*).
4. The heroes reach a in the play –of happiness, or

(e.g. Macbeth becomes king, Romeo and Juliet get married). This usually happens about halfway through.

1. After this peak, there is a peripeteia (a turning point), where events take a

turn for the worse.

1. The heroes are in some part for this change of fortunes.
2. There is also an element of (which when combined with the heroes’ actions, seems to make the tragedy inevitable).
3. However, the final denouement (last plot events) of tragedies can still seem like a

terrible .

1. Catharsis is the feeling of extreme , fear or sadness that we might feel at the end of a tragedy.

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| **responsible** | **impact** | | | **fate** | | **death** |
| **chain** | **heroes** | | | **peak** | | **pity** |
| **accident** | |  | **terrible** | | **achievement** | |

**Revision activity 3:** Romeo’s imagery

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|  |  | Consider closely Romeo’s final speech. He uses lots of vivid, detailed imagery as he sees Juliet and approaches taking his own life. In the boxes around the speech, sketch some of the imagery that stands out to you (this can be for any reason: being unusual, being unpleasant, being beautiful, being typical of Romeo, etc.). |  |
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‘How oft when men are at the point of death  
Have they been merry! which their keepers call  
A lightning before death. O how may I  
Call this a lightning? O my love, my wife!  
Death, that hath sucked the honey of thy breath,  
Hath had no power yet upon thy beauty.  
Thou art not conquered. Beauty's ensign yet  
Is crimson in thy lips and in thy cheeks,  
And death's pale flag is not advanced there.  
Tybalt, liest thou there in thy bloody sheet?  
O, what more favour can I do to thee  
Than with that hand that cut thy youth in twain  
To sunder his that was thine enemy?  
Forgive me, cousin! Ah, dear Juliet,  
Why art thou yet so fair? Shall I believe  
That unsubstantial death is amorous,  
And that the lean abhorred monster keeps  
Thee here in dark to be his paramour?  
For fear of that, I still will stay with thee  
And never from this palace of dim night  
Depart again. Here, here will I remain  
With worms that are thy chambermaids. O here  
Will I set up my everlasting rest  
And shake the yoke of inauspicious stars  
From this world-wearied flesh. Eyes, look your last!  
Arms, take your last embrace! and, lips, O you  
The doors of breath, seal with a righteous kiss  
A dateless bargain to engrossing death!  
Come, bitter conduct, come, unsavoury guide!  
Thou desperate pilot, now at once run on  
The dashing rocks thy seasick weary bark!  
Here's to my love!’ *(He drinks)*

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|  | **Imagery summary** – circle the three images (metaphors or similes) which are most important to you. What do you feel Romeo’s principal feelings are in this moment? | |  |
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**Revision activity 4:** The families unite

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|  | At the end of the play, the heads of the two households agree that the disagreements between them must end. Lord Montague agrees to raise a statue of Juliet in Verona and Capulet agrees that Romeo may lie with Juliet in the Capulet vault.  Death has, in the end, reconciled the two families. Complete the Venn diagram below to show how death has an impact on both families:   * In the two circles, plot the deaths that occur by family, and the causes (stabbing, suicide etc.). * In the central, overlapping section, plot the factors that cause the deaths in the play (honour, revenge etc.). | |  |
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**Death practice exam questions**

Read the play extract below and answer the question which is relevant to your exam board.

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| **AQA**  Starting with this moment in the play, explore how Shakespeare explores the theme of loss and grief.  Write about:   * Juliet’s belief in this extract that she has lost Romeo * how Shakespeare explores loss and grief in the play as a whole.   **[30 marks]**  **AO4 [4 marks]** |

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| **Edexcel**   1. Explore how Shakespeare presents Juliet’s misplaced ‘grief’ for Romeo in this scene.   Refer closely to the extract in your answer.  **[20]**   1. In this extract, Juliet mistakenly believes that Romeo is dead.   Explain the importance of loss and grief elsewhere in the play.  In your answer you **must** consider:   * how grief is shown * how grief affects the behaviour of different characters.   You **must** refer to the context of the play in your answer.  **[20]**  **(Total for question = 40 marks)** |

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| **OCR**  Choose **ONE** question.  You are advised to spend about 45 minutes on this section.  **EITHER**   1. Explore the different ways Shakespeare portrays loss and grief. Refer to this extract from Act 3 Scene 2 and elsewhere in the play. **[40]**   **OR**   1. How and why are death and grief a repeated concern for the characters within the play? Explore at least two moments from the play to support your ideas.  **[40]** |

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| **EDUQAS**  Answer **both** (a) **and** (b).  You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).   * 1. Read the extract below. Then answer the following question:   Look at Juliet’s choice of language and her reaction to the (incorrect) news that Romeo is dead. What does it reveal to an audience about Juliet’s feelings and character? Refer closely to details from the extract to support your answer.  **[15]**   1. \*Write about how the theme of grief is presented at different points in the play.   **[25]**  \*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures. |

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|  | **Act 3 Scene 2** |  |
|  | **NB: In this scene, the Nurse is so distraught over Tybalt’s death that she doesn’t communicate very clearly. As a result, Juliet believes Romeo is dead until the Nurse makes things clear at the end of the extract.** |  |
|  | **JULIET**  Ay me! what news? Why dost thou wring thy hands?    **NURSE**  Ah, weraday! He's dead, he's dead, he's dead! We are undone, lady, we are undone! Alack the day! he's gone, he's killed, he's dead!    **JULIET**  Can heaven be so envious?    **NURSE**  Romeo can, Though heaven cannot. O Romeo, Romeo! Who ever would have thought it? Romeo!    **JULIET**  What devil art thou that dost torment me thus? This torture should be roared in dismal hell. Hath Romeo slain himself? Say thou but 'Ay’, And that bare vowel 'I' shall poison more Than the death-darting eye of cockatrice. I am not I, if there be such an ‘I’ Or those eyes shut, that make thee answer ‘Ay’. If he be slain, say 'Ay'; or if not, ’No’. Brief sounds determine of my weal or woe.    **NURSE**  I saw the wound, I saw it with mine eyes −  God save the mark! − here on his manly breast. A piteous corse, a bloody piteous corse; Pale, pale as ashes, all bedaub'd in blood, All in gore-blood; I swounded at the sight.    **JULIET**  O, break, my heart! Poor bankrupt, break at once! To prison, eyes; ne'er look on liberty! Vile earth, to earth resign; end motion here; And thou and Romeo press one heavy bier!    **NURSE**  O Tybalt, Tybalt, the best friend I had! O courteous Tybalt, honest gentleman! That ever I should live to see thee dead!    **JULIET**  What storm is this that blows so contrary? Is Romeo slaughtered, and is Tybalt dead? My dear-loved cousin, and my dearer lord? Then, dreadful trumpet, sound the General Doom! For who is living, if those two are gone?    **NURSE**  Tybalt is gone, and Romeo banished; Romeo that kill'd him, he is banished. |  |
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**Some prompts to help you:**

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| **Extract** | **Whole text** |  |
| * How does the structure of the Nurse’s speech reveal her feelings about Tybalt’s death? * What phrases imply that Juliet is trapped by the thought of her husband’s death? * Towards the end, Juliet also expresses her feelings about losing Tybalt. Consider these closely. * What might Juliet be saying with her references to hell, earth and heaven? | * Where does loss/grief spur anger rather than sadness? * Consider Romeo and Juliet’s feelings that they cannot live without each other. * Where does death have a positive impact within the play? * Think about the link between these themes and the genre of tragedy. * Think about the ways in which death occurs and how this adds to the drama of the play. |  |
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|  | **Roles of women**  revision activities | | **A picture containing map  Description automatically generated** | | |
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| **Overview** | Women in Elizabethan England (when Shakespeare was writing) and in Renaissance Italy (where *Romeo and Juliet* is set) were expected to behave appropriately according to the set expectations of society. Both worlds were patriarchal – controlled by men – and this very much filtered into people’s home lives. Men were heads of the household and women often treated as possessions. Society was also very divided by class, where the lives of upper-class women would be very different from the lives of women within the lower classes. In *Romeo and Juliet*, Shakespeare presents his audience with a range of female characters, spanning different ages, positions and classes. In exploring these characters, we are exposed to the restrictions of the time, but also can gauge how far Shakespeare felt these expectations upon women were fair. | | |  | |
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| **Characters** | Juliet is the most developed female character of the play. She begins sheltered, obedient and humble, but develops hugely as the play progresses, finding the confidence to trust her instincts and the determination to go against her family’s wishes. The two most influential females within her world are her mother and the Nurse, who contrast greatly as maternal figures to Juliet. Lady Capulet is as bound by her husband as Juliet is by her father; when he explodes with anger at Juliet’s refusal to marry Paris, there are suggestions she isn’t happy with his behaviour (‘You are too hot’) but ultimately she supports him. The Nurse is much more sympathetic to Juliet’s plight and seems more invested in her happiness. She is a figure of fun and comedy within the darkness of the play. Rosaline, mentioned only in the first act, is also interesting to consider due to her decision to remain chaste and become a nun. | | |  | |
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| **Setting** | Lady Capulet seems largely confined to the Capulet mansion, a reflection of her marriage where Lord Capulet is in charge and her ability to make decisions restricted. Juliet does venture outside these walls: she meets Romeo and says goodbye to him in the semi-outside location of the balcony/orchard. It’s interesting that she twice is present at Friar Lawrence’s cell – once to marry Romeo and then to request his help to escape the planned marriage to Paris. This could imply she has genuine religious devotion (she does call upon God for help at various points in the play) but also shows her shift towards loyalty to Romeo. The Nurse, a lower-class figure, is less restricted than her employers. She is able to meet Romeo in the Verona streets to negotiate the marriage and speaks more crudely than Juliet and her mother. | |  |
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| **Events** | When exploring the theme of women’s roles, you may wish to revisit and makes notes on:   * Act 1 Scene 1 – the Prince’s threat to the families * Act 1 Scene 1 – the description of Rosaline * Act 1 Scene 3 – Juliet’s character at the start and the Nurse’s bawdy nature * Act 1 Scene 5 – Romeo and Juliet’s first meeting * Act 2 Scene 2 – Juliet’s reflection upon her love of Romeo * Act 3 Scene 2 – Juliet anticipates the wedding night * Act 3 Scene 5 – the Capulet women in relation to Lord Capulet * Act 4 Scene 1 – Juliet requests help from the Friar * Act 5 Scene 3 – Juliet takes her life. | |  |
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| Roles of women summary | Now you’ve read these ideas once, skim through for a second time and highlight ideas that were new to you.  Next, close this pack and write down as many ideas as you can remember.  Lastly, look at your written notes and what you initially highlighted. Write down anything you missed, adding to your notes in a different colour. |

