



Chestnut Grove Academy

# Romeo and Juliet Revision Booklet

**Name:** \_\_\_\_\_

**Tutor Group:** \_\_\_\_\_

**Class Teacher:** \_\_\_\_\_

## The Exam

- Part of English Literature Paper 1, combined with Animal Farm.
- 55 minutes spent on Romeo and Juliet section.
- 30 minutes spent on Part A
- 25 minutes spent on Part B

### Part A

Question on a **character**.

Exploring how they are presented in a 30 line extract.

You need to provide a minimum of 4 quotations from the extract.

You must identify techniques/terminology.

You must discuss the effect on the audience.

### Part B

Question on a theme.

Exploring how the theme is presented in the **REST** of the play.

An essay with **3** clear PQEs.

An introduction and a conclusion.

You **MUST** discuss context (The **Elizabethan** era).

## Part A Mark Scheme

Level	Mark (20 marks)	Descriptor – AO2 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"><li>The response is simple and the identification of language, form and structure is minimal.</li><li>Little evidence of relevant subject terminology.</li></ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"><li>The response is largely descriptive. There is some comment on the language, form and structure.</li><li>Limited use of relevant subject terminology to support examples given.</li></ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"><li>The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li><li>Relevant subject terminology is used to support examples given.</li></ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"><li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li><li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li></ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"><li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li><li>Relevant subject terminology is integrated and precise.</li></ul>

In our own words:

- You **MUST** comment on LANGUAGE, FORM AND STRUCTURE.
- You **MUST** discuss the effect on the audience.
- You **MUST** refer to terminology/techniques in your answer.

## To get Level 3...

<b>Level 3</b>	9-12	<p><i>examples given</i></p> <ul style="list-style-type: none"><li>• The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader.</li><li>• Relevant subject terminology is used to support examples given.</li></ul>
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You must discuss language and structure

You must have at LEAST 4 quotations for a range.

You must mention and label techniques.

### Practice Paragraph

In Juliet's speech she uses rhetorical questions to show she is questioning the situation and herself. This is shown when she says "What's here? a cup clos'd in my true love's hand?" She also uses the adjective "true love" to describe Romeo, showing the real feeling she has for Romeo.

## To get Level 4...

<b>Level 4</b>	13-16	<ul style="list-style-type: none"><li>• The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li><li>• Relevant subject terminology is used accurately and appropriately to develop ideas.</li></ul>
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You must discuss language, structure AND form.

You must mention and label a range of techniques that support your ideas.

You must have between 5-10 quotations which you are discussing together. Try to embed them.

### Practice Paragraph

Shakespeare presents Juliet as in control and powerful. This is shown when she says: "O happy dagger." The use of the oxymoron "happy dagger" shows the complexity of feeling here, as she is happy to die, as it allows her to be with her "true love". The enjambment which follows this line continuing to "this is thy sheath" allows the audience to see the final journey Juliet is taking to become "happy" and at one with her love; it is their final "pilgrimage".

## To get Level 5...

<b>Level 5</b>	17-20	<ul style="list-style-type: none"><li>• The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li><li>• Relevant subject terminology is integrated and precise.</li></ul>
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You must discuss language, structure AND form cohesively (together). It is the way they work together.

You must have between 7-10 quotations which are embedded.

You must mention and label SOPHISTICATED techniques, and integrate them effortlessly.

## Practice Paragraph

Shakespeare presents Juliet as powerful and in control. As she is “taking Romeo’s dagger” she exclaims “O happy dagger”. The oxymoronic phrase shows that she is content in her death, as it will unite her with her “true love”. The phallic symbol of the “dagger” shows how powerful and in control she is, as she is willing to take the Elizabethan noblest act of killing in order to reconstitute with Romeo. This is further emphasised through the enjambment in this line, as it symbolises, to the audience, that this is Juliet’s final journey or ‘pilgrimage’ to greet Romeo, creating a cathartic feeling for the audience.

