

Answers: Romeo and Juliet

Answers to the AQA exam-style and practice questions are indicative only and highlight the key things that should be included in your response. You may cover other points. It's how your answer is written and how it fits with the mark scheme that will determine the quality of your answer.

CHRONOLOGICAL SECTION

ACT 1

p.13 Do it! (top)



Benvolio: authoritative (gives orders); cautious; tries to keep the peace.
Tybalt: angry; full of hate; hates peace; violent; insulting.

p.13 Do it! (bottom)



Angry (and frustrated). His metaphors are striking – dramatic ('quench the fire') and colourful ('purple fountains') in a shocking way. The metaphors 'quench' and 'fountains' complement each other and directly convey the Prince's disgust at how the families extinguish the fires of their anger with bloodshed. His describing words (adjectives) sound strong and direct ('pernicious', 'bloody', 'mistemper'd'). He uses an insult: 'beasts' (for men). He threatens the warring families with 'pain of torture'. All his word choices are very dramatic and shocking. For example, your paragraph could start like this:

The Prince feels disgust for his warring citizens. The strength of his disgust comes out in his choice of the words 'you beasts' to address the citizens: their behaviour makes them less than human...

p.14 Do it!



Choices may vary; some reasons for your choice may include:

• Capulet is very protective towards Juliet.	He doesn't want her 'marred' even though she is old enough to be a mother. He calls her a 'child'.
• Paris is a paedophile.	Clearly Juliet is mature for her age, and it was normal in those days in Italy for girls from rich families to get married very young.
• Capulet loves Juliet and depends on her.	'She is the hopeful lady of my earth'. He has no other children left.
• Capulet wants Paris to marry Juliet.	He only wants Paris to delay his marriage proposal. He wants Paris to come to the feast.

p.14 Stretch it!



Perhaps because:

- love was supposed to lead to marriage that had to be arranged by a priest
- Shakespeare is suggesting that their love is something so special that it seems holy
- lovers exchange 'vows' and are supposed to be loyal to each other always.

p.15 Do it!



Juliet's diary entry might be influenced by:

- whether she feels that the future imagined by her mother would be a good one for her
- whether she believes that she would be equal in marriage with Paris – or whether that would matter
- what sort of future she might want for herself
- how she feels about her mother and the Nurse
- what she already knows about Paris.

p.16 Stretch it!



Make sure the different interpretations you suggest can be justified in terms of the purpose of this scene and what we know about Mercutio. You could suggest to an actor that Mercutio is simply a joker who doesn't care what others think as long as his performances entertain them. You could, alternatively, ask an actor to suggest that under the jokiness Mercutio is a sad person who has a grudge against women for not loving him. In that scenario, his speech might become increasingly bitter.

p.17 Do it!



Romeo up as a *victim*:

- Prologue: 'death-mark'd' and therefore has no control over his fate.
- Being rejected by Rosaline means he is as good as dead. ('I live dead' Act 1 Scene 1).
- Act 1 Scene 4: love is a tyrant to Romeo, binding him and 'staking him to the ground'.
- He refers to 'He that hath the steerage of my course', meaning that fate controls his future.

Of course, you might consider that Romeo has more control than he suggests. Mercutio would probably agree with you.

p.18 Do it!



Tybalt has obviously gone to the square looking for Romeo, 'Here comes my man.' Tybalt calls Romeo a 'villain', the same term he used of Romeo when he complained to Capulet about Romeo's presence at the feast.

Tybalt tells Romeo to draw and fight due to 'the injuries/That thou hast done me'. This must be a reference to the humiliation Tybalt suffered at the feast.

Tybalt simply hates all Montagues and hates peace – as we learn in Act 1 Scene 1.

p.18 Stretch it!



Consider how Tybalt sees himself as a man of decisive action. He seems to value traditional 'manly' characteristics, including violence, bullying and the supposed weakness of women (see his arrival in Act 1 Scene 1). Would this add to his sense of humiliation by his uncle?



p. 19 AQA exam-style question

Starting with this conversation in extract 1 above, how does Shakespeare present Romeo's and Juliet's attitudes towards romantic love in *Romeo and Juliet*?

- They use an extended metaphor of love as prayer and religious devotion to suggest the purity of their feelings.
- An audience – particularly a modern one – might find their love too idealised and unrealistic and therefore vulnerable.
- The lovers express their love in terms of purity and perfection also in Act 2 Scene 2 (the balcony scene), but Shakespeare already hints at the dangers of this secret love.
- In Act 2 Scene 6 (marriage scene) Shakespeare puts a note of caution into Juliet's mouth – they should beware of quantifying their love in showy words.
- Despite the above the death scene is romantic because of the devotion each lover shows for the other.

Here are some more sections that are useful for exploring Romeo and Juliet's attitudes to romance:

Act 2 Scene 2: Juliet in particular worries that Romeo will think she has been easy to win over.

Romantic love has rules that have been broken by Romeo accidentally overhearing her thoughts.

Act 3 Scene 5: the lovers begin to treat death as the third partner in their romance.

p.21 REVIEW IT!