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| **Quick self-check** | 1. Which female character contrasts with the majority of women in the play? 2. Why might different women have had different lives despite all having similar restrictions placed on them by men? 3. What other words / phrases for power / control can you think of (or look up) to help vary your vocabulary when describing patriarchal societies?   **Challenge yourself!**  Why do you think there are fewer female characters in comparison to male characters in the text? |

**.**

**Key quotations**

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|  | **Take a look at the key quotations below. Which of the women in the play is being described and/or talking here?** | |
|  | 1. ‘She'll not be hit / With Cupid's arrow. She hath Dian's wit; / And, in strong proof of chastity well armed,’ |  |
|  | 1. ‘Thou wilt fall backward when thou comest to age. / Wilt thou not,…’ |  |
|  | 1. ‘Well, think of marriage now. Younger than you, / Here in Verona, ladies of esteem / Are made already mothers.’ |  |
|  | 1. ‘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. ‘For saints have hands that pilgrims' hands do touch, / And palm to palm is holy palmers' kiss.’ |  |
|  | 1. ‘…be but sworn my love, / And I'll no longer be a Capulet.’ |  |
|  | 1. ‘Thou knowest the mask of night is on my face, / Else would a maiden blush bepaint my cheek / For that which thou hast heard me speak tonight.’ |  |
|  | 1. ‘Women may fall, when there's no strength in men.’ |  |
|  | 1. ‘O, I have bought the mansion of a love, / But not possessed it; and, though I am sold, / Not yet enjoyed.’ |  |
|  | 1. ‘…we have a curse in having her. / Out on her, hilding!’ |  |
|  | 1. ‘I would the fool were married to her grave!’ |  |  |
|  | 1. ‘And I will do it [take her own life] without fear or doubt, / To live an unstained wife to my sweet love.’ |  |
|  | 1. ‘This is thy sheath; *[Stabs herself]* there rust, and let me die.’ |  |
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**Revision activity 1:** Juliet’s change

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|  | In the box in the top left, write all the words you would use to describe Juliet at the start of the play.  In the box on the bottom right, write all the words you would use to describe Juliet at the end of the play.  Then, draw and label lines between the two boxes, explaining which plot events have affected that change. | | |  |
|  |  |  | |
|  | **Juliet at the start:** | | |
|  |  | **Juliet at the end:** | |  |
|  |  |  |  |  |

How far do you think Juliet has changed over the course of the play? If you think she is exactly the same, do not shade the box below at all. If you think she has completely changed, fill the entire box in. If neither, where are you in between?

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| **No change** |  | **Complete change** |

Justify your decisions below:

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**Revision activity 2:** What did Shakespeare think?

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|  | When discussing Shakespeare’s intentions it can be useful to that you have an overview of the whole text. Look at the statements below and think about how an audience might react to the behaviour of some of the women characters in the play. Then consider what this might reveal about Shakespeare’s thoughts about the position women are in overall. | |  |
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|  | **Statement** | **How might an audience react?** | **What might this reveal about Shakespeare’s views regarding women?** |  |
|  | Juliet loves Romeo intensely and would rather marry him and face her family’s anger than be without him. |  |  |
|  | Lady Capulet finds it hard to speak to Juliet about marriage and asks the Nurse to stay during her conversation with Juliet about Paris. |  |  |
|  | The Nurse teases Juliet and tells stories about her when she was little. |  |  |
|  | Lady Capulet supports her husband’s criticism of Juliet and seems to ‘wash her hands’ of her daughter when she refuses to marry Paris. |  |  |
|  | Juliet cannot bear to live without Romeo. When she realises Romeo has taken poison, she immediately takes his dagger and stabs herself with it. |  |  |

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| Think it through … | Do you think pressures on women are greater now or when the play was set? Would you want to turn back time? | | Icon  Description automatically generated |

**Revision activity 3:** Strong or weak?

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|  | ‘Women, who were often criticised in patriarchal societies as overly emotional and weak, are actually depicted as strong figures in the play.*’*  How far do you agree or disagree? Write an argument evaluating two reasons for and two reasons against this statement. | |  |
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**Revision activity 4:** Close analysis

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|  | Consider the following quotation from Juliet at the start of the play. For some of the key words, sketch some images in the surrounding boxes – think about zooming on the words rather than considering the meaning of the whole quote first. | |  |
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|  | ‘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.’ | |  |

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|  | Now, think about these images. Juliet is talking about how she will be open to liking Paris at the ball, but not go beyond ‘liking’ unless her parents give her permission.  How do her words (and the images you’ve used) support the idea of her obedience?              Do any of her words imply that Juliet is capable of stronger emotions than her reply might initially suggest? If so – how? |  |
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**Roles of women practice exam questions**

Read the play extract below and answer the question which is relevant to your exam board.

|  |
| --- |
| **AQA**  Starting with this moment in the play, explore how Shakespeare presents women and their roles.  Write about:   * the way the female characters discuss marriage and their roles within this extract * how Shakespeare explores the roles of women in the play as a whole.   **[30 marks]**  **AO4 [4 marks]** |

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| **Edexcel**   1. Explore how Shakespeare presents the character and feelings of Lady Capulet in this extract.   Refer closely to the extract in your answer.  **[20]**   1. In this extract, Lady Capulet introduces the expectation that Juliet must marry.   Explain the importance of expectations upon women elsewhere in the play.  In your answer you **must** consider:   * how expectations of women are presented * how these expectations affect the characters within the play.   You **must** refer to the context of the play in your answer.  **[20]**  **(Total for question = 40 marks)** |

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| **OCR**  Choose **ONE** question.  You are advised to spend about 45 minutes on this section.  **EITHER**   1. Explore the different ways Shakespeare presents women and marriage. Refer to this extract from Act 1 Scene 3 and elsewhere in the play. **[40]**   **OR**   1. How does Lady Capulet present society’s expectations of women within the play? Explore at least two moments from the play to support your ideas. **[40]** |

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| **EDUQAS**  Answer **both** (a) **and** (b).  You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).   * 1. Read the extract below. Then answer the following question:   What does the extract show the audience about the characters’ thoughts and feelings about marriage? Refer closely to details from the extract to support your answer.  **[15]**   1. \*How does Shakespeare present the roles and expectations of women in the play? Refer to characters and events from the play in your answer.   **[25]**  \*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures. |

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|  | **Act 1 Scene 3**  **LADY CAPULET**  Marry, that 'marry' is the very theme  I came to talk of. Tell me, daughter Juliet,  How stands your disposition to be married?  **JULIET**  It is an honour that I dream not of.  **NURSE**  An honour! were not I thine only nurse,  I would say thou hadst suck'd wisdom from thy teat.  **LADY CAPULET**  Well, think of marriage now. Younger than you,  Here in Verona, ladies of esteem,  Are made already mothers. By my count,  I was your mother much upon these years  That you are now a maid. Thus then in brief:  The valiant Paris seeks you for his love.  **NURSE**  A man, young lady! Lady, such a man  As all the world − why, he's a man of wax.  **LADY CAPULET**  Verona's summer hath not such a flower.  **NURSE**  Nay, he's a flower; in faith, a very flower.  **LADY CAPULET**  What say you? Can you love the gentleman?  This night you shall behold him at our feast.  Read o'er the volume of young Paris' face,  And find delight writ there with beauty's pen.  Examine every married lineament,  And see how one another lends content.  And what obscured in this fair volume lies  Find written in the margent of his eyes.  This precious book of love, this unbound lover,  To beautify him, only lacks a cover:  The fish lives in the sea, and 'tis much pride  For fair without the fair within to hide.  That book in many's eyes doth share the glory,  That in gold clasps locks in the golden story.  So shall you share all that he doth possess,  By having him, making yourself no less.  **NURSE**  No less! Nay, bigger! Women grow by men.  **LADY CAPULET**  Speak briefly, can you like of Paris' love?  **JULIET**  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. |  |
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**Some prompts to help you:**

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| **Extract** | **Whole text** |  |
| * What structural features help us learn about Lady Capulet’s character and her feelings towards marriage? * How do the Nurse’s comments reveal her perspective on marriage? * What language choices reveal Juliet’s position at the start as a fairly submissive and sheltered daughter? | * Consider the importance of chastity (remaining a virgin) and where this is explored in the text. * Where else is the importance of marriage explored in the play? * Where do characters defy the rules of society? |  |
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**ANSWERS**

**Visual summaries P. 8**

There are no right or wrong ideas here in terms of images or words, but some possible vocabulary that *might* have been chosen for each act includes:

* **Act 1:** love, meeting, brawl, unrequited, sadness, confusion, youth, family, duty, romance
* **Act 2:** balcony, night, moon, marriage, proposal, devotion, loyalty, friendship, secrecy, union
* **Act 3:** fight, death, violence, revenge, anger, consequences, parting, family, banishment, punished
* **Act 4:** poison, planning, plotting, duty, wedding, Paris, panic, grief, Mantua, message
* **Act 5:** poison, dagger, suicide, vault, tragedy, death, story, resolution, peace, fate

**Terminology – language and structure P. 11**

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| 1. b | 1. n | 1. f |
| 1. j | 1. a | 1. d |
| 1. k | 1. c | 1. o |
| 1. g | 1. h | 1. m |

**WYOO P. 13**

There are no right or wrong answers here – but if you are considering what Shakespeare might have felt or wanted, then well done – this is a feature that examiners often like to see!