## Key Terminology

<u>Language</u>	<u>Structure</u>	<u>Form</u>
Metaphor	Line length	Play text
Simile	Enjambment (line runs on)	Tragedy
Imagery (repeated images)	Caesura (breaks the line)	Sonnet Form
Rhetorical questions	Rhyming Couplets	Blank Verse (in a verse but doesn't rhyme)
Adjectives (describing words)	Sharing rhyming couplets	Prose
Verbs (doing words)	Stichomythia ( two characters speak alternate lines of verse; Paris and Juliet)	Soliloquy
Phallic Symbol (like a penis)	Building tension	
Bawdy language (rude language)	Stage directions	
Sexual innuendo	Punctuation	
Oxymoron		
Juxtaposition		

## Part B Mark Scheme

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>The response is simple with little personal response.</li> <li>There is little evidence of a critical style.</li> <li>Little reference is made to the content or themes of the play.</li> <li>There is little awareness of context and little comment on the relationship between text and context.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>The response may be largely narrative but has some elements of personal response.</li> <li>There is some evidence of a critical style but it is not always applied securely.</li> <li>Some valid points are made, but without consistent or secure focus.</li> <li>There is some awareness of relevant context and some comment on the relationship between text and context.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>The response shows a relevant personal response, soundly related to the text.</li> <li>There is an appropriate critical style, with comments showing a sound interpretation.</li> <li>The response is relevant and focused points are made with support from the text.</li> <li>There is sound comment on relevant context and sound relevant comment on the relationship between text and context.</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>The response has a developed personal response and thorough engagement, fully related to the text.</li> <li>The critical style is sustained, and there is well-developed interpretation.</li> <li>Well-chosen references to the text support a range of effective points.</li> <li>There is sustained comment on relevant context and detailed awareness of the relationship between text and context.</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>There is an assured personal response, showing a high level of engagement with the text.</li> <li>A critical style is developed with maturity, perceptive understanding and interpretation.</li> <li>Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li> <li>There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.</li> </ul>

### In our own words:

- You must show your own personal view of how the theme is shown (In my opinion...)
- You must have an essay style (into, conclusion, connectives)
- You must use quotations/ examples from the play.
- You must refer to context and understand how it links to the text.



## Key Quotations

### Romeo:

- “makes himself an artificial night”
- “O brawling love! O loving hate! O anything of nothing first create!”
- “Is love a tender thing? It is too rough, too rude, too boistrous, and it pricks like thorn!”
- “O, she doth teach the torches to burn bright!”
- “Did my heart love til now? Forswear it sight! For I never saw true beauty til this night.”
- “It is the east, and Juliet is the sun”
- “O I am fortune’s fool!” “I defy you stars!”
- “A grave? O no, a lantern, slaughter’d youth.”
- “Here will I set up my everlasting rest,/ And shake the yoke of inauspicious stars.”
- “Thus with a kiss I die.”



### Juliet:

- Marriage: “It is an honour I dream not of”.. “I’ll look to like is looking liking move.”
- “Good pilgrim, you do wrong your hand too much...” (Meeting)
- “My only love sprung from my only hate!
- “O swear not by the moon! Th’inconstant moon”
- “It is too rash, too unadvis’d, too sudden, too like the lightning.”
- “My bounty is as boundless as the sea, my love as deep.”
- “Give me my Romeo, and when I shall die Take him and cut him out in little stars”
- “Delay this marriage for a month, a week”
- “O happy dagger!”



## Mercutio

- “If love be rough with you, be rough with love”
- “O then I see Queen Mab hath been with you”
- “This is the hag”
- “O flesh, flesh, how art thou fishified.”
- “O calm, dishonourable, vile submission!”
- “A plague on both your houses! They have made worm’s meat of me”
- “Ask for me tomorrow and you will find me a grave man”



## The Nurse

- “Thou wast the prettiest babe that e’er I nurs’d”
- “A man, young lady! Such a man as all the world – Why, he’s a man of wax”
- “if ye should lead her in a fool’s paradise, as they say, it were a very gross kind of behaviour”
- “Hie you to church, I must another way, to fetch a ladder!”
- “O woe! O woeful, woeful, woeful day!”



## Tybalt:

- “Prince of cats”
- “Peace? I hate the word! As I hate hell, all Montagues and thee”
- “I’ll not endure him”
- “You are a saucy boy”
- “Thou art a villain”
- “Thou wretched boy”



## Benvolio:

- “Part fools! Put up your swords, you know not what you do!”
- “No, coz, I rather weep!”
- “Benvolio, who began this bloody fray?”
- “I do but keep the peace”
- “O Romeo, Romeo, brave Mercutio is dead.”



