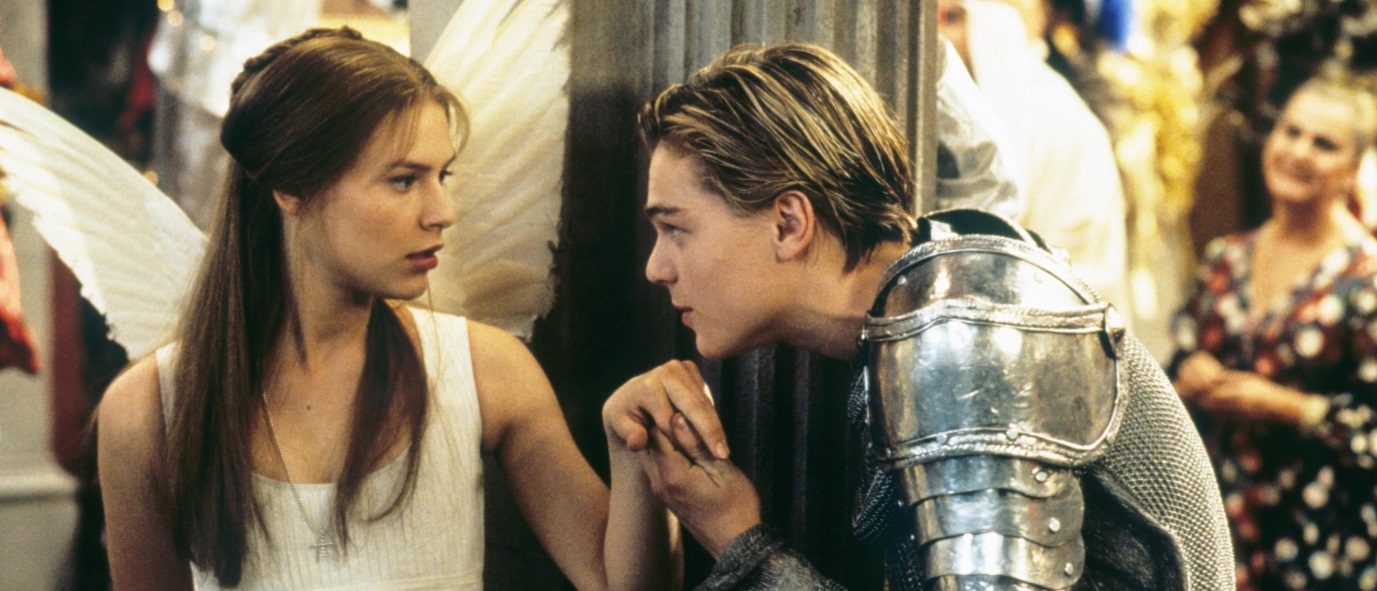


Romeo and Juliet

Component 1: Literature

Exam: 2 hours



Name:

English class:

**Shakespeare LIT 1A**

|  |  |  |
| --- | --- | --- |
| **Component 1A** | **Exam Skills** | **What does this mean?** |
| **1a (a)** | Shakespeare – Romeo and Juliet  Close language and structure analysis of an extract  (15 marks) | **AO1 & AO2**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract |
| **1a (b)** | Shakespeare – Romeo and Juliet  Analysis of whole text with links to language and structure (25 marks) | **AO1 & AO2**  Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract and the wider text  *\*5 of this question’s marks are allocated for accuracy in spelling, punctuation and the*  *use of vocabulary and sentence structures.* |

|  |  |
| --- | --- |
| **AO1: Literature Reading skills – understanding/knowledge & evidence** | |
| **Used to assess: Lit 1A (a + b)** | |
| Banding | **Criteria** |
| HIGHEST  (Band 5) | * sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; * use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; * show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; * their responses include pertinent, direct references from across the extract and wider text, including quotations. |

|  |  |
| --- | --- |
| **AO2: Literature Reading Skills - Analysis** | |
| **Used to assess: Lit 1A (a + b)** | |
| Banding | **Criteria** |
| HIGHEST  (Band 5) | * analyse and appreciate writers’ use of language, form and structure; * make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; * use precise subject terminology in an appropriate context. |