- 1 Section A
- 2 55 minutes
- 3 Because Gregory advises him that the law will not be on their side if he says he is biting his thumb at the Capulets. In other words, he will be judged guilty of provoking the fighting.
- 4 That Lords Montague and Capulet will be executed: 'Your lives shall pay the forfeit of the peace.'
- 5 Because the woman he loves, Rosaline, does not love him.
- 6 He recognises that the families hate each other, but in defending their own family, each fighter is showing his love and loyalty to it. This love/hate contradiction is important throughout the play.
- 7 To take him to a party that Rosaline will be at so that Romeo can compare her unfavourably with other women there.
- 8 He asks him to wait as she is very young. However, he says he will support Juliet's own choice of a husband.
- 9 He is a perfect model of a man.
- 10 He fears that this night will lead to his 'untimely death'. He senses that he is fated to die and so he won't be able to avoid his death.
- 11 By his voice: 'This by his voice should be a Montague.'
- 12 Because his uncle, Lord Capulet, will not allow it. He does not want to insult Romeo.
- 13 He will hate the Montagues even more, filling up with 'bitterest gall'. Clearly this anger and hatred will burst out later in the play.
- 14 Money, wealth
- 15 She will die unmarried.
- 16 None. The Nurse tells Juliet that Romeo is 'The only son of your great enemy.'
- 17 Romeo: 'profane'; 'holy shrine'; 'sin'; 'pilgrims'; 'pray'; 'faith'.
Juliet: 'devotion'; 'saints'; 'holy palmers'; 'prayer'.
- 18 To her father, Juliet is very precious: 'She is the hopeful lady of my earth.' She is his only child and he seems protective towards her. He wants her to choose a husband for herself. Her mother seems to have a much bossier, harsher attitude towards Juliet and speaks to her briskly as she tries to get Juliet to agree to marry Paris.
- 19 He means that love causes him pain because it is violent and uncontrollable.
- 20 Perhaps because love at first sight sometimes just happens. However, Romeo is suffering the disappointment of love and perhaps his hunger for loving and being loved attracts him to Juliet more than it normally would. Juliet knows that she is at risk of being married off to Paris – a man she does not find attractive – and so perhaps attaching herself to an attractive man seems urgent to her, a way of protecting herself.

CHRONOLOGICAL SECTION

ACT 2

p.22 Stretch it!



Look, for example, at Act 2 Scene 4, when Mercutio mocks Romeo's 'drivelling love'.

p.24 Do it!



Love aspect/ image	Quotation	Explanation
wound	He jests at scars that never felt a wound	Love can be painful, and those who do not take the pain of love seriously – Mercutio for example – have not experienced love for themselves.
easily falsified	'O swear not by the moon, th'inconstant moon" 'at lovers' perjuries/ The say Jove laughs'	Love is sometimes treated as a game rather than being serious and true, involving commitment.
a flower	'a beauteous flower'	Love should be allowed to ripen slowly into something beautiful.
a form of bondage	'like a poor prisoner in his twisted gyves'	Juliet imagines keeping Romeo on a leash like a falconer would keep a falcon.

p.25 Stretch it! (top)



In Act 3 Scene 5 Romeo and Juliet wake up and try to convince themselves that they are hearing a nightbird, ‘the nightingale, and not the lark’ – a day bird. They are losing the ability to tell night from day. From this point onwards they are like birds singing desperately as the darkness of tragedy closes in on them.

p.25 Stretch it! (bottom)



Perhaps she is carried away by her feelings and gives in to temptation.
Perhaps she knows that she does not have the luxury of time: Paris is pressing to marry her.
Perhaps she is too young and inexperienced to act wisely.
In an exam you would need to back up your ideas by considering some evidence.

p.26 Do it!



There are many you could choose, but you would need to make your case for a scene and support your choice with evidence and reasoned arguments. Some scenes that might be considered ‘pivotal’ are:

- Act 1 Scene 5, the Capulet feast. If Tybalt had not been humiliated he probably would not have been out looking for Romeo in Act 3 Scene 1.
- Act 3 Scene 1, the fight in the square. If Romeo had kept his temper he would not have killed Tybalt and been banished.

p.27 Do it!



- 1 Other words for ‘opposites’ and ‘contradictions’: ‘paradox’, ‘conflict’, ‘clash’, ‘irreconcilables’, ‘contrast’, ‘contrary’, ‘poles apart’.
- 2 Act 1 Scene 1 where Romeo talks about love.
Act 2 Scene 6 where Friar Lawrence fears that ‘These violent delights have violent ends’.
Act 3 Scene 2 where Juliet reacts to news of Tybalt’s death at Romeo’s hand.



p. 27 AQA exam-style question

- Friar Lawrence is a respected priest and so his views will be trusted by the audience: they will be taken as Shakespeare’s views.
- Friar Lawrence believes that people – like plants – contain opposites in conflict, which ends in good or bad having dominance.
- He explores this idea through a careful, stepped argument that uses images and examples.
- He reinforces this view in Act 2 Scene 6 in his metaphor about ‘fire and powder’.
- Verona society is dominated by the conflict of opposites – Capulet and Montague.

p.28 Do it!



For example, if you chose ‘ridiculous’ you might refer to how an audience might in this scene react to the Nurse’s rather feeble attempt to suggest that she is educated.

p.29 Do it!



Isn’t word duelling with me better than groaning about love? Now you are being sociable. Now you have regained your real personality and your normal skills. Your version of love – which is just endless empty words – reminds me of a big idiot running around with his tongue out hiding his jester’s stick in a hole (putting his penis into any vagina).

You want me to stop my tale (tail) about the hair (hare)? (Stop my penis just before it enters a vagina.)
Many of Mercutio’s puns are based on this one sexual image.

p.30 Do it! (bottom)

Romeo should be grateful to Juliet for loving him, especially given that she is so beautiful. Friar Lawrence should be grateful because he hopes that her marriage to Romeo will end the conflict between the Capulets and the Montagues.

p.31 Do it!

He means that death might swallow up their love. 'Devour' suggests that Death is greedy, forceful and the metaphor also personifies Death, making it sound even more 'alive' and threatening.

You could look at other parts of the play where love is personified as a violent, greedy destroyer, for example: Act 4 Scene 5; Act 5 Scene 3.

**p. 31 AQA exam-style question**

- In this conversation Romeo implies that death can be a romantic thing: he wouldn't mind dying as long as he could have just 'one short minute' with Juliet first. He refers to Death as 'love-devouring' as though death has some natural relationship with love. This 'love devouring' image even echoes the idea of the sort of passion in which lovers metaphorically devour each other. The sort of blind, passionate love implied by Romeo Friar Lawrence calls 'violent delights', another oxymoron that combines violence and pleasure. The Friar also implies that Romeo's approach to love is like bringing fire and (gun)powder together – with fatal results.
- Romeo's welcome for 'love-devouring' death will seem reckless in the light of the Friar's more considered reply.
- The imagery in the extract connects death and love closely and is likely to horrify the audience.
- Love is personified in this extract and is personified at greater length as a sort of demon lover in Act 4 Scene 5.
- Explore the imagery of death as a lover in Act 4 Scene 5/Act 5 Scene 3.
- How does Shakespeare present Death the lover? Disgusting? Shocking?

p.33 REVIEW IT!