**True or false quiz P. 16**

1. The Prologue keeps the fate of the lovers a secret from audiences. **F**
2. Romeo is not in love with Juliet at the start of the play. **T**
3. Juliet is her parents’ only child. **T**
4. The Prince threatens to banish anyone involved in violence after Act 1 Scene 1. **F** *(he threatens death*)
5. Romeo is allowed back into the Capulet gardens after the ball. **F** *(he has to jump over the wall)*
6. Friar Lawrence believes that marrying Romeo and Juliet might bring the families closer. **T**
7. The Nurse does nothing to help Romeo and Juliet in Act 2. **F** *(she meets Romeo and helps arrange Juliet get to Friar Lawrence’s on time)*
8. Mercutio is more prone to anger than Benvolio. **T**
9. Tybalt intentionally kills Mercutio. **F** *(he is aiming for Romeo, but gets Mercutio under Romeo’s arm)*
10. The wedding day and the fight happen on the same day. **T**
11. Lord Capulet is supportive of his daughter’s refusal to marry Paris. **F** *(he threatens to disown her for being so disobedient)*
12. The Nurse tells Juliet she would be better off with Paris in Act 4. **F** *(this happens in Act 3)*
13. Friar Lawrence gives Juliet a dagger in case the plan does not work. **F** *(it is Romeo’s dagger she uses to kill herself in Act 5)*
14. Lord Montague agrees to raise a statue to honour Juliet at the end of the play. **T**
15. The last person to speak is Friar Lawrence. **F** *(it is the Prince)*
16. The Prince describes how in the feud ‘ancient grudge break to new mutiny’. **F** *(it is in the Prologue)*
17. Benvolio says, ‘put down your swords; you know not what you do’. **F** *(he says ‘put* ***up*** *your swords’ – though this still means he wants them to surrender/stop)*
18. Tybalt says, ‘I hate hell, all Montagues, and thee’. **T**
19. Juliet says, ‘my life is my foe’s debt’ when she discovers Romeo is a Montague. **F** *(this is Romeo discovering Juliet is a Capulet)*
20. Romeo says, ‘I defy you stars!’. **T**

**Love answers**

**Quick self-check P. 19**

1. Because they are so young and because their relationship moves very quickly, the audience perhaps feel the couple are reckless and impetuous.
2. Just a few hours.
3. He is very upset because he loves Rosaline but she doesn’t love him back and plans to become a nun. Love is a painful experience for him because it is unrequited (not returned).
4. Romantic love, physical love/lust, infatuation, love at first sight, devotion, idolising someone, love for family or friends.

**Challenge yourself P. 19**

Mercutio is rather scathing about love and romance. His speech is full of rude jokes and wordplay, suggesting he hasn’t experienced real love and that his mind is more lustful. When Romeo shares his unhappiness in love in Act 1 Scene 4, Mercutio is not sympathetic: ‘If love be rough with you, be rough with love’.

**Key quotations P. 20**

‘She hath forsworn to love; and in that vow / Do I live dead that live to tell it now.’ **Romeo**

*She’s sworn not to love anyone and because of her vow, I am dead but still living.*

‘O, she doth teach the torches to burn bright!’ **Romeo**

*She teaches torches to burn brightly! [i.e. she lights up a room]*

‘My only love, sprung from my only hate! / Too early seen unknown, and known too late!’ **Juliet**

*The only man I love is the son of the only man I hate! I saw him before knowing who he was and found out too late!*

‘With love's light wings did I o'er-perch these walls. / For stony limits cannot hold love out,’ **Romeo**

*With love’s light wings I flew over these walls. Stone cannot keep love out.*

‘What's in a name? That which we call a rose / By any other name would smell as sweet.’ **Juliet**

*What does a name mean? A rose would smell just as sweet if we called it another name.*

‘But my true love is grown to such excess / I cannot sum up sum of half my wealth.’ **Juliet**

*My true love has made me so rich that I can’t count even half my wealth.*

‘O I have bought the mansion of a love, / But not possessed it;’ **Juliet**

Juliet uses a ‘mansion’ metaphor to describe how she is married legally but not sexually.

‘It was the nightingale, and not the lark, / That pierced the fearful hollow of thine ear.’ **Juliet**

*You fearfully heard a nightingale and not a lark.*

‘Death, that hath sucked the honey of thy breath, / Hath had no power yet upon thy beauty.’ **Romeo**

*While death has sucked the honey from your breath, it has not yet ruined your beauty.*

‘I will kiss thy lips. / Haply some poison yet doth hang on them’ **Juliet**

*I will kiss your lips. Perhaps there’s some poison on them still.*

**Types of love P. 21**

Some of these statements are easier to categorise than others, and many are down to the reaction and opinion of the audience. Where more than one is suggested here, you could spend a few minutes trying to think about which you think Shakespeare intended most:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Love at first sight (L) | Infatuation (I) | Affectionate love (A) | True love (T) | Passion (P) |

* Benvolio worries for his cousin, who appears lovesick and upset. **A**
* Juliet remains loyal to Romeo, despite being torn over his killing of Tybalt. **T**
* Romeo feels he might almost die of unhappiness due to Rosaline’s vow to become a nun. **I**
* Romeo and Juliet share their first kiss just moments after first meeting. **L/T/P**
* Romeo kills Tybalt due to his overwhelming grief over Mercutio’s death. **A**
* Friar Lawrence comments that love lies not in men’s hearts but in their eyes. **P**
* Romeo and Juliet decide to marry despite having met only a few hours ago. **L/I/T/P**
* Lord Capulet is hesitant to marry Juliet off too early; she is his only daughter. **A**
* Romeo’s first comment about Juliet is about her beauty (think about whether you agree before categorising this!) **P**
* The Nurse agrees to act as a messenger between Juliet and Romeo, despite this act likely getting her into trouble. **A**
* When Romeo hears of Juliet’s ‘death’ he immediately seeks the apothecary because he cannot live without her. **T/I/P**
* Romeo’s friends try to tempt him with the potential of seeing other women at the Capulet ball. **A**
* Juliet wishes that it was still night so Romeo does not have to leave. **T/P**
* Romeo feels he would rather be dead than banished from Verona (and separated from Juliet). **T**
* Friar Lawrence tries hard to help Romeo and Juliet stay together, despite Romeo’s banishment, but these attempts fail. **A**
* Romeo and Juliet spend their wedding night together (off-stage!) even though he has been ordered to leave Verona. **T/P**
* Lady Montague dies of grief when she hears Romeo is exiled. **A**
* The Nurse tries to convince Juliet she should marry Paris (both before and after she is married to Romeo). **A**

**Love timeline and stickman summary P. 23**

The key events of the relationship you should have covered are:

* Meeting and kissing at the Capulet ball (Day 1: Evening)
* Meeting on the balcony later that night and agreeing to marriage (Day 1: Late evening)
* Making plans through the Nurse and Friar Lawrence to marry (Day 2: Morning)
* Getting married (Day 2: Early afternoon)
* Spending the wedding night together (Day 2: Evening)
* Romeo departs and Juliet is told she must marry Paris (Day 3: Morning)
* Juliet’s marriage to Paris moved forward one day; she takes a potion to avoid this (Day 3: Evening)
* Juliet is discovered ‘dead’ (Day 4: Morning)
* Romeo takes his own life, believing Juliet dead. Juliet stabs herself when realising Romeo’s actions (Day 5: Evening)

When plotting the other events, the key here is noticing the following: the couple’s relationship moves extremely fast despite the many factors working against them in the first half (up to Act 2 Scene 6). The fight in Act 3 Scene 1 and Romeo’s banishment is the turning point at which the couple’s luck seems to turn on them. Here, external forces such as the marriage to Paris, the grief over Tybalt and the mishaps surrounding Friar Lawrence‘s communication, all seem to work against them, swiftly leading to their suicides.

**Structure (and language) analysis P. 24**

1. There is use of the rule of three so Shakespeare can emphasise the extent of her inner conflict – she worries they are being too hasty.
2. The word ‘too’ is repeated – she is worried that their emotions are heightened and that she cannot control them
3. A simile of lightning.
4. Lightning flashes are very brief, intensely hot and powerful. She worries that this might be like Romeo’s promises – that he might fall out of love as quickly as he has fallen in. This might suggest that she wants a long-term commitment from Romeo.

**Love exam question checklist P. 25**

The suggestions below are not prescriptive (you don’t need to mention them all and you may have chosen other ideas to explore).