|  |  |
| --- | --- |
| Act in R&J | What happens: |
| Act 1 – Prologue | Find out the story in a condensed version |
| Act 1, Scene 1: [Verona. A public place.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.1.1.html) | Servants of the Montagues (Romeo) and Capulets (Juliet) start street brawl showing rivalry and tension between the families. We discover Romeo loves Rosalind. |
| Act 1, Scene 2: [A street.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.1.2.html) | Paris asks Capulet if he can marry Juliet. Romeo discovers that Rosalind will be at the Capulet ball that evening. |
| Act 1, Scene 3: [A room in Capulet's house.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.1.3.html) | Lady Capulet tells Juliet about Paris’s proposal. The nurse interrupts with a long story of her as a baby. |
| Act 1, Scene 4: [A street.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.1.4.html) | Romeo has a feeling that something terrible will happen if he goes to the ball but he goes anyway. |
| Act 1, Scene 5: [A hall in Capulet's house.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.1.5.html) | The Montagues go to the ball and Romeo forgets Rosalind as soon as he sees Juliet. Tybalt recognises them but Lord Capulet will not allow a fight |
| Act 2, Prologue: [PROLOGUE](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.2.0.html) | The chorus informs us the pain R&J are in as they can’t meet but passion will find a way. |
| Act 2, Scene 1: [A lane by the wall of Capulet's orchard.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.2.1.html) | Romeo jumps into the Capulet garden to catch a glimpse of Juliet. |
| Act 2, Scene 2: Capulet's orchard | The Balcony Scene: Romeo professes his love to Juliet. They arrange a meeting. |
| Act 2, Scene 3: [Friar Laurence's cell.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.2.3.html) | Romeo goes to Friar Lawrence to arrange to marry Juliet – he agrees thinking it will end the feud between the families |
| Act 2, Scene 4: [A street.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.2.4.html) | Tybalt sends a challenge to Romeo. The Nurse gets the information about the wedding as a message to Juliet. |
| Act 2, Scene 5: [Capulet's orchard.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.2.5.html) | The nurse delivers the news to Juliet of her upcoming marriage to Romeo. |
| Act 2, Scene 6: [Friar Laurence's cell.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.2.6.html) | They marry. |
| Act 3, Scene 1: [A public place.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.3.1.html) | Romeo tries to avoid fighting. Mercutio is wounded and killed by Tybalt. Romeo then avenges his death and kills Tybalt. Romeo is exiled for his part |
| Act 3, Scene 2: [Capulet's orchard.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.3.2.html) | Juliet learns of Tybalt’s death and Romeo’s banishment and is distraught over the loss of her love. |
| Act 3, Scene 3: [Friar Laurence's cell.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.3.3.html) | Both Romeo and Juliet are distraught at the separation. Romeo tries to stab himself but is convinced to hold on by Friar Laurence. |
| Act 3, Scene 4: [A room in Capulet's house.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.3.4.html) | Capulet promises on impulse that Juliet will marry Paris in two days. |
| Act 3, Scene 5: [Capulet's orchard.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.3.5.html) | Lady Capulet informs Juliet of her upcoming marriage. She is threatened by her father if she refuses to be thrown out. Nurse says she should marry Paris. |
| Act 4, Scene 1: [Friar Laurence's cell.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.4.1.html) | Friar plans to give Juliet a drug that makes her appear dead for 48 hours to escape for Mantua and a new life with Romeo |
| Act 4, Scene 2: [Hall Capulet's](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.4.2.html) | Juliet goes to her father, agrees to marry Paris, he moves the wedding. |
| Act 4, Scene 3: Juliet's room | Juliet takes the poison. |
| Act 4, Scene 4: [Hall in Capulet's house.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.4.4.html) | Capulet sends the nurse to waken Juliet. |
| Act 4, Scene 5: [Juliet's chamber.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.4.5.html) | The Nurse tries to wake Juliet, but finds that she is (apparently) dead. All are grief stricken but Friar Laurence arranges the funeral quickly. |
| Act 5, Scene 1: [Mantua. A street.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.5.1.html) | Romeo hears wrongly of Juliet’s death, buys poison and returns to join her. |
| Act 5, Scene 2: [Friar Laurence's cell.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.5.2.html) | Friar John explains why he didn’t deliver the letter and F L sends another. |
| Act 5, Scene 3: [A churchyard; in it a tomb belonging to the Capulets.](http://shakespeare.mit.edu/romeo_juliet/romeo_juliet.5.3.html) | Outside the tomb where Juliet is (apparently dead) Romeo and Paris fight. Paris is killed. Romeo takes the poison and dies. Juliet wakes and finding Romeo dead kills herself with his dagger. |

Who’s who in this fatal game of love?

Montagues

**Romeo:** our main male protagonist, a Montague, falls in love easily, rejects his family for love of Juliet, hot-headed, kills Tybalt (Juliet’s cousin), marries young and dies tragically

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

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

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

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

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

Capulets

**Juliet**: our main female protagonist, a Capulet, falls in love quickly and completely, rejects the rules of her family and patriarchy, considered in some of her actions, impulsive when emotional, marries young and dies tragically

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

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

**Lady Capulet**: Juliet’s mother, distant from Juliet, non-maternal, very young (implies she was 14 when she had Juliet), does as Lord C tells her, could be considered a victim of the patriarchal society

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

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

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

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

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

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

**Characters Non-Affiliated to a family**

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

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

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

**Themes in Romeo and Juliet LIT 1A**

|  |  |
| --- | --- |
| **Love**  Shown through the character of Romeo – unrequited love towards Rosalind  Courtly Love – Love that isn’t reciprocated  Love at first sight between Romeo and Juliet  Over-the-top, romantic love R&J  Love for the family – R and the Montagues  Juliet and the nurse – maternal love  Capulets love for the family | **War**  Civil war between the two families  Feuds in the streets between the two families  Romeo tries to avoid fighting with Tybalt  Tybalt tries to engage the Capulets in fighting at the ball |
| **Family**  Both main families are loyal to their own. The Capulets and the Montagues.  Family means everything and it would be disrespectful to the family to go against them.  Women are expected to marry young. 14 years old was when Juliet’s mother married. | **Patriarchy**  Men rule in society and believe women are sub-servant to men  Shown by Lord Capulet and the way he treats Juliet – insulting and threatening to throw her out  Expects Juliet to marry who he says because he says it |
| **Law**  The Prince is the final lawmaker in R&J  He splits up the initial fight in the streets of Verona and warns the rebellious citizens against further misdemeanours | **Religion**  Friar Lawrence is neutral – he wants the best for both families  Religionwas very important to the whole society  Friar Lawrence helps them marry in secret  He isdisloyal to the families by doing this but wants to bring the family together again  Supported by the Nurse  Could be considered pivotal to the ending as his plan to reunite the two start crossed loversas the message doesn’tget through to Juliet culminating in the deaths |
| **Rebellion**  On the streets of Verona against each other’s families  Against the rules of patriarchy – Juliet disobeys her father  Against the unwritten laws of the society where women were supposed to be sub-servant, meek and agree/do everything the men stated  Against his family – Romeo | **Death**  Paris towards Juliet – even in death he wants to see her  Mercutio dies and puts a plague on all the houses  Tybalt is killed by Romeo  Juliet pretends to die in order to lure Romeo back to Verona  Romeo warns and fights Paris at the tomb to Paris’ death  Romeo thinking Juliet is dead kills himself with poison  Juliet wakes and stabs herself |

Prologue

Two households, both alike in dignity,

In fair Verona, where we lay our scene,

From ancient grudge break to new mutiny,

Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes

A pair of star-cross'd lovers take their life;

Whose misadventured piteous overthrows

Do with their death bury their parents' strife.

The fearful passage of their death-mark'd love,

And the continuance of their parents' rage,

Which, but their children's end, nought could remove,

Is now the two hours' traffic of our stage;

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend.

The Chorus (like a narrator) appears on stage and gives the audience an overview of what we/ they are about to watch (or read).

The setting is "fair [Verona](http://www.lonelyplanet.com/italy/the-veneto/verona)," a town in Italy where two rival upper-crust families (the Capulets and the Montagues) have been feuding for as long as anyone can remember.

We're also told how the children of these two families (Romeo Montague and Juliet Capulet) will fall in love, but the story's not going to be a happy one. Before the play is over, our infamous "star-crossed lovers [will] take their life" (commit suicide), which will put an end to their parents' feud. Finally, the Chorus invites us to sit back and relax while we enjoy the "two-hours' traffic of [the] stage," which is sixteenth-century theater speak for "the next two hours it's going to take for the play to be performed."