### Friar Lawrence:

- “Our Romeo hath not been in bed tonight... Wast thou with Rosaline?”
- “For this alliance may so happy prove To turn your households’ rancour to pure love.”
- “These violent delights have violent ends.”
- “Therefore love moderately, long love doth so”
- “Ascend her chamber, hence and comfort her”
- “Take this via... No warmth, no breath shall testify thou livest.”
- “Come go, good Juliet, I dare no longer stay”



### Paris:

- (Nurse) “such a man! a man of wax”
- “But now, my lord, what say you to my suit?”
- “Thy face is mine, and thou hast slander’d it.”
- “Sweet flower, with flowers thy bridal bed I strew!”



### Capulet:

- “Woo her, gentle Paris, get her heart.”
- “He shall be endur’d! Am I the master here, or you?”
- “Out, you green-sickness carrion! Out, you baggage!”
- “Hang thee, young baggage, disobedient wretch!”
- “Speak not, reply not, do not answer me! My fingers itch.”



## Key Context – Elizabethan Era

- Astrology and believe in stars and fate
- Catholic, strongly religious community.
- Women were given to their husbands, by their fathers, with a dowry (money)
- It was normal for women to be married and having children by 14
- Petrarchan lovers (are melodramatic, self-consciously suffering and has given himself up to the power of his mistress)
- Suicide was considered a sin
- However, stabbing oneself was the most noble suicide
- Masculinity was seen as a necessary trait for a man, being strong and violent and noble
- However, men who expressed their undying love were effeminate, which was also a positive quality.
- Women were supposed to be meek and obedient.
- The Globe Theatre; theatre outdoors. In the stalls audience would often be drunk men who are all looking to have a good time and be entertained by bawdy humour (see Act 1 Scene 1).

## Key Themes

- Love
- Death
- Hate
- Revenge
- Family
- Fate/Destiny
- Conflict
- Betrayal
- Disobedience
- Marriage
- Status

## Practice Exam Questions

### Exam Paper 1

*Romeo and Juliet – from Act 3 Scene 1, lines 74 to 104.*

*In this extract, Mercutio and Tybalt are in a brawl.*

#### **Mercutio**

Good King of Cats, nothing but one of your nine lives; that I mean to make bold withal, and as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.

#### **Tybalt**

I am for you.

#### **Romeo**

Gentle Mercutio, put thy rapier up.

#### **Mercutio**

Come, sir, your passado.

*They fight.*

#### **Romeo**

Draw, Benvolio, beat down their weapons.  
Gentlemen, for shame, forbear this outrage!  
Tybalt, Mercutio, the Prince expressly hath  
Forbid this bandying in Verona streets.

*Romeo steps between them.*

Hold, Tybalt! Good Mercutio!

*Tybalt under Romeo's arm thrusts Mercutio in.*

*Away Tybalt with his followers.*

#### **Mercutio**

I am hurt.

A plague a' both houses! I am sped.  
Is he gone and hath nothing?

**Benvolio**

What, art thou hurt?

**Mercutio**

Ay, ay, a scratch, a scratch, marry, 'tis enough.  
Where is my page? Go, villain, fetch a surgeon.

*Exit Page.*

**Romeo**

Courage, man, the hurt cannot be much.

**Mercutio**

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.

**Romeo**

I thought all for the best.

**Mercutio**

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!

1. A) Explore how Shakespeare presents Mercutio in this extract. Refer closely to the extract in your answer. (20)

B) In this extract, there is conflict between the characters. Explain the importance of conflict elsewhere in the play. In your answer you must consider:

- how conflict is shown
- the reasons for the conflict. You should refer to the context of the play in your answer (20)