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Extract** | | | | | **Whole text** |
| Romeo’s initial question can be read in two ways: that he wants a serious relationship (marriage) or that he was hoping for their physical relationship to develop more. Either way it signifies his strong feelings. | | | | | Romeo’s obsession and depression over Rosaline shows that romantic love can be painful if not returned − ‘Ay me, sad hours seem long’ (Act 1 Scene 1). |
| Both his questions show that Romeo is hoping for reassurance from Juliet that her love is true. This might imply that though deeply attracted, they are still a little uncertain of each other’s intentions – ‘Wouldst thou withdraw it?’ | | | | | ‘And palm to palm is holy palmers' kiss’ – their first conversation (in Act 1 Scene 5) is full of religious imagery and flirtation. The attraction is mutual and instant. |
| ‘My bounty is as boundless as the sea’ – the simile implies her love knows no limits, it is deep and has no boundaries – this could then imply she feels this love will transport her to new places. | | | | | Juliet remains loyal to Romeo, even after Tybalt’s death. She understands Tybalt’s character and cannot bear to think badly of Romeo – ‘Shall I speak ill of him that is my husband?’ (Act 3 Scene 2). |
| The repetition of ‘thousand’ in both their speeches shows their heightened emotions, especially at having to part − which they would rather not do, even for a moment. | | | | | Juliet would rather risk taking the potion and escaping to be with Romeo, than to be without him – ‘Romeo, I come! this do I drink to thee’ (Act 4 Scene 3). |
| Romeo’s simile ‘love goes toward love, as schoolboys from their books’ – shows that love is a far more enticing prospect than study. It almost personifies love, and suggests that attraction is instinctive, just like a schoolboy avoiding his work. | | | | | As society dictates that marriage must be with parental blessing/involvement, the couple cannot be together unless they keep their marriage a secret. |
| Image implies Romeo sees Juliet as above him, carrying on the idolatry from Act 1 Scene 5: ‘all my fortunes at thy foot I’ll lay’. He suggests that his whole future/fortune is bound to her, like a sacrifice almost. | | | | | Fate can be seen as both kind and cruel. It allows Romeo and Juliet to first meet (the servant mistakenly passing on the invitation) − ‘star-crossed lovers’ − but also making it clear that their love will never succeed, including through premonitions of the characters themselves, e.g. Romeo in Act 1 Scene 4: ‘Some consequence yet hanging in the stars / Shall bitterly begin his fearful date.’ |
|  | |  | | | |
| **Aiming for 8/9** | | Cover a wide range of ideas from across the extract and whole play (with many quotations) | | | |
| Very close analysis of language and structure, where specific techniques and words are zoomed in on, often with real insight | | | |
| Context is detailed and linked well to evidence from the play (not EDUQAS) | | | |
| A highly personal response with comment on audience, purpose and author intentions | | | |
| High levels of accuracy and ambitious vocabulary and punctuation (not Edexcel) | | | |
|  |  | |  |
| **Aiming for 6/7** | Cover a range of ideas from across the extract and whole play (with a quote for each idea) | | | | |
| Meaning behind language and structure choices is analysed, identifying techniques in the majority of cases | | | | |
| Context is relevant and linked to the point being made (not EDUQAS) | | | | |
| A relevant response where the theme is explored with some detail | | | | |
| Accuracy is secure, vocabulary ambitious at times (not Edexcel) | | | | |

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| --- | --- |
| **Aiming for 4/5** | Ideas might be limited (to around two) or be from only one part of extract/play |
| Analysis of meaning is attempted, but is sometimes general or a rephrasing of the evidence provided. Terminology is used but not consistently/accurately. |
| Context is present, but general and sometimes ‘bolted on’ to the start/end of the response (not EDUQAS) |
| A relevant response, perhaps lacking quotation and sometimes vague |
| Errors are more frequent and vocabulary more straightforward (not Edexcel) |

**Fate answers**

**Quick self-check P. 30**

1. So that we can feel the sadness and tragedy as we are meant to at the end of the play. If we think that Romeo and Juliet are simply young and reckless and that there is *no* truth in their feelings, we won’t feel pity in the final scene (one of Shakespeare’s main intentions).
2. ominous, foreboding, melancholy, depressing, portentous, menacing, sinister, fateful
3. Dramatic irony is when an audience is aware of something which the characters are not. In *Romeo and Juliet* the main dramatic irony is that the audience know the couple will die.

**Challenge yourself P. 30**

Romeo and Juliet are both very young, and some might argue do not have the maturity or experience to deal with the strong emotions they are feeling. As a result, it can be argued that they behave recklessly and that, despite feeling as if they are in ‘true love’, it cannot possibly be realistic to love someone so deeply after so little time. Often it is Romeo who gets the greater criticism as, at times, Juliet does show restraint and concern about the speed of their commitment. Romeo’s ‘tragic flaw’ might therefore be his impetuous nature – he acts before thinking carefully.

**Key quotations P. 31**

Can you fill in the blanks to these important quotations linked to the theme of fate?

|  |  |
| --- | --- |
| 1. take/life 2. stars/date 3. houses 4. fortune's 5. below/dead | 1. fickle 2. bridal/Tybalt 3. defy 4. unhappy 5. rest/stars |

**True or false P. 32**

|  |  |  |
| --- | --- | --- |
| **Context statement** | **True or false** | **Details** |
| The Elizabethans thought that horoscopes were ridiculous and counteracted their religious beliefs. | **F** | Even though it might seem strange, in the 16th century it was not unusual for people to believe in both religion and astrology – they didn’t see them as opposing forces. Horoscopes were very popular and many believed that how your life was planned was intertwined with the Zodiac. |
| The Elizabethans thought dreams were very important and understanding them could even help them know the future. | **T** | Books about dream interpretation were fairly popular, as were doctors accepting payment for reading meaning into your dreams. These interpretations did vary (unsurprisingly!) but nevertheless, people felt that dreams were powerful. Some felt they could control dreams through their diet or exercise. |
| Some Elizabethans thought that they had no free will – that their futures were already destined and could not be changed. | **T** | This is true in two ways – through horoscopes *or* through religion. One form of Protestantism (the religion under Elizabeth I) was Calvinism; those who followed this thought that God had already decided who would be saved (and go to heaven) and who would not. |
| One of the key features of tragedy was that characters had a fatal flaw that meant they were responsible for their own downfall. | **T** | Aristotle (a famous Greek writer and philosopher) summarised this in his theory on tragedy. In *Romeo and Juliet* you could argue that the couple are too impulsive – maybe if they had slowed down, the tragedy would not have happened. |
| Elizabethans would often consult astrologers to help them make major life decisions. | **T** | This is also true – turning to astrologers for advice was popular. |

**Close analysis P. 33**

1. Phrases that show uncertainty could include: ‘I fear’ (the verb implying that Romeo is anxious of the unknown); ‘my mind misgives’ (misgives means doubt or apprehension – he is not certain of the future); ‘some consequence’, which is very vague – he does not know what the consequence is but worries it is not positive (‘bitterly begin’).
2. Words that echo the Prologue, and therefore heighten the dramatic irony and ominous mood include: stars, expire, life, death.
3. The metaphor (describing the sailing of a ship) implies that Romeo will let himself be led by whatever force has power over him. He demands ‘direct my sail’ and gives himself up to what the night will bring (prior to the Capulet ball).
4. The capitalised ‘He’ is ambiguous here. Romeo could be referring to God, a higher power more linked to the idea of a figure of Fortune (even though, typically, the god of fortune was considered female in Greek and Roman mythology), or it could refer to the friends he is with, who are encouraging him to go to the party and try to forget Rosaline.

**The Prince’s perspective P. 34**

There are no right or wrong answers to this activity, but you might have formed some ideas about the Prince’s viewpoint from his speeches during the play. He is clearly very frustrated at the two families whose fighting makes the Verona streets uncertain and unsafe for the other citizens. There is also the possibility that he is a little closer to the Montague family, despite technically being neutral: Mercutio is related to the Prince and was a close friend of Romeo. Remember that despite threatening to kill anyone who acts violently again (‘your lives shall pay the forfeit of the peace’), he does *not* act this way when Romeo is guilty of Tybalt’s death – he is more lenient and allows mere banishment as punishment. He is also clearly moved at the deaths of both Romeo and Juliet at the end of the play: ‘A glooming peace this morning with it brings; / The sun, for sorrow, will not show his head.’

**The wheel of fortune P. 35**

Possible ideas for the circumstances impacting upon Romeo and Juliet include:

**Positives:**

* The Capulet servant’s inability to read means Romeo and friends are aware of, and able to attend, the Capulet ball.
* Romeo and Juliet’s first meeting is therefore also partly due to fate’s positive influence.
* Despite being defended, Romeo is not discovered by the guards when he enters the Capulet orchard.
* Despite being in close proximity, the Nurse and Lady Capulet never witness Romeo and Juliet together during the balcony scene or the morning after the wedding.
* The Prince decides not to punish Romeo by death.
* Lord Capulet decides not to remove Romeo from the Capulet ball – even though this is the reaction that would be most likely.

**Negatives:**

* The Prologue implies the couple are destined to die.
* You could argue that fate is responsible for Tybalt stabbing Mercutio under Romeo’s arm – this prompts Romeo’s anger, violence and consequently his banishment.
* Juliet wakes just after Romeo has taken the poison and died; were it earlier, they may have both survived (not quite as in the Luhrmann film version!).
* Romeo just happens to have seen an apothecary’s shop on his way to Mantua.
* The apothecary is very poor; he gives Romeo the poison only because he is desperate for money.

NB It is also possible to consider how some of the other characters are affected by fate: Paris, Mercutio and Friar Lawrence, for example.