**Task**

Highlight and annotate the Prologue in order to answer these questions:

1. Count how many lines the Prologue consists of. What do you notice about its structure?
2. What is the function of the Prologue?
3. Highlight two examples of iambic pentameter and consider the effect
4. Explain the following quotations:

|  |  |  |
| --- | --- | --- |
| **Quotation** | **Meaning** | **Effect and link to theme(s)** |
| “From ancient grudge break to new mutiny” |  |  |
| “A pair of star-cross'd lovers take their life” |  |  |
| “Do with their death bury their parents' strife.” |  |  |

Act 1 Scene 1

**Extract**

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.

Answer these questions:

* 1. What language devices are used?
  2. What images are used?
  3. Remember that this is a tragedy—how does the language reflect this?
  4. How does the language show a particular theme?

Once you have read the whole scene, answer these questions:

* 1. Why do you think Shakespeare begins the play with a fight that escalates from a petty insult?
  2. What are the key quotes of the brawl?
  3. What is the effect of Shakespeare putting a comma before the word ‘coward’ on the last line of Tybalt’s speech (1.1 61.63)

**Extract**

Rebellious subjects, enemies to peace,

Profaners of this neighbor-stainèd 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 movèd 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,

Cankered with peace, to part your cankered hate.

If ever you disturb our streets again,

Your lives shall pay the forfeit of the peace.

For this time, all the rest depart away.

You, Capulet, shall go along with me,

And, Montague, come you this afternoon

To know our farther pleasure in this case,

To old Free-town, our common judgment-place.

Once more, on pain of death, all men depart.

Answer these questions:

1. What language devices are used?
2. What images are used?
3. How does the language show a particular theme?
4. How does the language show the Prince’s condemnation of the brawl?

At this point in the play, Romeo is in love with Rosaline. Examine this example PEE paragraph assessing his character.

**Example Paragraph**:

Romeo claims that he is madly in love and yet appears depressed and melancholic. Shakespeare portrays Romeo’s view of love as negative, for example when he says ‘oh brawling love’. This oxymoron suggests that Romeo feels that his love for Rosaline is a fight or struggle. A ‘brawl’ suggests a lack of structure and dignity. The word ‘brawl’ does not describe love which is an intense positive emotion.

WWW:

EBI:

Act 1 Scene 3

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.

*You will gain marks in your exam by being able to comment on why it is important that we hear Juliet say this to her mother just before she meets Romeo at the ball in the next scene.*

*This is* ***juxtaposition*** *– the placing of certain things side-by-side for an effect.*

Q: What does this quote suggest to the audience about Juliet’s attitude towards her mother at this point?

Q: Lady Capulet, the Nurse and Juliet reveal different attitudes to love and marriage. Write a detailed description of each’s view of love and marriage, making close reference to the text.

**Sample paragraph:**

Juliet says she sees marriage as an ‘honour’ which she does not dream of. Furthermore, she states that she would never do anything without her mother’s consent. Lady Capulet is materialistic, interested mainly in outward appearances (consider her references to Paris as book who needs a cover and how Juliet would gain social standing by marrying him), and what one can gain financially from a marriage. For her, it has nothing to do with falling in love, but she expects Juliet to love Paris. The nurse focuses on the physical, sexual aspects of marriage and foresees the ‘happy nights’ for Juliet.

WWW: EBI:

Act 1 Scene 4

|  |  |  |
| --- | --- | --- |
| **5**  **10**  **15**  **20**  **25**  **30**  **35**  **40**  **45**  **50**  **55** | **ROMEO**  I dream'd a dream to-night.  **MERCUTIO**  And so did I.  **ROMEO**  Well, what was yours?  **MERCUTIO**  That dreamers often lie.  **ROMEO**  In bed asleep, while they do dream things true.  **MERCUTIO**  O, then, I see Queen Mab hath been with you. She is the fairies' midwife, and she comes In shape no bigger than an agate-stone On the fore-finger of an alderman, Drawn with a team of little atomies Athwart men's noses as they lie asleep; Her wagon-spokes made of long spiders' legs, The cover of the wings of grasshoppers, The traces of the smallest spider's web, The collars of the moonshine's watery beams, Her whip of cricket's bone, the lash of film, Her waggoner a small grey-coated gnat, Not so big as a round little worm Prick'd from the lazy finger of a maid; Her chariot is an empty hazel-nut Made by the joiner squirrel or old grub, Time out o' mind the fairies' coachmakers. And in this state she gallops night by night Through lovers' brains, and then they dream of love; O'er courtiers' knees, that dream on curtsies straight, O'er lawyers' fingers, who straight dream on fees, O'er ladies ' lips, who straight on kisses dream, Which oft the angry Mab with blisters plagues, Because their breaths with sweetmeats tainted are: Sometime she gallops o'er a courtier's nose, And then dreams he of smelling out a suit; And sometime comes she with a tithe-pig's tail Tickling a parson's nose as a' lies asleep, Then dreams, he of another benefice: Sometime she driveth o'er a soldier's neck, And then dreams he of cutting foreign throats, Of breaches, ambuscadoes, Spanish blades, Of healths five-fathom deep; and then anon Drums in his ear, at which he starts and wakes, And being thus frighted swears a prayer or two And sleeps again. This is that very Mab That plaits the manes of horses in the night, And bakes the elflocks in foul sluttish hairs, Which once untangled, much misfortune bodes: This is the hag, when maids lie on their backs, That presses them and learns them first to bear, Making them women of good carriage: This is she--  **ROMEO**  Peace, peace, Mercutio, peace! Thou talk'st of nothing.  **MERCUTIO**  True, I talk of dreams, Which are the children of an idle brain, Begot of nothing but vain fantasy, Which is as thin of substance as the air And more inconstant than the wind. |  |
| *agate:* a precious stone |
| *alderman:* a rich person |
| *atomies:*microscopic creatures |
| *athwart:* across  *traces:* reins  *joiner:* carpenter  *time out o’ mind*: for a long time  *sweetmeats:* a delicacy; soft meat  *a suit:* a love affair  *tithe-pig:* a pig given to the church as a donation  *benefice:* blessing  *breaches, ambuscadoes:* attacks and ambushes  *healths:* drinking *fathom:* measure of depth of water (1.8m)  *elflocks:* fetlocks; part of a horse’s leg where long hair grows  *learns them first to bear:* teaches them about pregnancy  *good carriage:* good at child-bearing  *begot:* created from |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  |  |  |  |  |
| Lovers | Courtiers | Lawyers | Ladies | Courtier (again) |
|  |  |  |  |  |
| Parson | Soldiers | Horses | Maids |  |

Question

What dreams does Mab bring to these people? Or what does she do to them whilst they are asleep?