- 1 He saw him leap over the orchard wall.
- 2 Cupid
- 3 At an upstairs window.
- 4 That he would either not be called a Montague, or that he would marry her so that she could be one too.
- 5 'With love's light wings' (Scene 2). Love got him over the wall.
- 6 She is embarrassed that Romeo has heard her thinking aloud about how much she loves him. It is not conventional to reveal her feelings so openly so soon.
- 7 Because it will be over too soon: 'too rash, too unadvis'd, too sudden'. She knows that it is wiser to let love grow and develop gradually like a 'ripening' bud.
- 8 Their love. He fears that it is a dream.
- 9 To be joined to her (and in her power) forever.
- 10 The contradictory nature of things – nature, herbs and people, who can be both good and evil at the same time, but one or the other can become dominant.
- 11 That he marries Romeo and Juliet 'today'.
- 12 That he is so fickle – doting on Rosaline one moment, and then falling in love with Juliet.
- 13 He hopes that marriage between Romeo and Juliet will end the conflict between their families.
- 14 'I am the very pink of courtesy.' (Act 2 Scene 4). This is obviously untrue. 'Come between us, good Benvolio, my wits faint.' He is pretending that he is impressed by Romeo's wit.
- 15 'the bawdy hand of the dial is now upon the *prick* of noon.' A double meaning.
- 16 A rope ladder so that Romeo can climb up to Juliet's room in secret.
- 17 She massages her back, flatters her, apologises, expresses her sympathy.
- 18 Because if she has enough breath to say that she is out of breath, she could have told Juliet her news instead.
- 19 Romeo could mention some of the following about Mercutio: good friend; witty and playful; doesn't take life very seriously; can be quarrelsome; mocking and sarcastic; perhaps he is possessive.
- 20 The answer will vary according to the viewer/reader and probably depends on what they themselves value in relationships. However, you could consider how suddenly and completely they fall in love. Are they attracted to each other's appearance rather than what they are like as people? Their romantic language suggests their feelings are deep even though they are sudden. Romeo has a history of dramatic love attractions. Is this just another?

CHRONOLOGICAL SECTION

ACT 3

p.34 Do it!



Think about how you feel about Romeo here. Might other readers/viewers feel differently about Romeo? Might some people blame Romeo for the tragic events of this scene? Perhaps modern readers would feel differently about Romeo at different points in this fast-moving scene.

p.34 Stretch it!



We can't know with any certainty how Shakespeare's audiences might have felt about the events of this scene. However, they were well aware of the dangers of weapons being carried by high-ranking members of the public and their hangers-on. If we assume that Shakespeare would want his audience to be on Romeo's side (and he might not have wanted that entirely), then we would need to assume that audiences had a strong sense of unavoidable fate in their lives, and would agree with Romeo that traditional manliness was a virtue.

p.35 Do it!



- 1 'arrogant', 'belligerent', 'attention-seeker', 'proud', 'independent', 'brave', 'reckless', and so on.
- 2 He talks about fencing as a sport and admires Tybalt's skills. Mercutio loves duelling in words as well as with a rapier. He loves sport and playing games.

p.35 Do it!



Don't just look at what Romeo says at other points. For example, he often gets a strong sense of foreboding – a sense that disaster is looming and that tragedy is fixed in the stars. However, his actions (often impulsive and unwise) and his habits (playing at romance) might suggest weaknesses that he could have controlled.

p.37 Do it!



The emphasis on opposites in this scene recalls Friar Lawrence's earlier fears of the dangers of contradictions in people: how they are capable of good and evil, and how Romeo and Juliet's love might be like fire and gunpowder combining. Juliet is now caught in a paradox: conventional morality requires her to be on both her cousin's and her husband's side, but she can't be. Choosing one side – her husband – will make disaster inevitable. Juliet's 'serpent heart' speech highlights another repeated theme in the play: how you can't trust appearances. Things are not always what they seem. Her thoughts also suggest that she has a strong sense of the unfairness of the situation she finds herself caught in, and the unfairness of fate runs through the play. The play's events suggest that in life we do not get what we deserve. What we get is random, a matter of chance.

p.39 Do it!



In Act 2 Scene 5 Juliet is full of impatience, but she exercises self-control and uses flattery and concern for the Nurse's feelings to win the Nurse round. You could also look at the strengths that Juliet shows in Act 3 Scene 3; Act 3 Scene 5 and Act 4 Scene 4.

**p. 39 AQA exam-style question**

- Explore how Juliet stands up for Romeo although she is only 13.
- Explore how Juliet uses language in the extract to confront the Nurse – assertive language, including use of iambic pentameter for authority.
- Explore how Juliet handles a man – Paris – in Act 4 Scene 1.
- Consider Juliet in relation to the male power that restricts her – at its most extreme in Act 3 Scene 5.
- What impression of Juliet does Shakespeare's presentation of her tend to give us?

p.40 Stretch it!



He might well be annoyed by Romeo's suggestion that what he is feeling is unique: no one else has had such feelings.

He might think that Romeo is being typically and dangerously dramatic in suggesting that he is lying down ready for his grave.

He probably already thinks that Romeo is being unconstructive: he seems 'wedded to calamity' (enjoying it) rather than thinking of solutions.

Romeo is unwilling to 'count his blessings'. In many ways he is fortunate.

p.41 Do it!