**Fate exam questions checklist P. 36**

The suggestions below are not prescriptive (you don’t need to mention them all and you may have chosen other ideas to explore).

|  |  |  |
| --- | --- | --- |
| **Extract** | | **Whole text** |
| Juliet’s reluctant comment ‘let day in, and let life out’ reveals her intense love for Romeo (he *is* her life, metaphorically) and in doing so creates foreboding and some dramatic irony – she will not see her husband alive again. | | In some ways fate can be seen as heightening the love between Romeo and Juliet – being ‘star-crossed’ (Prologue) lovers means they are destined to be together, a relationship which is special and unique. |
| Juliet requests and Romeo promises to keep in touch during his banishment − ‘I will omit no opportunity / that may convey my greetings’ – but the messages (via Friar Lawrence) end up not getting through. | | Romeo speaks ominously prior to his first encounter with Juliet at the Capulet ball – he feels uneasy and that the evening will be the start of dark times: ‘shall bitterly begin this fearful date’ (Act 1 Scene 4). |
| Juliet personifies fortune and pleads with him to be ‘fickle’ – so far, she feels fortune has been cruel to banish her husband. If fortune is so changeable, she hopes ‘thou wilt not keep him long’. | | Mercutio’s curse ‘a plague a’both your houses’ foreshadows that both Montagues and Capulets will suffer (as a result of their children’s deaths) in Act 3 Scene 1. |
| Juliet’s vision is full of dark portent as she pictures Romeo ‘dead in the bottom of a tomb’, eerily mirroring the final scene of the play. When she describes him with the adjective ‘pale’ it implies he looks unwell, almost halfway to death already, again emphasising that this is the last time they will be together alive. | | Romeo feels that fortune is cruel, and feels like a victim when he cries ‘O, I am fortune’s fool’ (Act 3 Scene 1). |
| Further dramatic irony is present when Lady Capulet sees Juliet’s distress as a sign of her grief over Tybalt’s death. As audiences, we know her ‘evermore weeping’ is due to Romeo’s departure. Her need for secrecy reminds us of the danger their marriage has put her in in terms of going against her family. | | When Juliet refuses to marry Paris, she later says that to force her to do so is akin to death for her: ‘Make the bridal bed / In that dim monument where Tybalt lies’ (Act 3 Scene 5). Unwittingly, she is describing elements of the final scene, in which she takes her life in the Capulet tomb, where Tybalt is also. |
|  | | Romeo feels he can challenge fate when he ‘chooses’ to buy the poison from the apothecary – he thinks he is taking his life (literally) into his own hands: ‘I defy you stars’ (Act 5 Scene 1). As we know his early death is inevitable, we might not read it this way. |
|  | | Friar Lawrence feels that fate has worked against his careful plans to try and keep Romeo and Juliet together: ‘unhappy fortune’ (Act 5 Scene 2). That a simple letter telling Romeo might have prevented his swift, violent decision, heightens the tragedy. |
|  |  | |
| **Aiming for 8/9** | Cover a wide range of ideas from across the extract and whole play (with many quotations) | |
| Very close analysis of language and structure, where specific techniques and words are zoomed in on, often with real insight | |
| Context is detailed and linked well to evidence from the play (not EDUQAS) | |
| A highly personal response with comment on audience, purpose and author intentions | |
| High levels of accuracy and ambitious vocabulary and punctuation (not Edexcel) | |

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| **Aiming for 6/7** | Cover a range of ideas from across the extract and whole play (with a quote for each idea) |
| Meaning behind language and structure choices is analysed, identifying techniques in the majority of cases |
| Context is relevant and linked to the point being made (not EDUQAS) |
| A relevant response where the theme is explored with some detail |
| Accuracy is secure, vocabulary ambitious at times (not Edexcel) |

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| **Aiming for 4/5** | Ideas might be limited (to around two) or be from only one part of extract/play |
| Analysis of meaning is attempted, but is sometimes general or a rephrasing of the evidence provided. Terminology is used but not consistently/accurately. |
| Context is present, but general and sometimes ‘bolted on’ to the start/end of the response (not EDUQAS) |
| A relevant response, perhaps lacking quotation and sometimes vague |
| Errors are more frequent and vocabulary more straightforward (not Edexcel) |

**Family answers**

**Quick self-check P. 41**

1. To create dramatic conflict and the obstacle between Romeo and Juliet, the feud is an essential part of the tragedy.
2. Loyalty can be a positive aspect of family relationships, so Tybalt’s intentions are not all bad. Benvolio is a loyal friend to Romeo. The parent characters are sometimes affectionate towards their children (Lord Montague to Romeo and Lord Capulet to Juliet at the start).
3. The argument between Lord Capulet and Juliet, when Lord Capulet argues with Tybalt and stops him from fighting Romeo at the ball.
4. Renaissance

**Challenge yourself P. 41**

The Nurse (Juliet) and Friar Lawrence (Romeo).

**Key quotations P. 42**

1. grudge/mutiny
2. airy
3. hopeful
4. villain
5. love
6. friend
7. starve/streets
8. Juliet

**Rules were meant for breaking? P. 43**

Did you think of the following ideas? Tick off any you have included:

1. Thou shalt not work (middle/upper classes)
2. Thou shalt follow the instruction of your father, husband or nearest male relative
3. Thou shalt consider life in a convent if you do not marry
4. Thou shalt not have sex before marriage
5. Thou shalt obey thy father in all his wishes
6. Thou shalt perform the duties of a housewife
7. Thou shalt not live independently
8. Thou shalt marry who your family recommends
9. Thou shalt not vote
10. Thou shalt nor purchase property

**Surrogate parents P. 44**

Did you think of the following ideas? Tick off any you have included:

***Nurse:***

+ve: you love Juliet and want her to be happy

+ve: you hope that this will bring the families closer together

+ve: you might anticipate the couple having children, and being a surrogate grandmother to them

-ve: you feel Paris is a better match socially

-ve: you do not want to anger your employers

-ve: you dislike the secrecy this will involve

***Friar:***

+ve: you love Romeo and want him to be happy

+ve: you feel it is your duty to promote the institution of marriage

+ve: you hope it will bring the families closer together

+ve: Romeo has confessed this to you in private, so you have a duty to keep it secret

-ve: you think Romeo changes his mind too much as he was in love with Rosaline yesterday!

-ve: you do not want to make the feud worse

-ve: you suspect that Romeo is more in lust than in love

**All the married ladies P. 45**

There are no right or wrong ideas for your response, but you might have gone down two slightly different paths.

You might see Lady Capulet as agreeing wholeheartedly with her husband. She might see Juliet as defiant and ungrateful and believes that her husband is right to treat her harshly and speak strong words.

Alternatively, you might imagine that Lady Capulet herself is in a loveless marriage, arranged by her own parents. As such, she might have some sympathy with her daughter and might find listening to her husband’s words very difficult. She has little choice but to agree with him out loud, but inwardly she might feel very conflicted at this moment.

**Exploding quotations P. 46**

1. The three words which tell us he is saving his anger for later are: ‘but’, ‘now’ and ‘convert’.
2. The word ‘intrusion’ suggests Romeo has chosen to come purely to intentionally trespass where he knows he shouldn’t. This isn’t strictly true – Romeo has been egged on to attend the ball by his friends, who are trying to cheer him up and stop him pining for Rosaline.
3. The technique in ‘seeming sweet’ is a form of alliteration (sibilance) and this adds a sarcastic tone to his voice – he is appearing to be pleasant, but knows he is just saving his aggression for later.
4. Other words for bitter might include: hostile, unpleasant, spiteful.

**Family exam question checklist P. 47**

|  |  |
| --- | --- |
| **Extract** | **Whole text** |
| The adjective/metaphor – ‘my child is yet a stranger in the world’ shows he feels his daughter is sheltered and naïve and needs protecting. | In Act 3 Scene 5, Capulet berates his daughter for refusing to marry Paris: ‘hang thee, young baggage, disobedient wretch’. It would have been seen as crucial for daughters to marry anyone their parents (especially their fathers) recommended. |
| ‘let two more summers […] ere we may think her ripe to be a bride’ – ‘let’ is almost a command (though a polite one) requesting Paris slow down – he feels Juliet needs to be more mature. | Lady Capulet refuses to help Juliet, siding with her husband’s stance during the argument in Act 3 Scene 5 – ‘Talk not to me, for I'll not speak a word: / Do as thou wilt, for I have done with thee.’ |
| The personification reveals that the Capulets had other children who died young – a violent image of them being buried in the ground – this means Juliet is his only child: ‘the earth has swallow’d all my hopes but she’. | Lord Montague worries about Romeo’s withdrawn behaviour in Act 1 Scene 1, ‘Could we but learn from whence his sorrows grow. / We would as willingly give cure as know.’ |
| The ‘hopeful lady of my earth’ – his hopes and desires for the future are all bound up in Juliet – she is precious to him. | The Nurse is a motherly figure and very affectionate towards Juliet – ‘An I might live to see thee married once, I have my wish.’ |
| Use of listing and imperatives encouraging Paris to go ahead might make us feel he also sees his daughter’s marriage as social advancement as Paris’ family is a reputable one, so he must ‘woo’ and ‘get her heart’. | Lord Capulet prevents Tybalt from fighting Romeo at the ball in Act 1 Scene 5: ‘Therefore be patient, take no note of him’. |
| ‘my will to her consent is but a part’ – he says his own desires are secondary to Juliet’s, but in admitting this he is hoping that his ‘will’ will still play a role in her marriage choice. | Friar Lawrence hopes the marriage between Romeo and Juliet will end the feud – ‘For this alliance may so happy prove, / To turn your households' rancour to pure love.’ |