Draw their dreams in the boxes provided.

**Act 1 Scene 1, lines 165 to 220**

**In this extract, Romeo tells Benvolio he is in love with Rosaline, who does not love him.**

**ROMEO** Alas, that Love, whose view is muffl ed still, 165

Should without eyes see pathways to his will!

Where shall we dine? O me! What fray was here?

Yet tell me not, for I have heard it all.

Here’s much to do with hate, but more with love.

Why then, O brawling love, O loving hate, 170

O anything of nothing fi rst create!

O heavy lightness, serious vanity,

Misshapen chaos of well-seeming forms!

Feather of lead, bright smoke, cold fi re, sick health,

Still-waking sleep, that is not what it is! 175

This love feel I, that feel no love in this.

Dost thou not laugh?

**BENVOLIO** No, coz, I rather weep.

**ROMEO** Good heart, at what?

**BENVOLIO** At *thy* good heart’s oppression.

**ROMEO** Why, such is love’s transgression.

Griefs of mine own lie heavy in my breast, 180

Which thou wilt propagate to have it pressed

With more of thine. This love that thou hast shown

Doth add more grief to too much of mine own.

Love is a smoke made with the fume of sighs:

Being purged, a fi re sparkling in lovers’ eyes; 185

Being vexed, a sea nourished with loving tears.

What is it else? A madness most discreet,

A choking gall, and a preserving sweet.

Farewell, my coz.

**BENVOLIO** Soft, I will go along –

And if you leave me so, you do me wrong. 190

**ROMEO** Tut, I have lost myself. I am not here.

This is not Romeo: he’s some other where.

**BENVOLIO** Tell me in sadness, who is that you love?

**ROMEO** What, shall I groan and tell thee?

**BENVOLIO** Groan? Why no –

But sadly tell me who. 195

31

**ROMEO** Bid a sick man in sadness make his will –

A word ill urged to one that is so ill.

In sadness, cousin, I do love a woman.

**BENVOLIO** I aimed so near when I supposed you loved.

**ROMEO** A right good mark-man! And she’s fair I love. 200

**BENVOLIO** A right fair mark, fair coz, is soonest hit.

**ROMEO** Well, in that hit you miss. She’ll not be hit

With Cupid’s arrow. She hath Dian’s wit,

And in strong proof of chastity well-armed,

From Love’s weak childish bow she lives uncharmed. 205

She will not stay the siege of loving terms,

Nor bide th’ encounter of assailing eyes,

Nor ope her lap to saint-seducing gold.

O, she is rich in beauty – only poor

That when she dies, with beauty dies her store. 210

**BENVOLIO** Then she hath sworn that she will still live chaste?

**ROMEO** She hath, and in that sparing makes huge waste,

For beauty, starved with her severity,

Cuts beauty off from all posterity.

She is too fair, too wise, wisely too fair, 215

To merit bliss by making me despair.

She hath forsworn to love, and in that vow

Do I live dead, that live to tell it now.

**BENVOLIO** Be ruled by me: forget to think of her.

**ROMEO** O, teach me how I should forget to think! 220

***Romeo and Juliet***

*(a)* Read the extract above.

Look at how Juliet and Benvolio speak and behave here. What does it reveal to an

audience about the action at this point in the play? Refer closely to details from the

extract to support your answer. [15]

***This question assesses AO1 and AO2.***

\*(b) ‘Being related is one of the pivotal forces which drive the action forward.’ Show how Family relationships and loyalty could be described as important to the play as a whole. [20 + 5]

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

*vocabulary and sentence structures.*

***This question assesses AO1, AO2 and AO4 (5 additional marks).***

Act 2 Scene 2

**Act 2 Scene 2: jumbled summary**

Romeo begins to swear to her, but she stops him, concerned that everything is happening too quickly. He reassures her, and the two confess their love again.

Juliet worries that Romeo will be murdered if he is found in the garden, but Romeo refuses to budge, claiming that Juliet’s love would make him immune to his enemies.

The Nurse calls again, and again Juliet withdraws. She appears at the window once more to set a time when her messenger should call on him: they settle on nine in the morning.

The Nurse calls for Juliet, and Juliet goes inside for a moment. When she reappears, she tells Romeo that she will send someone to him the next day to see if his love is honourable and if he intends to wed her.

They exult in their love for another moment before saying good night. Juliet goes back inside her chamber, and Romeo departs in search of a monk to aid him in his cause.

Romeo responds to Juliet’s plea to cast off his name, surprising her, since she thought she was alone. She wonders how he found her and he tells her that love led him to her.

Juliet admits she feels as strongly about Romeo as he professes he loves her, but she worries

|  |  |  |  |
| --- | --- | --- | --- |
| **Quotation** | **Meaning** | **Key word(s)/technique(s)** | **Effect** |
| ‘But, soft! what light through yonder window breaks?  It is the east, and Juliet is the sun.’ | *But wait, what’s that light in the window over there? It is the east, and Juliet is the sun.* | Light imagery  Metaphor – ‘Juliet is the sun’ |  |
| ‘It is my lady, O, it is my love!  O, that she knew she were!’ | *Oh, there’s my lady! Oh, it is my love. Oh, I wish she knew how much I love her.* | Exclamations |  |
| ‘Two of the fairest stars in all the heaven,  Having some business, do entreat her eyes  To twinkle in their spheres till they return’ | *Two of the brightest stars in the whole sky had to go away on business, and they’re asking her eyes to twinkle in their places until they return.* |  |  |
| ‘The brightness of her cheek would shame those stars,  As daylight doth a lamp’ | *The brightness of her cheeks would outshine the stars the way the sun outshines a lamp.* |  |  |

|  |  |  |
| --- | --- | --- |
| **Quotation** | **Key word(s)/technique(s)** | **Effect** |
| ‘But, soft! what light through yonder window breaks?  It is the east, and Juliet is the sun.’ | Light imagery  Metaphor – ‘Juliet is the sun’ |  |
| ‘It is my lady, O, it is my love!  O, that she knew she were!’ |  |  |
| ‘Two of the fairest stars in all the heaven,  Having some business, do entreat her eyes  To twinkle in their spheres till they return’ |  |  |
| ‘The brightness of her cheek would shame those stars,  As daylight doth a lamp’ |  |  |

Act 2 Scene 4

Read this scene and complete this table:

What we learn from what the Nurse says:

What we learn from what Romeo and Mercutio say:

**Act 2 Scene 2, lines 2 to 69**

**In this extract, Romeo overhears Juliet talking about him, and then declares his love for her.**

*Enter* JULIET*, coming to her window-balcony above.* ROMEO,

*below, sees the light at the window, then realises it is* JULIET.