You might consider these aspects of Romeo:

- he is fed up with the mindless street violence between the two families
- he puts himself at risk when he tries to stop the fight between Mercutio and Tybalt
- he fights and kills Tybalt who is an expert swordsman
- both the Friar and Mercutio consider his behaviour to be ridiculously 'soppy'.

p.42 Do it!



He is very tired and grief-stricken and probably depressed.

He is the head of the house and cannot bear any challenge to his authority.

He responded similarly to Tybalt when he challenged Capulet at the feast.

Oddly, he earlier told Paris that he would accept whoever Juliet chose as a husband.

Something must have made him unusually angry to be so abusive to a child who he earlier said was so precious to him. Perhaps he wants Juliet to marry Paris because Paris is related to the Prince and Capulet needs to gain the Prince's loyalty and trust.

**p. 43 AQA exam-style question**

- Consider how Capulet behaves in the extract and possible explanations for his behaviour.
- How does his language express power and intimidation?
- Compare with how he behaves elsewhere: for example, in Act 1 Scene 5 and Act 1 Scene 2. Which is the real Capulet?
- Explore male power in Verona. Is it 'the norm'?
- What might Shakespeare want us to feel about Capulet's 'bullying'? Is he a sympathetic character?

p.43 Stretch it!

Much earlier in the play we probably get an impression of Juliet's father that contradicts our impression of him here. For example, in Act 1 Scene 2 Lord Capulet seems to want Juliet to choose a husband for herself - and not until she is much older.

p.45 REVIEW IT!

- 1 Being quarrelsome: 'Thy head is as full of quarrels as an egg is full of meat.' (i.e. the yolk).
- 2 Because Romeo has married Tybalt's cousin, and so they are now part of the same family.
- 3 Because Romeo's love for Juliet has softened him and made him 'effeminate' (like a woman).
- 4 The Prince says that his blood (his family blood) has been shed in the fight. We know that Tybalt is a Capulet so it must be Mercutio who is related to the Prince.
- 5 Because it will allow Romeo to arrive without being caught and the darkness will also cover up Juliet's blushes as she loses her virginity.
- 6 That it just goes to show that all men are dishonest, untrustworthy and deceitful.
- 7 A ring.
- 8 Because he considers banishment the equivalent of death: he will never see Juliet again, and Juliet is the only thing worth living for.
- 9 Friar Lawrence does not have the feelings himself, partly because he is too old and not in love, partly because he is not in Romeo's circumstances.
- 10 The Nurse, by taking the dagger away from him.
- 11 He looks like a man but inside he is a beast or a woman. The idea of 'noble' suggests intelligence, wisdom, bravery as well as good looks. Here Shakespeare further emphasises the conflict between appearances and reality.
- 12 Romeo will hide in Mantua and wait for Friar Lawrence to call him back. He will do that when he has persuaded the Prince to pardon Romeo and when he has made their marriage public.
- 13 He thinks a big celebration would be in poor taste and disrespectful because Tybalt has only just been killed.
- 14 The nightingale.
- 15 Because he has worked so hard to find Juliet a perfect husband, and she doesn't appreciate his efforts.
- 16 To forget Romeo and marry Paris.
- 17 The deaths of Tybalt and Mercutio will set in motion a chain of tragic events that cannot be stopped. The result will be sorrow ('woe') that can only be ended by the Capulets and Montagues coming together to resolve their differences. Romeo cannot know this, so presumably Shakespeare gives these words to Romeo to remind the audience of the predictions stated in the Prologue to the play.
- 18 She has a strong intuition that the future will be tragic. She is struck with a feeling of pessimism and dread.
- 19 Because he is hurling violent abuse at their young and precious daughter, and perhaps because he is so enraged ('mad') that his insults don't always make sense.
- 20 By the end of Act 2, Romeo and Juliet are at the height of their happiness and their marriage offers the prospect of peace between the Capulets and Montagues. Friar Lawrence's plan was risky. In Act 3, through an accident, the plan falls apart and tragedy becomes inevitable. However, ironically, if Romeo had not tried to keep the peace between Mercutio and Tybalt, complete peace might eventually have been achieved.

CHRONOLOGICAL SECTION

ACT 4

p.46 Do it!



Here are some ways you might include:

- Juliet's willingness to being alone in some terrifying places (for example: tombs, graves)
- being willing to jump off a high wall
- her general willingness to kill herself immediately rather than betray her vows to Romeo
- her ability to speak so clearly and powerfully even though she is desperate
- her words, 'O tell me not of fear.'

p.47 Stretch it!



- 1 Perhaps Shakespeare sensed that his audience needed some light relief, given that the play was about to get even more tragic. Perhaps he felt that there is something bitterly funny about cruel fate, and he felt the comedy would contribute to an air of farce at this point. Perhaps he needed to distract the audience to create a break between the end of Act 4 and the beginning of Act 5.
- 2 The Nurse's constant talking and repeating herself and making bawdy jokes in Act 1 Scene 3. This creates a light atmosphere in the doom-laden build-up to Romeo and Juliet's meeting. Mercutio's mockery of the Nurse in Act 2 Scene 4. This helps to establish Mercutio as both amusing and cruel.

**p. 47 AQA exam-style question**

Starting with this speech in extract 1 above, explore how Shakespeare presents Juliet as a brave woman in Romeo and Juliet.

- The verse form supports a sense of her underlying calmness and decisiveness.
- She frightens the audience by sharing her fears in vivid and disturbing images.
- Emphasising how brave she needs to be to overcome her own fears.
- She has to be very brave to pursue her own aims in a society in which men expect to dominate and control women.
- Shakespeare presents Juliet as a heroic victim whose bravery leads to her death and – in a sense – to her freedom.

p.48 Stretch it!



Actors are expensive. Many directors cut the scene to save costs: the musicians appear nowhere else in the play.

Directors might think that comedy in this scene jars too much with the previous dramatic scene. On the other hand, perhaps lightening the mood at this moment might ensure that the audience do not become 'tragedy-fatigued' before the ending of the play.

p.49 Do it!