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| --- | --- |
| **Aiming for 8/9** | Cover a wide range of ideas from across the extract and whole play (with many quotations) |
| Very close analysis of language and structure, where specific techniques and words are zoomed in on, often with real insight |
| Context is detailed and linked well to evidence from the play (not EDUQAS) |
| A highly personal response with comment on audience, purpose and author intentions |
| High levels of accuracy and ambitious vocabulary and punctuation (not Edexcel) |

|  |  |
| --- | --- |
| **Aiming for 6/7** | Cover a range of ideas from across the extract and whole play (with a quote for each idea) |
| Meaning behind language and structure choices is analysed, identifying techniques in the majority of cases |
| Context is relevant and linked to the point being made (not EDUQAS) |
| A relevant response where the theme is explored with some detail |
| Accuracy is secure, vocabulary ambitious at times (not Edexcel) |

|  |  |
| --- | --- |
| **Aiming for 4/5** | Ideas might be limited (to around two) or be from only one part of extract/play |
| Analysis of meaning is attempted, but is sometimes general or a rephrasing of the evidence provided. Terminology is used but not consistently/accurately. |
| Context is present, but general and sometimes ‘bolted on’ to the start/end of the response (not EDUQAS) |
| A relevant response, perhaps lacking quotation and sometimes vague |
| Errors are more frequent and vocabulary more straightforward (not Edexcel) |

**Conflict answers**

**Quick self-check P. 52**

1. When Tybalt intends to challenge Romeo at the ball, Act 1 Scene 5.
2. The two families agree to end the feud after Romeo and Juliet’s deaths.
3. The Prince is in charge.

**Challenge yourself P. 52**

Possible answers could include:

* Meeting and kissing at the Capulet ball (Day 1: Evening).
* Meeting on the balcony later that night and agreeing to marriage (Day 1: Late evening).
* Both Romeo and Juliet choosing between love and family loyalty.
* Friar Lawrence deciding whether or not he should marry Romeo and Juliet.
* The Nurse deciding whether she should help the marriage take place.
* Romeo torn between his hatred of Tybalt and his loyalty to Juliet.
* Juliet torn between her love of Romeo and Tybalt.
* Friar Lawrence deciding whether he should give Juliet the potion.
* Juliet deciding whether she should take the potion or not.

**Key quotations P. 53**

1. ‘From ancient grudge break to new mutiny, / Where civil blood makes civil hands unclean.’
2. ‘Do you bite your thumb at us, sir?’
3. ‘Three civil brawls, bred of an airy word’
4. ‘Now, by the stock and honour of my kin, / To strike him dead, I hold it not a sin.’
5. ‘I must love a loathed enemy.’
6. ‘The orchard walls are high and hard to climb, / And the place death.’
7. ‘Romeo, the hate I bear thee can afford / No better term than this, − thou art a villain.’
8. ‘fire-eyed fury be my conduct now’
9. ‘Speak not, reply not, do not answer me; / My fingers itch.’
10. ‘Condemned villain, I do apprehend thee: / Obey, and go with me; for thou must die.’

**Types of conflict P. 54**

Some of these answers can go in more than one category:

|  |  |
| --- | --- |
| Threats of violence: | ‘Make it a word and a blow.’ **(Mercutio)**  Mercutio challenges Tybalt to show him his sword-fighting skills.  Tybalt tells Romeo to turn and draw.  ‘…tempt not a desperate man.’ **(Romeo to Paris)** |
| Verbal conflict: | ‘A dog of the house of Montague moves me’ **(Sampson)**  Lord Capulet insults his daughter.  ‘I hate hell, all Montagues, and thee.’ **(Tybalt)** |
| Physical conflict: | *They fight; Tybalt falls.*  ‘Romeo slew Tybalt. Romeo must not live.’ **(Lady Capulet)**  ‘Give me my long sword, ho!’ **(Capulet)**  ‘Fetch me my rapier, boy.’ **(Tybalt)** |
| Inner conflict: | ‘Did Romeo’s hand shed Tybalt’s blood?’ **(Juliet)**  ‘I think you are very happy in this second match’ **(Nurse)**  ‘What if it be a poison?’ **(Juliet)**  ‘That I must love a loathed enemy.’ **(Juliet)** |

**Ordering the fight P. 56**

**The correct order is**: 1 (F), 2 (B), 3 (H), 4 (A), 5 (J), 6 (D), 7 (I), 8 (E), 9 (K), 10 (C), 11 (G).

**Analysing Juliet’s inner conflict P. 58**

Red is used for negative words and green is used for positive words:

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

1. When exploring the patterning of language here it becomes evident that Juliet is using many contrasts (both oxymorons and contrast more generally). This shows the strength of her confusion and torn allegiances between Romeo and her family at this point in the play. At the heart of her speech is her inability to believe that Romeo could seem/appear so wonderful yet be capable of such evil in killing her cousin. Later in the scene, she gets angry at herself for being cross at him – realising her true devotion is to her husband.

**Conflict exam question checklist P. 59**

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| **Extract** | **Whole text** |
| The contrast between Benvolio’s more peaceful intentions ‘put up thy sword’ and Tybalt’s aggression ‘look upon thy death’ implies that responsibility for conflict is individual, not as simple as just Montague vs Capulet. | ‘Now, by the stock and honour of my kin, / To strike him dead, I hold it not a sin’ shows Tybalt’s desire for revenge at the Capulet ball – it is a matter of family honour to him to challenge Romeo’s attendance at his family party (Act 1 Scene 5). |
| The repetition and alliteration of Tybalt’s speech reveal his scathing, taunting tone and desire for violence. | Romeo risks all to see Juliet, even though his mere presence would get him punished: ‘The orchard walls are high and hard to climb, / And the place death’ (Act 2 Scene 2). |
| The arrival of the citizens shows the impact the feud has upon Verona’s people. Ironically, in their desire to stop a fight, they too call upon violence ‘Strike! Beat them down!’ – Shakespeare maybe implying that peace is a lost cause here. | Tybalt’s aggression: ‘Romeo, the hate I bear thee can afford / No better term than this, − thou art a villain’ (Act 3 Scene 1). |
| Capulet’s imperative ‘Give me my long sword, ho!’ reveals that even the highest members of the family are willing to get physically involved. | Though Romeo is usually more spurred by love and romance, Mercutio’s death prompts great anger and violence as he kills Tybalt: ‘fire-eyed fury be my conduct now’ (Act 3 Scene 1). |
| Many elements of the Prince’s speech highlight the violence linked to the conflict – especially the metaphorical language, ‘purple fountains issuing from your veins’ and ‘bred of an airy word’ which implies the scale of the bloodshed does not match the ‘true’ intent behind it. | Lord Capulet’s threat of violence towards his daughter during their argument (Act 3 Scene 5) is in stark contrast to his care towards her at the start of the play: ‘Speak not, reply not, do not answer me; / My fingers itch.’ |
| The prince’s insult ‘you beasts’ implies the wild and uncontrollable nature of those involved in the feud. He feels their actions are instinctive and reckless. | Paris (Act 5 Scene 3) also challenges Romeo at the end of the play as a result of his loyalty to Juliet: ‘Condemned villain, I do apprehend thee: / Obey, and go with me; for thou must die.’ He believes Romeo is at the vault to deface her tomb. Conflict and loyalty often combine. |

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| **Aiming for 8/9** | Cover a wide range of ideas from across the extract and whole play (with many quotations) |
| Very close analysis of language and structure, where specific techniques and words are zoomed in on, often with real insight |
| Context is detailed and linked well to evidence from the play (not EDUQAS) |
| A highly personal response with comment on audience, purpose and author intentions |
| High levels of accuracy and ambitious vocabulary and punctuation (not Edexcel) |

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| **Aiming for 6/7** | Cover a range of ideas from across the extract and whole play (with a quote for each idea) |
| Meaning behind language and structure choices is analysed, identifying techniques in the majority of cases |
| Context is relevant and linked to the point being made (not EDUQAS) |
| A relevant response where the theme is explored with some detail |
| Accuracy is secure, vocabulary ambitious at times (not Edexcel) |

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| **Aiming for 4/5** | Ideas might be limited (to around two) or be from only one part of extract/play |
| Analysis of meaning is attempted, but is sometimes general or a rephrasing of the evidence provided. Terminology is used but not consistently/accurately. |
| Context is present, but general and sometimes ‘bolted on’ to the start/end of the response (not EDUQAS) |
| A relevant response, perhaps lacking quotation and sometimes vague |
| Errors are more frequent and vocabulary more straightforward (not Edexcel) |

**Death answers**

**Quick self-check P. 64**

1. 6 (Romeo, Juliet, Tybalt, Mercutio, Paris, Lady Montague)
2. There are multiple possible answers, but most importantly, in telling us about their suicides he creates dramatic irony – when the audience knows more than the characters. We want their relationship to work, but know it is doomed to end so every time we see them happy, it is tainted. This adds to the sympathy we feel and our perception that their deaths are tragic.
3. Imagery of darkness, stars and tombs is used.