**ROMEO** – But soft! What light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief 5

That thou her maid art far more fair than she.

Be not her maid, since she is envious:

Her vestal livery is but sick and green,

And none but fools do wear it. Cast it off.

– It is my lady! – O, it is my love! 10

O that she knew she were!

She speaks – yet she says nothing. What of that?

Her eye discourses. I will answer it.

– I am too bold. ’Tis not to me she speaks.

Two of the fairest stars in all the heaven, 15

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

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

The brightness of her cheek would shame those stars

As daylight doth a lamp. Her eyes in heaven 20

Would through the airy region stream so bright

That birds would sing and think it were not night!

See how she leans her cheek upon her hand.

O that I were a glove upon her hand,

That I might touch that cheek!

**JULIET** Ay me!

**ROMEO** (*Aside*) She speaks. 25

O speak again, bright angel! – For thou art

As glorious to this night, being o’er my head,

As is a wingèd messenger of heaven

Unto the white-upturnèd wondering eyes

Of mortals that fall back to gaze on him 30

When he bestrides the lazy-pacing clouds,

And sails upon the bosom of the air.

**JULIET** O Romeo, Romeo! Wherefore art thou Romeo?

Deny thy father and refuse thy name –

Or if thou wilt not, be but sworn my love 35

And I’ll no longer be a Capulet.

**33**

**ROMEO** (*Aside*) Shall I hear more, or shall I speak at this?

**JULIET** ’Tis but thy name that is my enemy.

Thou art thyself, though not a Montague.

What’s ‘Montague’? It is nor hand, nor foot, 40

Nor arm, nor face, nor any other part

Belonging to a man. O, be some other name!

What’s in a name? That which we call a rose

By any other word would smell as sweet.

So Romeo would, were he not Romeo called, 45

Retain that dear perfection which he owes

Without that title. Romeo, doff thy name –

And for that name, which is no part of thee,

Take all myself.

**ROMEO** I take thee at thy word.

Call me but love, and I’ll be new-baptized. 50

Henceforth, I never will be Romeo.

**JULIET** What man art thou, that thus bescreened in night

So stumblest on my counsel?

**ROMEO** By a name

I know not how to tell thee who I am.

My name, dear saint, is hateful to myself 55

Because it is an enemy to thee.

Had I it written, I would tear the word.

**JULIET** My ears have yet not drunk a hundred words

Of thy tongue’s uttering, yet I know the sound.

Art thou not Romeo, and a Montague? 60

**ROMEO** Neither, fair maid, if either thee dislike.

**JULIET** How cam’st thou hither, tell me, and wherefore?

The orchard walls are high and hard to climb –

And the place death, considering who thou art,

If any of my kinsmen fi nd thee here. 65

**ROMEO** With love’s light wings did I o’erperch these walls,

For stony limits cannot hold love out –

And what love can do, that dares love attempt.

Therefore thy kinsmen are no stop to me.

***Romeo and Juliet***

*(a)* Read the extract above.

Look at how Romeo and Juliet speak and behave here. What does it reveal to an

audience about their relationship at this point in the play? Refer closely to details from the

extract to support your answer. [15]

***This question assesses AO1 and AO2.***

\*(b) ‘Love is one of the main themes in the play.’ Show how Love could be described as important to the play as a whole. [20 + 5]

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

*vocabulary and sentence structures.*

***This question assesses AO1, AO2 and AO4 (5 additional marks).***

Act 3 scene 1

Place these in the correct order

Thou, wretched boy, that didst consort him here

Shalt with him hence.

Tybalt

O calm dishonourable, vile submission!

*Alla stoccata* carries it away. *(draws his sword)*

Tybalt, you ratcatcher, will you walk?

Mercutio

Gentlemen, for shame! Forbear this outrage.

Romeo

But love thee better than thou canst devise,

Till thou shalt know the reason of my love.

And so, good Capulet—which name I tender

As dearly as my own—be satisfied.

Romeo

I am hurt.

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

Is he gone and hath nothing?

Mercutio

Why the devil came you between us? I was hurt under your arm.

Mercutio

My very friend, hath got his mortal hurt

In my behalf. My reputation stained

With Tybalt’s slander.—Tybalt, that an hour

Hath been my kinsman! O sweet Juliet,

Thy beauty hath made me effeminate

And in my temper softened valor’s steel!

Romeo

I thought all for the best.

Romeo

Boy, this shall not excuse the injuries

That thou hast done me. Therefore turn and draw.

Tybalt

**Extract:**

**BEN.**

By my head, here comes the Capulets.

**MER.**

**By my heel, I care not.**

**TYB.**

Follow me close, for I will speak to them. Gentlemen, good den, a word with one of you.

**MER.**

And but one word with one of us? Couple it with something, make it a word and a blow.

**TYB.**

You shall find me apt enough to that, sir, and you will give me occasion.

**MER.**

Could you not take some occasion without giving?

**TYB.**

Mercutio, thou consortest with Romeo—

**MER.**

Consort! What, dost thou make us minstrels? And thou make minstrels of us, look to hear nothing but discords. Here’s my fiddlestick, here’s that shall make you dance. ’Zounds, consort!

**BEN.**

**We talk here in the public haunt of men.**

**Either withdraw unto some private place,**

Or reason coldly of your grievances,

Or else depart; here all eyes gaze on us.

**MER.**

**Men’s eyes were made to look, and let them gaze;**

I will not budge for no man’s pleasure, I.

Annotate the quotations that are in bold- what are the characters saying? Why?

**Extract:**

**TYB.**

Well, peace be with you, sir, here comes my man.