Perhaps Friar Lawrence is suggesting that the fighting the Montagues engage in has upset God. Of course he only refers to 'some ill' so as to leave the Montagues to search their own consciences. Presumably the friar is preparing them for when they have Juliet returned to them. At that point they will have realised what ills they are guilty of and will – in their relief – resolve to end those ills.

p.51 REVIEW IT!



- 1 Tybalt's death.
- 2 A 'holy kiss' (Act 4 Scene 1).
- 3 By stabbing herself.
- 4 42 hours
- 5 He will ask them to lick their fingers. Good cooks will be in the habit of licking their food of their fingers to test it.
- 6 She has many prayers to say.
- 7 Giving Juliet a potion that will kill her to save his honour. Otherwise he would have to marry Juliet a second time which would be sinful.
- 8 She says he will be ill tomorrow if he does not sleep.
- 9 About 3 a.m.
- 10 She is dressed.
- 11 Death
- 12 He calls them mere 'minstrels'.
- 13 Stay for dinner
- 14 Her answers are vague and evasive so that she can avoid having to say she loves him and looks forward to marrying him.
- 15 He is pleased, saying her new attitude 'is as't should be' (Act 4 Scene 2). He praises Friar Lawrence for the good influence he has had, and he brings the wedding forward by a day.
- 16 They might be revolted and shocked. The description is likely to grab the audience's attention and suggest both the depths of Juliet's terror and her unstable state of mind.
- 17 He seems to be getting in the way, insisting on taking direct control of the wedding preparations. Capulet seems to be a controller, wanting to interfere with details instead of just staying in general command. The Nurse's accusation of Capulet being a 'cot-quean' emphasises that Capulet's interference in detailed preparations is unwelcome and inappropriate.
- 18 His main accusation is that Death is a cheat, a deceiver (a 'beguiler'). He also accuses Death of being spiteful and cruel, presenting Death as a malevolent force, not random.
- 19 A funeral and a wedding should be entirely different, but here the wedding preparations have to be re-purposed for a funeral. His speech describes this re-purposing process in detail, and this complements all the other oppositions and contradictions in the play: love and death; light and dark; love and conflict.
- 20 He might mean a number of things:
 - he wants them to think about how their behaviour has been wrong
 - he wants them to consider what particular sin they have committed
 - he wants to remind them that in all their power, they are still subject to the will of God
 - he wants them to think about what they need to do to please God (as Juliet tried to please her father).

CHRONOLOGICAL SECTION

ACT 5

p.54 Do it!



Ways in which Romeo is a tragic hero	Evidence to support
High-ranking, respected person	Heir to wealth and power: only son of powerful Lord Montague.
Enjoys advantages/is happy	Wealthy, young, has friends, is loved by his parents.
Fate	When Romeo has just killed Tybalt, he again feels as though he can't avoid committing disastrous acts: 'This day's black fate on more days doth depend; This but begins the woe, others must end. (Act 3 Scene 1).
Bad luck	He bumped into Tybalt at just the wrong moment – when Mercutio had been provoking him.
Character weaknesses	Temper, impulsiveness

p.55 Do it!



Here are three points in the play you could explore:

- 1 'I fear too early ... lusty gentlemen' (Act 1 Scene 4). Romeo senses that he is a target of 'the stars' (fate) that will kill him in an untimely fashion – early, unexpectedly and at the worst possible moment.
- 2 'O, I am fortune's fool.' (Act 3 Scene 1).
- 3 'O fortune, fortune!...send him back' (Act 3 Scene 5).

Here Juliet fears that fortune is not random: it is targeting them.



p. 55 AQA exam-style question

- This speech shows Romeo 'letting down his guard': he suddenly feels optimistic.
- However, Shakespeare uses both dramatic irony and foreshadowing (see dream imagery) to share with the audience a bitter joke at Romeo's expense: he should remain pessimistic.
- Fate/bad luck seems to be against Romeo. Explore idea of 'fortune's fool' (Act 3 Scene 1).
- Explore other aspects of cruel fate/bad luck, for example, killing himself while Juliet is actually alive; the letters about the plan not reaching him due to a plague quarantine.
- Is Shakespeare mocking Romeo and his over-theatrical attitude to life and love? The play 'gives Romeo something to be truly miserable about'

p.56 Stretch it!



Possible lines of inquiry: they are reckless; they think they know better than their parents; Romeo is hot-tempered.

p.56 Do it!



You could make a case for a number of characters or people being most to blame.

Things to blame: fate; bad luck; hatred; the feud between the Montagues and Capulets; the social and power structure in Verona.

Characters to blame: Lord Montague/Lord Capulet; the Nurse; Friar Lawrence; Romeo; Mercutio.



p. 57 AQA exam-style question

Act 1 Scene 1: the Prince makes his pronouncement in response to the latest fighting in the streets of Verona. Act 1 Scene 5: Tybalt feels that he is treated unjustly by his uncle, Capulet.

Act 3 Scene 1: the Prince responds to Lady Capulet's demand: 'I beg for justice, which thou, Prince, must give.' Other issues:

Is Juliet treated justly by her parents, her Nurse and/or by Paris?

Does Fate/Death treat people fairly?

Justice – the correct order of things – asserts itself in the end: the families' 'crimes' bring their own punishments. Justice is inevitable. Justice is as much about humility and reconciliation as punishment. The verse form in the extract emphasises the conclusion – the neat final workings of Justice.

The Prince acts as judge and policeman, but he acknowledges his failure to control the streets despite the earlier threat of punishment.

Justice seems to require sacrifice or martyrdom (the deaths of Romeo and Juliet).

Shakespeare seems to suggest that everyone – no matter what their standing in society – gets what they deserve in the end.