## Exam Paper 2

***Romeo and Juliet – from Act 4 Scene 1, lines 77 to 108.***

***In this extract, Juliet has come to Friar Lawrence to make a plan.***

### **Juliet**

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

### **Friar Lawrence**

Hold then. Go home, be merry, give consent  
To marry Paris. We'n'sday is tomorrow;  
Tomorrow night look that thou lie alone,  
Let not the nurse lie with thee in thy chamber.  
Take thou this vial, being then in bed,  
And this distilling liquor drink thou off,  
When presently through all thy veins shall run  
A cold and drowsy humor; for no pulse  
Shall keep his native progress, but surcease;  
No warmth, no breath shall testify thou livest;  
The roses in thy lips and cheeks shall fade  
To wanny ashes, thy eyes' windows fall,  
Like death when he shuts up the day of life;  
Each part, depriv'd of supple government,  
Shall, stiff and stark and cold, appear like death,  
And in this borrowed likeness of shrunk death  
Thou shalt continue two and forty hours,  
And then awake as from a pleasant sleep.  
Now when the bridegroom in the morning comes  
To rouse thee from thy bed, there art thou dead.

1. A) Explore how Shakespeare presents Juliet in this extract. Refer closely to the extract in your answer. (20)

B )I Explain the importance of deceit elsewhere in the play. In your answer, you must consider:

- where deceit is shown
- how deception affects those involved. You must refer to the context of the play in your answer. (20)



**Exam Paper 3**

***Romeo and Juliet – from Act 3 Scene 5, lines 126 to 157.***

***In this extract, Juliet is defying Capulet's instructions to marry Paris.***

**Capulet**

When the sun sets, the earth doth drizzle dew,  
But for the sunset of my brother's son  
It rains downright.  
How now, a conduit, girl? What, still in tears?  
Evermore show'ring? In one little body  
Thou counterfeits a bark, a sea, a wind:  
For still thy eyes, which I may call the sea,  
Do ebb and flow with tears; the bark thy body is,  
Sailing in this salt flood; the winds, thy sighs,  
Who, raging with thy tears, and they with them,  
Without a sudden calm, will overset  
Thy tempest-tossed body. How now, wife?  
Have you delivered to her our decree?

**Lady Capulet**

Ay, sir, but she will none, she gives you thanks.  
I would the fool were married to her grave!

**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, chopp'd logic! What is this?  
"Proud," and "I thank you," and "I thank you not,"  
And yet "not proud," mistress minion 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!

1. A) Explore how Shakespeare presents Lord Capulet in this extract. Refer closely to the extract in your answer. (20)

B) Explain the importance of disobedience elsewhere in the play. In your answer, you must consider:

- when characters are disobedient
- the reasons why they are disobedient. You must refer to the context of the play in your answer. (20)

**Practice Paper 4**

***Romeo and Juliet – from Act 2 Scene 3, lines 65 to 94.***

***In this extract, Romeo has come to Friar Lawrence to ask the Friar to marry him and Juliet.***

**Friar Lawrence**

Holy Saint Francis, what a change is here!  
Is Rosaline, that thou didst love so dear,  
So soon forsaken? Young men's love then lies  
Not truly in their hearts, but in their eyes.  
Jesu Maria, what a deal of brine  
Hath wash'd thy sallow cheeks for Rosaline!  
How much salt water thrown away in waste,  
To season love, that of it doth not taste!  
The sun not yet thy sighs from heaven clears,  
Thy old groans yet ringing in mine ancient ears;  
Lo here upon thy cheek the stain doth sit  
Of an old tear that is not wash'd off yet.  
If e'er thou wast thyself and these woes thine,  
Thou and these woes were all for Rosaline.  
And art thou chang'd? Pronounce this sentence then:  
Women may fall, when there's no strength in men.

**Romeo**

Thou chidst me oft for loving Rosaline.

**Friar Lawrence**

For doting, not for loving, pupil mine.

**Romeo**

And badst me bury love.

**Friar Lawrence**

Not in a grave,  
To lay one in, another out to have.

**Romeo**

I pray thee chide me not. Her I love now  
Doth grace for grace and love for love allow;  
The other did not so.

**Friar Lawrence**

O, she knew well  
Thy love did read by rote that could not spell.  
But come, young waverer, come go with me,  
In one respect I'll thy assistant be;  
For this alliance may so happy prove  
To turn your households' rancor to pure love.

**Romeo**

O, let us hence, I stand on sudden haste.

**Friar Lawrence**

Wisely and slow, they stumble that run fast.