**MER.**

But I’ll be hang’d, sir, if he wear your livery.

Marry, go before to field, he’ll be your follower;

Your worship in that sense may call him man.

**TYB.**

Romeo, the love I bear thee can afford

No better term than this: thou art a villain.

**ROM.**

**Tybalt, the reason that I have to love thee**

**Doth much excuse the appertaining rage**

**To such a greeting. Villain am I none;**

Therefore farewell, I see thou knowest me not.

**TYB.**

**Boy,** this shall not excuse the injuries

That thou hast done me, therefore turn and draw.

**ROM.**

I do protest I never injuried thee,

**But love thee better than thou canst devise,**

Till thou shalt know the reason of my love,

And so, good Capulet—which name I tender

As dearly as mine own—be satisfied.

**MER.**

**O calm, dishonorable, vile submission!**

Alia stoccato carries it away.

*Draws.*

**Tybalt, you rat-catcher, will you walk?**

Summarise what is happening in the above extract:

|  |  |  |
| --- | --- | --- |
| **Mercutio** | | |
| **Point** | **Evidence** | **Analysis and language zoom** |
| Mercutio has no fear of the feud and the impending danger. | *‘By my heel, I care not.’*  *‘I will not budge for no man’s pleasure, I.’* |  |
| Mercutio uses puns to deliberately antagonise Tybalt. | *Consort? What, dost thou make us minstrels?* | **The two questions show** that Mercutio purposely misunderstands what Tybalt means. ‘Consort’ has two meanings: friends/ companions or a group of musicians so he tries to twist Tybalt’s words to make it sound like Tybalt is being rude. Mercutio seems to find sport in causing mischief and provoking and toying with others, perhaps as a way of gaining control or as a form of entertainment to relieve boredom. |
| Mercutio takes it upon himself to protect Romeo’s honour. | *‘O calm, dishonourable, vile submission!’*  *‘Tybalt, you rat-catcher, will you walk?’* |  |

|  |  |  |
| --- | --- | --- |
| **Tybalt** | | |
| **Point** | **Evidence** | **Analysis and language zoom** |
| Tybalt holds a grudge. | *...‘thou art a villain.’* | This shows how combatant and obstinate Tybalt is as he is actively defying his uncle’s orders not to cause trouble with Romeo. The derogatory insult ‘villain’ is Tybalt’s way of challenging Romeo as he puts into question Romeo’s honour and masculine status. He thinks Romeo will have no choice but to fight him to protect his reputation. |
| Tybalt feels the only way to settle his grievance is by duelling. |  |  |
| Tybalt feels his masculinity has been challenged. | *‘I am for you.’ [drawing]* |  |

Extract

**MER.**

I am hurt.

A plague a’ both houses! I am sped.

Is he gone and hath nothing?

**BEN.**

What, art thou hurt?

**MER.**

Ay, ay, a scratch, a scratch, marry, ’tis enough.

Where is my page? Go, villain, fetch a surgeon.

*Exit Page.*

**ROM.**

Courage, man, the hurt cannot be much.

**MER.**

No, ’tis not so deep as a well, nor so wide as a church-door, but ’tis enough, ’twill serve. Ask for me tomorrow, and you shall find me a grave man. I am pepper’d, I warrant, for this world. A plague a’ both your houses! ’Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! A braggart, a rogue, a villain, that fights by the book of arithmetic! Why the dev’l came you between us? I was hurt under your arm.

**ROM.**

I thought all for the best.

**MER.**

Help me into some house, Benvolio,

Or I shall faint. A plague a’ both your houses!

They have made worms’ meat of me. I have it,

And soundly too. Your houses!

*Exeunt Mercutio and Benvolio.*

**What does this extract tell us about Romeo and Mercutio’s relationship at this point in the play? Use evidence to support your opinion.**

Key quote:

**ROM.**

He gone in triumph, and Mercutio slain!

Away to heaven, respective lenity,

**And fire-ey’d fury be my conduct now!**

Now, Tybalt, take the “villain” back again

**That late thou gavest me, for Mercutio’s soul**

**Is but a little way above our heads,**

Staying for thine to keep him company.

Either thou or I, or both, must go with him.

**What is Romeo saying here? Analyse this quotation in as much detail as possible.**

Act 3 scene 5

Look at how Juliet and her father speak and behave here. What does it reveal to an audience about their relationship at this point in the play?

Refer closely to details from the extract to support your answer.

CAPULET:

Soft, take me with you, take me with you, wife. How will she none? Doth she not give us thanks? Is she not proud? Doth she not count her blest, Unworthy as she is, that we have wrought  
So worthy a gentleman to be her bride?

JULIET:

Not proud you have, but thankful that you have. Proud can I never be of what I hate,  
But thankful even for hate that is meant love.

CAPULET:

How, how! How, how, chop-logic! What is this?

“Proud”, and “I thank you”, and “I thank you not”,

And yet, “Not proud”, mistress ninion you?  
Thank me no thankings, nor proud me no prouds,

But fettle your fine joints ‘gainst Thursday next,  
To go with Paris to Saint Peter’s Church,  
Or I will drag thee on a hurdle thither.  
Out, you green-sickness carrion! out, you baggage!

You tallow-face.

LADY CAPULET:

(To her husband) Fie, fie! What, are you mad?

JULIET:

Good father, I beseech you on my knees,

Hear me with patience but to speak a word.

CAPULET:

Hang thee, young baggage! disobedient wretch!

I tell thee what: get thee to church o’ Thursday,

Or never after look me in the face.  
Speak not, reply not, do not answer me.

My fingers itch. Wife, we scarce thought us blest

That God had lent us but this only child,  
But now I see this one is one too much,  
And that we have a curse in having her.

Out on her, hilding!

Act 4 Scene 1

Re-read lines 44-67, selecting three quotations that reveal something new to us about Juliet, making a point.

Try and identify and explain the effect of a particular language technique within the quotation you have chosen.

* Metaphor
* Modal verbs (expresses a degree of certainty/possibility – could, might…)
* Imagery of death
* Puns
* Imperative
* Religious reference

Quotation 1:

Quotation 2:

Quotation 3:

Read Juliet’s speech from line 77 on p.145. List 6 things Juliet would rather do instead of marrying Paris:



Act 4 Scene 3

Re-read Juliet’s soliloquy (lines 15-58) and find a quotation to support the following points.

* Juliet questions the Friar’s motives.