- Justice – the correct order of things – asserts itself in the end: the families' 'crimes' bring their own punishments. Justice is inevitable.
- Justice is as much about humility and reconciliation as punishment. The verse form in the extract emphasises conclusion – the neat final workings of Justice.
- The Prince acts as judge and policeman, but he acknowledges his failure, and his failure to control the streets despite punishment and threat is evident earlier
- Justice seems to require sacrifice or martyrdom (Romeo and Juliet).
- Shakespeare seems to suggest that everyone – no matter what their standing in society – can expect to get what they deserve in the end.

p.59 REVIEW IT!



- 1 Balthasar, Romeo's servant.
- 2 If he is caught he will face the death sentence.
- 3 Friar John
- 4 An 'iron crow' – a crowbar, presumably to break into Juliet's tomb.
- 5 To remove a ring from her finger.
- 6 He decides to hide close by because he worries about Romeo's wild expression and he does not trust Romeo's intentions.
- 7 Because Paris tries to arrest him.
- 8 He drinks poison.
- 9 Blood (Paris') and discarded swords.
- 10 She died of a 'broken heart' caused by her son's (Romeo's) exile.
- 11 The letter that Romeo wrote to his father, explaining everything that had happened.
- 12 By the deaths of his two relatives ('kinsmen'), Mercutio and Paris. The deaths were caused by the Prince 'winking at' the feud between the Capulets and Montagues. In other words he was not firm enough.
- 13 Because he is poor and therefore desperate enough to ignore his conscience and the dangers of breaking the law.
- 14 He doesn't say, but presumably he means that gold (payment) makes men do evil things. Gold poisons 'men's souls'.
- 15 By assuring him that what he plans is reasonable, and by threatening Balthasar with extreme violence if he comes back to see what Romeo is up to.
- 16 Because he killed Tybalt and ended his life while he was still young. He also regrets killing Tybalt because – through his marriage to Juliet – he was related to Tybalt.
- 17 Perhaps he knows that he will be caught by the Watch and arrested. He will then risk punishment from the Capulets and from the Prince. He might also fear the loss of his reputation as a good and holy man.
- 18 He means that what they have found is upsetting and very sad, but they don't yet have enough information to work out the cause with any certainty.
- 19 There are a number of possible reasons for Friar Lawrence's behaviour, including:
 - trembling: he is afraid of what might have happened to Juliet; what might happen to him; how God might view his part in the tragedy; the possible effect on the Montagues and Capulets and on Verona as a whole
 - sighing: he is upset, depressed, regretful, blaming himself
 - weeping: he is very sad about how tragically events have turned out, and how unlucky he and the lovers have been.
- 20 Many things, including:
 - the deaths of two young, attractive people unnecessarily: we know that Romeo is killing himself unnecessarily
 - the end of Romeo and Juliet's passionate, romantic love
 - Romeo and Juliet's total commitment to each other
 - the grief of Friar Lawrence who has been a wise adviser to Romeo and Juliet and has always acted with the best intentions
 - the mournful mood of the ending – the 'glooming peace' (Scene 3) that the Prince describes.

CHARACTERS SECTION

p.61 Do it!



The rank order will depend on your judgement about Romeo based on evidence in the play. Look for precise evidence to support top choices. For example, here is some evidence to support the idea that Romeo can be reckless:

He joins in gatecrashing the Capulet's party even though he knows it is dangerous. He also enters the Capulet garden/orchard even though the Capulets are sworn enemies of his family. When the Nurse stops him from killing himself, Friar Lawrence observes that his 'wild acts denote/The unreasonable fury of a beast' (Act 3 Scene 3).

p.61 Stretch it!



Like real people, Romeo is different at different times. Different situations bring out different aspects of his character. An actor playing Romeo would, for example, have to make decisions about the tones and gestures that should go with his lines after Mercutio's death, starting 'This gentleman...' At this point Romeo might be stung by a sense of shame. Other interpretations are possible: he might speak sadly and regretfully, expressing his gratitude to Juliet for softening and 'feminising' his impulses, not taking away his bravery but mixing it with reason and love. In this interpretation it is Tybalt's unfortunate return that reignites Romeo's normal male pride and hot temper.

p.62 Do it!



Your word choices will depend on your judgement about Juliet based on evidence in the play. Look for precise evidence to support your two choices. For example, here is some evidence to support the idea that Juliet is *honest*:

- she shares her thoughts and feelings openly with the audience
- she tells Romeo from the beginning that she will be 'true' to him, and even when she doubts him after he has killed Tybalt, she still sticks by him
- she doesn't use lots of fancy words to express her feelings if she can't find adequate words. Such empty words would just be 'ornament' she tells Romeo, not real 'substance' (Act 2 Scene 6).

p.63 Do it!



a Strengths:

- Strong, clear and personal views (AO1)
- Chooses some relevant quotations (AO1)
- Some understanding that a modern audience might see Juliet differently from an audience at the time of Shakespeare (AO3)

b To improve:

- Explore the effect of some of Shakespeare's word choices (AO2)
- Consider other possible reactions to Juliet (AO1)
- Write more formally so as to encourage more careful analysis (AO1)

p.65 REVIEW IT!