**Challenge yourself P. 64**

White

**Key quotations P. 65**

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| **Quotation** | **Where from?** | **Act and scene** |
| ‘with their death bury their parents' strife’ | At the very start of the play where we are told the ending | **Prologue** |
| ‘Go ask his name: if he be married. / My grave is like to be my wedding bed.’ | The Capulet ball / Juliet | **Act 1 Scene 5** |
| ‘A plague a'both your houses! They have made worms' meat of me’ | The fight scene / Mercutio | **Act 3 Scene 1** |
| ‘Prince, as thou art true, For blood of ours, shed blood of Montague.’ | The fight scene / Lady Capulet | **Act 3 Scene 1** |
| ‘Methinks I see thee, now thou art below, / As one dead in the bottom of a tomb:’ | As the couple part after the wedding night | **Act 3 Scene 5** |
| ‘Be not so long to speak; I long to die’ | When Juliet visits Friar Lawrence asking for help | **Act 4 Scene 1** |
| ‘No warmth, no breath, shall testify thou livest; / The roses in thy lips and cheeks shall fade’ | Friar Lawrence describing the potion | **Act 4 Scene 1** |
| ‘Shall I not, then, be stifled in the vault, / To whose foul mouth no healthsome air breathes in’ | Juliet worrying about taking the potion | **Act 4 Scene 3** |
| ‘Death lies on her like an untimely frost / Upon the sweetest flower of all the field.’ | Capulet acknowledging his daughter’s ‘death’ | **Act 4 Scene 5** |
| ‘Thus I enforce thy rotten jaws to open, / And, in despite, I'll cram thee with more food!’ | Romeo’s intentions to die in the Capulet vault | **Act 5 Scene 3** |
| ‘I will kiss thy lips; / Haply some poison yet doth hang on them’ | Juliet upon waking and seeing Romeo | **Act 5 Scene 3** |

**Shakespeare’s ‘extra’ deaths P. 67**

Possible answers could include:

* Lady Montague: to show the tragedy of a parent living beyond their child.
* Lady Montague: to heighten Lord Montague’s grief and desire for peace – he does not want any further deaths.
* Paris: to remind audiences of one of the ‘obstacles’ standing between Romeo and Juliet.
* Paris: to delay the inevitable suicides and increase tension within audiences.
* Generally: to more strongly fulfil the tragic genre and audience expectations.
* Generally: to remind the audience of the widespread consequences of the feud upon Verona society.

**Understanding key elements of tragedy P. 68**

1. Tragedies end with the **death** of the tragic **heroes.**
2. The deaths of the heroes have a big **impact** on the characters around them.
3. Other characters die as part of the tragic **chain** of events (e.g. Duncan and Banquo in *Macbeth*; Tybalt, Paris and Mercutio in *Romeo and Juliet*).
4. The heroes reach a **peak** in the play – of happiness, or **achievement** (e.g. Macbeth becomes king and Romeo and Juliet get married). This usually happens about halfway through.
5. After this peak, there is a peripeteia (turning point), where events take a **terrible** turn for the worse.
6. The heroes are in some part **responsible** for this change of fortunes.
7. There is also an element of **fate** (which when combined with the heroes’ actions, seems to make the tragedy seem inevitable).
8. However, the final denouement (last plot events) of tragedies can still seem like a terrible **accident**.
9. Catharsis is the feeling of extreme **pity**, fear or sadness that we might feel at the end of a tragedy.

**Romeo’s imagery P. 69**

There are no right or wrong answers to this activity, but some of the emotions you might imply from the imagery Shakespeare has crafted include the following:

* A strange feeling of contentment/happiness (because he will be with Juliet again)
* Admiration for Juliet’s beauty
* Regret for killing Tybalt
* A feeling that his decision to kill himself is ‘just’ given that he is guilty of Tybalt’s death
* Disbelief that Juliet can still look so beautiful in death
* Fear/jealousy that death might claim Juliet as his
* Devotion to stay with Juliet always
* Peace and acceptance of his decision
* Desperation to be with Juliet again
* Love for his wife

**The families unite P. 71**

Montague circle: Romeo by suicide (poison), Mercutio (sword fight with Tybalt), Lady Montague (grief at Romeo’s exile).

Capulet circle: Juliet by suicide (dagger), Tybalt (sword fight with Romeo), Paris (sword fight with Romeo).

Overlapping factors (could include: history of conflict and feuding in Verona, vengeance, family honour, grief, impetuous or immature characters, fate, mistakes/misunderstanding, patriarchal attitudes towards marriage and women’s roles, youthful aggression, hatred, acceptance of violence in society (characters carry weapons etc.), parent-child relationships etc.

**Death exam question checklist p. 72**

The suggestions below are not prescriptive (you don’t need to mention them all and you may have chosen other ideas to explore).

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| **Extract** | | **Whole text** |
| The Nurse’s frantic, almost breathless, speech – created by the multiple commas and exclamations – reveals her sadness and disbelief at Tybalt’s death. | | Mercutio’s death inspires Romeo to take revenge on Tybalt ‘fire-eyed fury be my conduct now’ (Act 3 Scene 1). Grief can cause anger as well as sadness. |
| The vague pronoun ‘he’ creates great confusion as Juliet believes that Romeo, not Tybalt, is dead. | | Romeo and Juliet cannot bear to be apart. Juliet says to her mother she would rather die than marry Paris – ‘Or, if you do not, make the bridal bed / In that dim monument where Tybalt lies’ (Act 3 Scene 5). |
| Juliet personifies heaven, calling her ‘envious’ as if she must be being punished for having, in Romeo, someone so wonderful that he has been taken away. | | As Romeo hears of Juliet’s death, his desire to join her is incredibly fast: ‘Well, Juliet, I will lie with thee to-night’ (Act 5 Scene 1). |
| Juliet’s torment at the thought of Romeo being dead is highlighted by her calling the Nurse ‘devil’ and metaphorically describing the situation as a ‘dismal hell’ – it is torture not being clear on the situation and thinking that Romeo is gone. | | Romeo reflects with sadness upon Mercutio’s death at such a young age – the feeling of loss here is intense: ‘That gallant spirit hath aspired the clouds, / Which too untimely here did scorn the earth’ (Act 3 Scene 1). |
| The realities of violence and death are depicted with the Nurse’s description ‘pale, pale as ashes’. Despite the audience’s dislike of Tybalt it is hard not to feel sympathy for the family who mourn his loss. | | Loss renders Lord Capulet barely able to talk when he believes Juliet is dead: ‘Death, that hath ta'en her hence to make me wail, / Ties up my tongue, and will not let me speak’ (Act 4 Scene 5). |
| Juliet describes feeling trapped ‘to prison, eyes, ne’er look on liberty’ to emphasise how Romeo’s death makes her feel. Her hopes of a happy marriage are dashed, but she is also trapped because her promise to him is a secret and she cannot make her love (or grief) known. | | The loss of the young people clearly affects the Prince and mood in all Verona: ‘A glooming peace this morning with it brings; / The sun, for sorrow, will not show his head:’ (Act 5 Scene 3). |
|  | | ‘Grief of my son's exile hath stopp'd her breath’: Lady Montague’s death at the end of the play (Act 5 Scene 3). |
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| **Aiming for 8/9** | Cover a wide range of ideas from across the extract and whole play (with many quotations) |
| Very close analysis of language and structure, where specific techniques and words are zoomed in on, often with real insight |
| Context is detailed and linked well to evidence from the play (not EDUQAS) |
| A highly personal response with comment on audience, purpose and author intentions |
| High levels of accuracy and ambitious vocabulary and punctuation (not Edexcel) |

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| **Aiming for 6/7** | Cover a range of ideas from across the extract and whole play (with a quote for each idea) |
| Meaning behind language and structure choices is analysed, identifying techniques in the majority of cases |
| Context is relevant and linked to the point being made (not EDUQAS) |
| A relevant response where the theme is explored with some detail |
| Accuracy is secure, vocabulary ambitious at times (not Edexcel) |

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| **Aiming for 4/5** | Ideas might be limited (to around two) or be from only one part of extract/play |
| Analysis of meaning is attempted, but is sometimes general or a rephrasing of the evidence provided. Terminology is used but not consistently/accurately. |
| Context is present, but general and sometimes ‘bolted on’ to the start/end of the response (not EDUQAS) |
| A relevant response, perhaps lacking quotation and sometimes vague |
| Errors are more frequent and vocabulary more straightforward (not Edexcel) |

**Roles of women answers**

**Quick self-check P. 78**

1. The Nurse
2. Because of the variation between classes. Upper-class women would have more power than lower-class women. They would not be expected to work, whereas women in the lower classes would likely need to work to support their families. Some women, like Rosaline, might choose to live an alternative life to one of being married by going into a nunnery.
3. Possible alternative words include: dominance, command, influence, direct, oppression, dictate

**Challenge yourself P. 78**

**There are a number of ideas you might consider here:**

* As the play centres around conflict getting in the way of love, it is more fitting that there are more male characters: women would be unlikely to get embroiled in physical fighting in this period.
* Tragedies more often centre on men or the downfall of a male hero.
* A play too heavily focused on women might be less popular with Shakespeare’s 16th century audience (though, in reality, many of his plays had central female figures − e.g. *Twelfth night*, *The taming of the shrew*).
* Shakespeare wants his audience to feel Juliet is special (just as Romeo does) so the fewer women characters the play includes, the more she can shine.

**Key quotations P. 78**

1. Romeo about Rosaline Act 1 Scene 1
2. Nurse talking about Juliet in her youth Act 1 Scene 3
3. Lady Capulet talking to Juliet Act 1 Scene 3
4. Juliet about the prospect of marriage Act 1 Scene 3
5. Juliet to Romeo Act 1 Scene 5
6. Juliet in soliloquy Act 2 Scene 2
7. Juliet to Romeo Act 2 Scene 2
8. Friar to Romeo about women in general Act 2 Scene 3
9. Juliet in soliloquy before the wedding night Act 3 Scene 2
10. Lord Capulet to/about Juliet Act 3 Scene 5
11. Lady Capulet about Juliet to Lord Capulet Act 3 Scene 5
12. Juliet to Friar Lawrence Act 4 Scene 1
13. Juliet in soliloquy in the Capulet tomb Act 5 Scene 3

**Juliet’s change P. 80**

You may have considered some of the following words/ideas:

Juliet at the start: obedient, naïve, sheltered, honest, innocent, loving, dutiful, respectful, submissive, compliant.