**Quotation:**

* Juliet is determined she will not be forced to marry Paris.

**Quotation:**

* Juliet uses supernatural imagery to express her fear about death.

**Quotation:**

* Juliet uses rhetorical questions to express her anxiety about what could go wrong with the plan.

**Quotation:**

Now that you have identified relevant quotations, briefly annotate them, exploring what they reveal about Juliet’s thoughts and feelings.

Act 4 Scene 5

* Re-read lines 22-95 and highlight three examples of death being personified (ensure each quotation allows you to say something different about it).
* Explain how the personification heightens the dramatic impact of the image of death.

*‘death lies on her like an untimely frost’. (28)*

Act 5 Scene 1

**Starter:**

Act 5 Scene 1 is an important scene as it triggers the final end of Romeo and Juliet’s story. What is important to realise is that the audience has more knowledge of events than the characters in the play. This is called **dramatic irony**. Look at the table below. They are all events the audience know have happened up to Act 5 Scene 1. Tick the events Romeo knows about and put a cross next to the events he does not know about.

|  |  |
| --- | --- |
| **The Audience know;** | **Romeo knows?** |
| Romeo and Juliet feel in love at the party and got married. |  |
| Romeo refused to fight Tybalt because he was married to Juliet. He was only drawn into the fighting because his friend Mercutio died. |  |
| Juliet is under pressure to marry Paris, and had agreed to do this after a violent fight with her father. |  |
| Juliet has taken a potion to make her appear dead, and currently lies in the Family tomb. |  |
| Friar Laurence has written a letter to Romeo informing him of events and that Juliet will wake soon from her sleep. He plans to reunite Romeo and Juliet. | . |

**Task to complete when reading:** Put these events in the order they happen; 1= first, 7= last.

|  |  |
| --- | --- |
|  | Order |
| Romeo exclaims he will defy fate. He asks Balthasar to hire some horses and plans to set out that night. |  |
| Balthasar arrives. Romeo asks if he brings news from the Friar and asks if Juliet is well. |  |
| Romeo, left alone, speaks of an Apothecary who lives in the area. Noting the poverty of the Apothecary, he is sure this man will sell him poison. |  |
| Balthasar replies that Juliet lies dead in the Capulet monument, and her soul is with the angels. |  |
| Romeo awakes from a dream in which Juliet woke him from death with a kiss. He believes this dream is a positive sign that he and Juliet will be united together again. |  |
| Romeo pays the Apothecary. He refers to his poison as cordial, suggesting he sees it as medicine rather than something that will kill him. |  |
| Romeo visits the Apothecary to buy poison. At first the Apothecary seems to refuse, saying it is against the law to sell the poison. Romeo notes the starving appearance of the Apothecary. The Apothecary agrees to sell the poison because of his poverty. |  |

**Questions to answer after reading:**

Answer these questions in full sentences:

1. What has Romeo dreamt of that morning?
2. What does he believe the dream might be a sign of?
3. What does Romeo hope Balthasar has bought with him?
4. What news does Balthasar tell him instead?
5. What does Romeo mean when he says “I will defy thee, stars”?
6. Write down three things we learn about the Apothecary in Romeo’s speech just after Balthasar has left?
7. How much does Romeo offer for the poison?
8. How quickly does Romeo wish the poison to work?
9. How does Romeo convince the Apothecary to ignore the law and sell the poison?
10. How do you know the poison in strong?
11. How do you know Romeo sees it as a good thing?

**Extension Questions:**

**Remember to use quotations in your answers and make them as detailed as possible.**

* How does Romeo’s dream link to events in the play? (Think about what has happened, what will happen and what might have happened if the plan had worked out).
* Write down three quotations that show Romeo feels ready to leave the world,
* What in Romeo’s language and the way in which he speaks to others shows that he is determined to go ahead with his plan.
* Pick out three quotations. How would you instruct the characters to perform them?

Act 5 Scene 2

**The Friar**

Friar Lawrence is an important character and has many roles:

* he acts as Romeo’s mentor and guide
* he has an optimistic outlook (until the end)
* he moves the action of the play along
* he shows the audience some of Romeo’s faults
* he makes mistakes which lead to events going wrong.

**Starter:**

Write down three examples in the play where Friar Lawrence has helped Romeo and Juliet.

* **............................................................................................................................**
* **............................................................................................................................**

* **............................................................................................................................**

What is Friar Lawrence expecting Friar John to have done when he visits him at the beginning of this scene?

**................................................................................................................................................................................................................................................................................................................................................................................................................................................................................................................................................................................**

**Questions to answer after reading:**

1. Who did Friar John try and find before he set out to Mantua?
2. What happened to this person?
3. Who took Friar Lawrence’s letter to Romeo?
4. What does Friar Lawrence believe might be the consequence of this letter not being delivered?
5. What does Friar Lawrence plan to do now?
6. How does he describe Juliet at the end of this scene?

Extra Thinking. Why do you think the Friar is so concerned over the letter not being delivered? Think about:

* The plan itself- is it dangerous and why?
* What the Friar knows about Romeo’s temperament and actions.

**The Friar: Is he helping or making an unwise decision?**

The Friar is viewed as being quite an important character in the play. As the last page explains, he has lots of roles. Throughout the play he is Romeo’s closest confidant and advisor. However, some people think he makes the wrong decisions and makes thing worse.

Look at the following events and decide if you think the Friar helps or makes things worse throughout the play. You SHOULD explain your decision in the final box.

|  |  |  |
| --- | --- | --- |
|  | Help or making things worse? | Reason why. |
| The Friar marries Romeo and Juliet in secret. |  |  |
| After Romeo learns he is banished, the Friar reminds him how lucky he is to be alive. |  |  |
| The Friar arranges for Romeo and Juliet to have a final night together before Romeo leaves. |  |  |
| The Friar gives Juliet the potion, He tells her that he will reunite her with Romeo after she wakes. |  |  |
| The Friar plans to go to the tomb to rescue Juliet and write Romeo another letter. |  |  |

Act 5 Scene 3: Romeo Arrives and Paris Dies

Lines 1-80

**Starter**

The character of Romeo is quite a complicated character. Look at the words below. Choose the three you would say best suit the character of Romeo FROM WHAT YOU KNOW OF THE WHOLE PLAY and explain why you think this?

|  |  |  |
| --- | --- | --- |
| Vengeful | Passionate | Violent |
| Peaceful | Foolish | Strong |
| Calm | Determined | Angry |

Extra Thinking: Which word would you say is least like Romeo and why do you think that?