- 1 The Nurse to Juliet (Act 2 Scene 5).
- 2 The Nurse means that on her wedding night Juliet will be lying under Romeo. The Nurse often makes these sexual insinuations.
- 3 Benvolio to Romeo (Act 1 Scene 2).
- 4 Benvolio is trying to persuade Romeo that he is obsessed with Rosaline only because he is not comparing her with other more beautiful girls.
- 5 Mercutio to Benvolio (Act 3 Scene 1).
- 6 Mercutio is proud and enjoys being the centre of attention. He will not be intimidated.
- 7 Romeo about Juliet (Act 1 Scene 5).
- 8 He often appreciates Juliet's beauty in terms of its brightness: her beauty shines even in the dark.
- 9 Juliet about Romeo (Act 3 Scene 2).
- 10 She means that Romeo's open and lovely face hides his evil nature. She develops this thought through a series of oxymorons. She changes her mind soon after though.
- 11 Friar Lawrence (Act 2 Scene 3).
- 12 He means that men, like plants, often contain opposites: both good and evil. They have the capacity for both.
- 13 Lord Capulet (Act 4 Scene 5).
- 14 Juliet is apparently dead just before her wedding. He is implying that Death, rather than Paris, has married Juliet, thus becoming Capulet's heir as husband to Capulet's only child.
- 15 In Act 3 Scene 5 Capulet sarcastically calls her 'Lady Wisdom' and 'Good Prudence'. In the same scene Juliet refers to the Nurse as 'Ancient Damnation' and 'wicked fiend'. She also refers to the Nurse (probably sarcastically) as 'counsellor'. Mercutio sarcastically addresses her as 'fair gentlewoman' (Act 2 Scene 4). In Act 2 Scene 5 Juliet calls her, 'honey Nurse'.
- 16 Mercutio is not one of the 'hated Montagues'. Tybalt is looking for Romeo, and fighting Mercutio would be a distraction.
- 17 Choose from (at different points in the play): temper, defeatism, self-indulgence, fickle feelings, exploitation (of the apothecary's poverty).
- 18 Mercutio accuses Romeo of being a foolish and artificial lover, 'groaning for love' (Act 2 Scene 4). Mercutio believes in a more light-hearted life spent with friends.
- 19 For example, Lord Capulet could be seen as a bully and a tyrant, but it could be said that his treatment of Juliet is triggered by stress and grief and is contrary to his true feelings towards her. An actor might convey this in how he plays Capulet in Act 3 Scene 5.
- 20 You could choose any character as long as you justify your choice. You should explain in some detail how that character's actions and/or words have a significant impact on the plot of the play. For example, it is Friar Lawrence's decision to marry Romeo and Juliet that sets off the following tragic chain of events.

THEMES AND CONTEXTS SECTION

p.67 Do it!



You could explore these two points in the play:

- Act 3 Scene 5, when Capulet's apparent hatred of Juliet might be caused by his fatherly love for her
- Act 5 Scene 3, when Romeo's desperate love for Juliet makes him treat both Balthasar and Paris violently.

p.68 Do it!



You could also look at:

- The Prologue where Romeo and Juliet are described as 'star-cross'd' and their love as 'death-mark'd'.
- Act 3 Scene 5 when – as they part – Juliet gets a vision of Romeo 'dead in the bottom of a tomb'.

p.69 Do it!



Benvolio: He tries to keep the peace by preventing fights between the Capulets and the Montagues: he acts responsibly rather than taking the side of his own family, the Montagues. He comes forward and gives the Prince an accurate summary of what happened in the fights and what caused them. He advises Romeo and tries to bring him out of his depression.

p.70 Stretch it!



A reader, audience or actor could interpret some of the things that happen or are said in much more threatening ways. For example, Capulet's call for his sword could be taken very seriously if we believe (or are helped to believe) that he is a vicious warrior.

p.73 REVIEW IT!



- 1 a Something the play is about.
- 2 Destiny, fortune, the stars, doom
- 3 Force, influence, authority, command, control
- 4 Fight, battle, feud, challenge, contradiction
- 5 Affection, romance, passion, attraction, friendship.
- 6 Prince Escalus
- 7 Be rough with love.
- 8 Death
- 9 It's not manly.
- 10 He is a 'noble gentleman' of 'worthy parentage'.
- 11 Justice and power.
- 12 Lord Capulet allowing Romeo to stay at his feast.
The Prince banishing rather than executing Romeo.
The Prince's decision to pardon some characters at the end of the play.
- 13 A good person under the wrong influence can do bad things, and vice versa.
- 14 Examples: Mercutio is a good person who does mean and provocative things that end in disaster. Romeo is a good person who is driven by desperation to force the apothecary to break the law.
- 15 The opposites are bright and dark and white and black. The opposites create contrasts that are designed to accentuate Juliet's beauty.
- 16 You could choose Act 1 Scene 4 ('you are a lover...beat love down').
- 17 You could choose Act 5 Scene 3 ('Where be...faithful Juliet').
- 18 You could choose Act 3 Scene 2 ('O serpent...palace').
- 19 You could choose Act 5 Scene 1 ('If I may...Balthasar').
- 20 You could choose Act 5 Scene 3 ('For here...bloody sheet').

LANGUAGE, STRUCTURE AND FORM SECTION

p.74 Do it!



Answer will be a personal response.

Make sure you are clear about the meaning of those lines. You might then like to analyse particular examples of words or phrases that make the meaning effective for you.

p.75 Do it!



It's up to you if and why you like these lines. However, it would be a good idea to talk to others about their reactions to these lines. Comparing and discussing your different reactions will enrich your appreciation and understanding.

p.76 Do it!



The Montagues' entry into the Capulet feast in disguise (Act 1 Scene 5). The way night and darkness conceal Juliet's feelings, including her embarrassment (Act 2 Scene 2). Juliet's fake death (Act 4 Scene 3).

p.77 Stretch it!



- 1 Permanent conflict is mindless, pointless, self-destructive: everyone loses in the end. ('All are punish'd' Act 5 Scene 3 – the Prince.)
- 2 Older people might know best? Probably there is no one lesson to be learnt, just as no one person or factor is most to blame for what happens.

p.79 Do it!



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

p.81 REVIEW IT!