Juliet by the end: determined, passionate, experienced / more aware, resourceful, resolute, loyal, less innocent, devoted, emotionally driven.

Plot events to track her development:

* Instant attraction to Romeo
* Using the Nurse to help organise the wedding
* Committing to, and then marrying, Romeo
* Her grief over Tybalt’s death
* Her divided loyalty between husband and family
* The wedding night
* Her defiance against the marriage to Paris
* Her plea to Friar Lawrence for help, or her threat to kill herself
* Her suicide

**What did Shakespeare think? P. 82**

There are alternative ideas that could be explored here:

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| **Statement** | **How do audiences react?** | **What might this reveal about Shakespeare’s views regarding women?** |
| Juliet loves Romeo intensely and would rather marry him and face her family’s anger than be without him. | It is likely that most audiences feel Juliet is genuinely in love. Act 1 Scene 3 shows her calm, obedient nature – she isn’t prone to exaggeration or rule-breaking. We want her to be with Romeo as a result. | Shakespeare might feel that family should have less influence over a woman’s choice of husband. It is fairly clear he believes that their love should be fought for. |

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| Lady Capulet finds it hard to speak to Juliet about marriage and asks the Nurse to stay during her conversation with Juliet about Paris. | Modern audiences might be quite surprised at Lady Capulet’s coldness, but at the time audiences would have been less so. It was not unusual for upper-class parents to leave child-rearing to those they employed. | Shakespeare may also be criticising the lack of close relationships between parents and children. It is hard to warm to Lady Capulet. The parents’ feud and their authority are the main reasons the relationship is kept a secret. |
| The Nurse teases Juliet and tells stories about her when she was little. | Audiences feel warmly towards the Nurse, enjoying the affection that she shows Juliet and glad she has a confidante during the play. | Shakespeare may be implying that class and wealth have little to do with your ‘worth’ as a person. Perhaps he believes behaviour is more important than status. |
| Lady Capulet supports her husband’s criticism of Juliet and seems to ‘wash her hands’ of her daughter when she refuses to marry Paris. | This further strengthens the audience’s dislike of Lady Capulet. As a woman, she may have had some sympathy for Juliet, but she seems hard-hearted here. | Shakespeare may be questioning (once again) the way women were seen by their parents almost as possessions. Their idea of organising Juliet’s wedding to Paris without her consent (even though their intentions are good) feels cruel. |
| Juliet cannot bear to live without Romeo. When she realises Romeo has taken poison, she immediately takes his dagger and stabs herself with it. | Audiences may well be torn here: is this youth and recklessness? Is this genuine love that means they can be together in death? | Shakespeare is likely to want his audience to feel great sympathy for Juliet. She hoped to be reunited with Romeo but wakes to find him dead. If we undermine her emotions, we do not feel the sadness and tragedy the playwright intends. |

**Strong or weak? P. 84**

Ideas you might have included:

***Strong***

* Juliet marries Romeo, despite it going against social rules and her parents’ wishes.
* The Nurse helps Juliet marry Romeo, even though it means putting herself in a dangerous position.
* Juliet becomes more confident throughout the play – verbally challenging her father.
* Juliet becomes more passionate and self-aware of her capacity to love.

***Weak***

* Juliet is never open with her parents about her marriage to Romeo.
* Lady Capulet does not stand up for her daughter, though there is evidence she thinks her husband is too harsh.
* The Nurse is fickle – she tries to persuade Juliet that Paris is a better match later in the play.
* Lady Montague dies of grief when she hears Romeo is dead.
* Women may have strong personalities, but society still limits their power to act – even if it cannot limit what they think.

**Close analysis P. 85**

You might have chosen to draw eyes, images to represent movement, the sea (‘deep’), darts or Cupid images, strength images such as muscles, or birds/wings to denote flight.

Juliet’s obedience: On the one hand, Juliet is very submissive here – she will restrain herself to sight and observation – watching Paris and being slightly distant to see if she can see him as potential husband material.

Juliet’s stronger emotions: On the other hand, the imagery Shakespeare uses here might imply Juliet is capable of more than simple ‘liking’. She describes that she won’t go more ‘deep’ly in a way which could suggest she has potential for great passion and feeling (which we later find to be true). In referencing Cupid (‘endart’) she again might reveal her romantic nature (and this creates a pattern with Romeo’s reference to Cupid in Act 1 Scene 1). When she talks about liking ‘fly’ing to something stronger, again there is the idea of love and romance setting her free – more apt than she can possibly know at this point in the play.

**Roles of women exam questions checklist P. 87**

The suggestions below are not prescriptive (you don’t need to mention them all and you may have chosen other ideas to explore).

|  |  |  |
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| **Extract** | | **Whole text** |
| Lady Capulet’s question ‘how stands your disposition to be married?’ reveals that she is not close to her daughter – she has no idea what Juliet’s thoughts on marriage are. | | Chastity was very important for women, and it was an expectation that females would have had no sexual experience before marriage. Rosaline has chosen to make this a life choice by becoming a nun (‘she hath Dian’s wit’) − Act 1 Scene 1. Friar Lawrence reiterates the importance of female reputation later, commenting ‘women may fall, when there’s no strength in men’ (Act 2 Scene 3). |
| Juliet’s use of the noun ‘honour’ to describe marriage shows how both she, and society, feel marriage is an important part of life for a woman and something to aspire to. | | It was considered acceptable for women (and men) to marry young, though in reality it was uncommon to marry as young as Juliet does (at 13). Lady Capulet, Lord Capulet and Paris all discuss the idea of being wed, and a mother (‘happy mothers’), within the early teenage years (Act 1 Scene 2). |
| Lady Capulet’s tone regarding marriage is very practical, going straight to one of the main reasons marriage was considered important – children: ‘ladies of esteem, / are already made mothers’. | | Juliet begins to go against society’s expectations when she first meets Romeo. She is very much involved in the flirtation just prior to their first kiss: ‘palm to palm is holy palmer’s kiss’ (Act 1 Scene 5). |
| Lady Capulet’s description of Paris as ‘valiant’ reveals to the audience the importance of not just marrying, but marrying well. | | Juliet’s decision to marry Romeo with no parental guidance is in clear defiance of social norms: ‘I’ll no longer be a Capulet’ (Act 2 Scene 2). She is conscious that this could make Romeo think she is too forward, though, and in feeling so maintains some of her humility: ‘too rash, too unadvised, too sudden’ (Act 2 Scene 2). |
| Lady Capulet is rather impatient and demanding of her daughter here. She uses imperatives (‘tell me’), adverbs (‘now’) and short questions (‘what say you?’), with the implication being that she would like immediate agreement from Juliet and that marriage is less to do with love than with practicalities. | | Juliet’s relationship with Romeo makes her more aware of the physical side to love and marriage. She is impatient before the wedding night and wants to enjoy all aspects of her relationship with Romeo: ‘I have bought the mansion of a love, / But not possess’d it’ (Act 3 Scene 2). |
| The Nurse’s comments about marriage also point to childbearing, but in a more crude way than Lady Capulet ‘women grow by men’ – a euphemism for being pregnant (though this could also suggest that women could improve their social status by marrying well). She is much more light-hearted when considering Paris’ suit. | | Lord and Lady Capulet find it hard to believe Juliet could choose not to marry Paris in Act 3 Scene 5. This could reveal that their own relationship is one based upon society’s expectations rather than affection. As their daughter they expect her to follow instruction. |
| Juliet is obedient and thoughtful in response to her mother’s encouragement. The alliteration in her speech − ‘I’ll look to like, if looking liking move’ − makes her sound almost restrained, and the verb ‘look’ implies she will be rather detached in her view towards Paris − it will be her parents’ wishes (‘your consent’) that guide her. | | One of the reasons Juliet is so determined not to marry Paris is that it would mean she would be unfaithful to Romeo – another sinful action society would frown upon: ‘to live an unstain’d wife’ (Act 4 Scene 1). |
|  | | Suicide was considered a crime (illegal until as late as 1961 in the UK), so Juliet’s decision to take her own life would have been a very difficult one. But it meant she could be with her husband – her only wish once he has taken his own life. Friar Lawrence reiterates the importance of female reputation later, commenting ‘women may fall, when there’s no strength in men’ (Act 2 Scene 3). |
|  |  | |
| **Aiming for 8/9** | Cover a wide range of ideas from across the extract and whole play (with many quotations) | |
| Very close analysis of language and structure, where specific techniques and words are zoomed in on, often with real insight | |
| Context is detailed and linked well to evidence from the play (not EDUQAS) | |
| A highly personal response with comment on audience, purpose and author intentions | |
| High levels of accuracy and ambitious vocabulary and punctuation (not Edexcel) | |

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| **Aiming for 6/7** | Cover a range of ideas from across the extract and whole play (with a quote for each idea) |
| Meaning behind language and structure choices is analysed, identifying techniques in the majority of cases |
| Context is relevant and linked to the point being made (not EDUQAS) |
| A relevant response where the theme is explored with some detail |
| Accuracy is secure, vocabulary ambitious at times (not Edexcel) |

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| **Aiming for 4/5** | Ideas might be limited (to around two) or be from only one part of extract/play |
| Analysis of meaning is attempted but is sometimes general or a rephrasing of the evidence provided. Terminology is used but not consistently/accurately. |
| Context is present, but general and sometimes ‘bolted on’ to the start/end of the response (not EDUQAS) |
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| Errors are more frequent and vocabulary more straightforward (not Edexcel) |