**Questions to answer after reading:**

1. What does Paris instruct his waiting page boy to do?
2. Why has Paris gone to Juliet’s tomb?
3. Romeo tells Balthasar to do two things. What are they?
4. Why does Romeo tell Balthasar he has gone to Juliet’s grave?
5. What does he threaten Balthasar with should he disobey?
6. What does Balthasar intend to actually do?
7. Write down two ways Romeo describes the tomb of Juliet.
8. Why does Paris think Romeo is at the tomb?
9. What does Romeo tell Paris he must do?
10. What does Romeo mean when he says “I come hither armed against myself”?
11. What does Paris urge Romeo to do as he lies dying?
12. What does Romeo realise about Paris after he has killed him?

**Extra Thinking:**

* What is shocking about Romeo’s behaviour here? What do you think this shows you about the strength of his love for Juliet?
* Look at lines 45-49 (Romeo’s description of the tomb). What does he compare himself to? What does that show you about his feelings about being on earth?

Act 5 Scene 3: Romeo’s Commands

Throughout the first section of the scene, Romeo is shown to be commanding and forceful. Look at these following quotations. Note down:

* Who Romeo is saying the command to.
* What it shows you about his emotional state.

|  |  |  |
| --- | --- | --- |
|  | **Who/ What is Romeo commanding?** | **What does it show you about Romeo’s emotional state?** |
| “Upon they life I charge thee, What e’er thou hear’st or seest, stand all aloof” |  |  |
| **“**Thus I enforce thy rotten jaws to open and in despite I’ll cram thee with more food” |  |  |
| “I beseech thee, youth, put not another sin upon my head by urging me to fury: O be gone” |  |  |
| “Stay not, be gone: live and hereafter say, A madman’s mercy bid thee run away” |  |  |

Act 5 Scene 3: The Death of Romeo and Juliet

**Starter**

|  |  |
| --- | --- |
| **What are the connotations of light?** | **What are the connotations of death?\*** |
|  |  |

*Some of the connotations you come up with might help you to unpick Romeo’s final death speech.*

What might Romeo view as being like light in this final scene? Why?

**.....................................................................................................................................................................................................................................................................................................................................................................................................................**

**Questions to answer after you have read the scene:**

1. What do the audience know that Romeo does not in this final scene?
2. How is Romeo feeling as he approaches his death?
3. What does he think about Juliet’s appearance?
4. What does Romeo say to Tybalt?
5. How does Romeo refer to his body?
6. When Friar Lawrence enters, who does he see and what does he ask him?
7. What does the Friar see on “the stony entrance of this sepulchre”?
8. What does the Friar tell Juliet he will do with her now that Romeo is dead?
9. Why does Juliet kiss Romeo’s lips?
10. What does she call the dagger and why?

**Extra Thinking:**

Romeo’s final speech shows he is happy to die. Write down three quotes which show this.

**Romeo’s Final Speech**

Look at these pictures. Write down a quote from his death speech that relates to each of the pictures. If you can write down what Romeo means in the quote**.**

|  |  |  |
| --- | --- | --- |
| **Picture** | **Quotation** | **What Romeo means** |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

The Friar’s Discovery and Juliet’s Death

Remember, the Friar knows that his plan did not work out the first time. When he arrives at Juliet’s tomb he might be quite concerned. Look at these following points. In the middle column find Shakespearean quote to match the event, in the final column rate how worried you think the Friar would be and explain why. 1 is not worried, 10 is worried.

|  |  |  |
| --- | --- | --- |
| What the Friar sees or is told | Quotation | How worried is the Friar about what he sees? |
| The Friar sees a light in the Capulet tomb. |  |  |
| The Friar finds out Romeo is in there, and has been for the past half hour. |  |  |
| The Friar finds blood at the tomb. |  |  |
| The Friar sees Romeo and Paris lying dead. |  |  |
| Juliet awakens and the Friar hears a noise. |  |  |

**Juliet’s Death**

What Juliet says is short but revealing. Look at her final words and find examples of the following. Label the quotation with what it shows you:

* Juliet commands someone to do something
* Juliet is showing she wants to die
* Juliet loves Romeo

Juliet:

Go, get thee hence, for I will not away.  
  
*Exit FRIAR LAURENCE*  
  
What's here? a cup, closed in my true love's hand?  
Poison, I see, hath been his timeless end:  
O churl! drunk all, and left no friendly drop  
To help me after? I will kiss thy lips;  
Haply some poison yet doth hang on them,  
To make die with a restorative.  
  
*Kisses him*  
Thy lips are warm.  
  
First Watchman   
[Within] Lead, boy: which way?  
  
JULIET   
Yea, noise? then I'll be brief. O happy dagger!  
  
*Snatching ROMEO's dagger*  
This is thy sheath;  
  
*Stabs herself*  
there rust, and let me die.

Act 5 Scene 3: The Families are United

**Starter**

**Which of these phrases best sums up the play in your opinion? Why?**

* Romeo and Juliet is a play about love.
* Romeo and Juliet is a play about hate.
* Romeo and Juliet is a play where the young suffer for the sins of the old.

**Questions after Reading**

1. What instructions does the First Watchman give and why does he give them?
2. Who has the Third Watchman found and what was this person doing?
3. What does Lady Capulet say she has heard?
4. How does the Prince greet Lord Montague?
5. What does the Prince say must happen to the tomb while he finds out the truth?
6. The Friar tells everyone the story again. Find the quotes that show:
   1. Romeo and Juliet were husband and wife, and married by the Friar.
   2. Tybalt was killed on the wedding day of Romeo and Juliet
   3. The friar gave Juliet a sleeping potion
   4. Friar John could not deliver the letter.
7. What does the Friar say scared him from the tomb?
8. What does the Friar say should happen to him if he is to blame for this?
9. What does Balthasar say his role was in this final act?
10. What does the Prince say is in the letter?
11. What does the Prince say is the result of Capulet and Montague’s hate?
12. What do Capulet and Montague say they will do in memory of Romeo and Juliet?
13. What does the Prince have to say about this story?

Extra Thinking

* Why do you think the Friar retells everyone the whole story?
* What impact are the final words of the Prince meant to have on the audience?