- 1 you
- 2 your
- 3 have
- 4 do
- 5 The writer's *choice* of words and the effects of those choices.
- 6 You can get by without understanding every word or phrase. The effort to understand is worth it.
- 7 Comparing two things using 'like' or 'as'. For example: 'drivelling love is like a great natural' (Mercutio, Act 2 Scene 4).
- 8 Comparing two things as though they are literally the same thing. For example: 'this day's journey' (Juliet, Act 2 Scene 5). A day does not literally go on a journey.
- 9 Treating an object as though it is alive. For example: 'fire-ey'd fury' (Romeo, Act 3 Scene 1).
- 10 Ordinary writing: not poetry.
- 11 Poetry that does not rhyme.
- 12 Iambic pentameter
- 13 'O, I have bought the mansion of a love,/But not possess'd it.' Love does not literally have a mansion (house).
- 14 She is expressing her feeling that although she is the 'owner' of her love with Romeo, she cannot enjoy it yet: she owns something that she is shut out of. 'Mansion' is better than house because it suggests something impressively valuable.
- 15 The apostrophe shows that the 'e' should not be pronounced – as it was often in *Romeo and Juliet* and other plays. Cutting out the 'e' sound takes one syllable out of the line and protects the iambic pentameter.
- 16 It suggests that their blood is boiling, and by blood he means their emotions. In other words, they will not be able to control themselves. 'Mad' and 'stirring' both emphasise this sense of growing lack of control.
- 17 Shakespeare did not need to give Romeo the word 'bitterly'. The sentence would make sense without any word there. However 'bitterly' suggests that the consequence – the outcome – will be very unpleasant, cruel and will make Romeo regret his decision now.
- 18 This is a very unkind view of old people. It suggests that old people are deliberately slow as though they are tormenting young people. Some of her criticisms are of things that old people presumably cannot help ('Unwieldy, slow'), but all of the description is quite critical and unsympathetic. Rhyming 'lead' with 'dead' heavily emphasises the pointlessness of old people.
- 19 There are many places where you will find this switch. It might be to emphasise a point in a summing up way; it might be to signal the end of something – a transition point.
- 20 You could mention a number of factors including:
 - the chronology and constant forward motion of the action
 - the way one disaster emerges from the solution to a previous one
 - how the audience identifies with characters
 - the Prologue and foreshadowing to maintain the audience's pessimistic expectations
 - traditional expectations of tragedy and tragic heroes
 - patterns of imagery repeated through the play.

DOING WELL IN YOUR AQA EXAM

p.83 Do it!



Use the examples on pages 82-83 to guide you.

p.84 Do it!



Use a simple planning table - like the one on page 84 - to make your plan as brief, clear and helpful as possible.

p.87 Do it!



Student A's answer sets out the basic position that the student is going to support in the following paragraphs. The introduction fixes in the mind of the student and the examiner that this answer is going to be completely relevant to the question. Student B's answer is really a waste of time: rather than explaining what they are going to do this student should just get on and do it! No introduction would be better than this one, which just uses up valuable time.

p.89 Do it!



Don't forget to:

- split your answer into paragraphs, each dealing with a relevant sub-topic within the question focus
- link to the question topic and/or the extract in every paragraph
- use and discuss precise evidence.

p.90 Do it!



Look carefully at any feedback a teacher has given you already on your chosen answer. Does the feedback make better sense now? Consider re-writing the answer and asking your teacher to re-mark it.

p.91 REVIEW IT!



- 1 Read the question.
- 2 So that you read the extract with the question focus in mind.
- 3 10–15 minutes
- 4 Your key, relevant ideas.
 - The content of each of four or five paragraphs.
 - The order of the paragraphs.
- 5 To make sure you don't get stuck on one point and fail to cover the question focus in enough breadth.
- 6 Four or five
- 7 So that you know what the examiner is looking out for and you can plan your answer knowing where the marks will be allocated.
- 8 Not necessarily. If you do, they need to be useful and help you to answer the question.
- 9 No – if you feel confident about it, compare the extract with other parts of the play throughout your answer. However, you can begin with the extract and then make connections with other parts of the play. This way you know you will be giving the extract enough attention.
- 10 A subtopic of the main focus of the question.
- 11 Supporting your ideas with references to the play, either directly (quotations), or indirectly (brief mentions of an event in the play or what a character says or does).
- 12 Supporting your ideas with references to the play, either directly (quotations), or indirectly (brief mentions of an event in the play or what a character says or does).
- 13 Planning and writing answers to exam questions.
- 14 Relevant (closely connected) to the main focus of the exam question.
- 15 RIPE: relevant, insightful, precise, exploratory.
- 16 This conclusion doesn't contain useful information relating to the exam question focus. It is personal opinion unsupported by any evidence and it adds nothing to what has already been mentioned in the answer.
- 17 This conclusion shows a considered response to the exam question focus. It puts forward differing views, supported by indirect evidence.
- 18 What methods does he use?
 What does he want us to think/feel?
 How are love and death linked?
 Which events? Which characters?
 Plan to cover four or five topics (one paragraph each) relevant to the exam focus. Make sure you plan to explore the extract in detail and use it as a starting point for making relevant connections with other parts of the play.
- 19 Plan to cover four or five topics (one paragraph each) relevant to the exam focus. Make sure you plan to explore the extract in detail and use it as a starting point for making relevant connections with other parts of the play.
- 20 Open your paragraph with a sentence that clearly establishes the focus of the paragraph. Use the mark scheme on page 74 to review how well you responded and where you need to improve.

AQA EXAM STYLE QUESTIONS

**p. 92 Practice question 1**

Key points to consider:

What do you understand by a 'good man'? How does Friar Lawrence demonstrate 'goodness' in this extract? Do Shakespeare's language choices here give the Friar an air of authority?

- Friar Lawrence seems very harsh to Capulet, but he knows that Juliet is not really dead. Perhaps he thinks Capulet needs to suffer in order to value his daughter and the importance of peace later on.
- What else does Friar Lawrence do and say elsewhere in the play that would suggest he is trying to do what's best for others and for Verona?
- Are there things about Friar Lawrence that are hard to admire? Does he make avoidable mistakes?

**p. 93 Practice question 2**

Key points to consider:

- What do you understand by 'romance'? What are the features of truly romantic behaviour?
- How does the language in the conversation contribute to an air of romance?
- What is Juliet's attitude to Romeo and his expressions of love?
- What is romantic about Romeo and Juliet's short love and marriage?
- Compare Romeo and Juliet's ideas and feelings with the views of others in the play: for example, Friar Lawrence, Mercutio and Juliet's parents.