*Exeunt.*

1. A) Explore how Shakespeare presents Friar Lawrence in this extract. Refer closely to the extract in your answer. (20)

B) In this extract they discuss marriage. Explore how marriage is presented elsewhere in the play. In your answer, you must consider:

- when marriage is talked about
- why marriage is important. You must refer to the context of the play in your answer (20)

**Practice Paper 5**

***Romeo and Juliet – from Act 1 Scene 3, lines 1 to 35.***

***In this extract, Juliet, her mother and the Nurse are having a discussion.***

**Lady Capulet**

Nurse, where's my daughter? Call her forth to me.

**Nurse**

Now by my maidenhead at twelve year old,  
I bade her come. What, lamb! What, ladybird!  
God forbid! Where's this girl? What, Juliet!

*Enter Juliet.*

**Juliet**

How now, who calls?

**Nurse**

Your mother.

**Juliet**

Madam, I am here,

What is your will?

**Lady Capulet**

This is the matter. Nurse, give leave a while,  
We must talk in secret. Nurse, come back again,  
I have rememb' red me, thou s' hear our counsel.  
Thou knowest my daughter's of a pretty age.

**Nurse**

Faith, I can tell her age unto an hour.

**Lady Capulet**

She's not fourteen.

**Nurse**

I'll lay fourteen of my teeth—  
And yet, to my teen be it spoken, I have but four—  
She's not fourteen. How long is it now  
To Lammas-tide?

**Lady Capulet**

A fortnight and odd days.

### **Nurse**

Even or odd, of all days in the year,  
Come Lammas-eve at night shall she be fourteen.  
Susan and she—God rest all Christian souls!—  
Were of an age. Well, Susan is with God,  
She was too good for me. But as I said,  
On Lammas-eve at night shall she be fourteen,  
That shall she, marry, I remember it well.  
'Tis since the earthquake now alevn years,  
And she was wean'd—I never shall forget it—  
Of all the days of the year, upon that day;  
For I had then laid wormwood to my dug,  
Sitting in the sun under the dove-house wall.  
My lord and you were then at Mantua—  
Nay, I do bear a brain—but as I said,  
When it did taste the wormwood on the nipple  
Of my dug and felt it bitter, pretty fool,  
To see it tetchy and fall out wi' th' dug!  
Shake, quoth the dove-house; 'twas no need, I trow,  
To bid me trudge.

1. A) Explore how Shakespeare presents the Nurse in this extract. Refer closely to the extract in your answer. (20)

B) Explain the importance of status elsewhere in the play. In your answer, you must consider:

- when status is shown
- the reasons why status is important. You must refer to the context of the play in your answer (20)

**Practice Paper 6**

***Romeo and Juliet – from Act 1 Scene 1, lines 75 to 124.***

***In this extract, The Prince reprimands the Capulets and Montagues.***

**Prince**

Rebellious subjects, enemies to peace,  
Profaners of this neighbor-stained steel—  
Will they not hear?—What ho, you men, you beasts!  
That quench the fire of your pernicious rage  
With purple fountains issuing from your veins—  
On pain of torture, from those bloody hands  
Throw your mistempered weapons to the ground,  
And hear the sentence of your moved prince.  
Three civil brawls, bred of an airy word,  
By thee, old Capulet, and Montague,  
Have thrice disturb'd 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,  
Cank' red with peace, to part your cank' red 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.

*Exeunt all but Montague, Lady Montague, and Benvolio.*

**Montague**

Who set this ancient quarrel new abroad?  
Speak, nephew, were you by when it began?

**Benvolio**

Here were the servants of your adversary,  
And yours, close fighting ere I did approach.  
I drew to part them. In the instant came  
The fiery Tybalt, with his sword prepar'd,  
Which, as he breath'd defiance to my ears,

He swung about his head and cut the winds,  
Who, nothing hurt withal, hiss'd him in scorn.  
While we were interchanging thrusts and blows,  
Came more and more, and fought on part and part,  
Till the Prince came, who parted either part.

**Lady Montague**

O, where is Romeo? Saw you him today?  
Right glad I am he was not at this fray.

**Benvolio**

Madam, an hour before the worshipp'd sun  
Peer'd forth the golden window of the east,  
A troubled mind drive me to walk abroad,  
Where, underneath the grove of sycamore  
That westward rooteth from this city side,  
So early walking did I see your son.  
Towards him I made, but he was ware of me,  
And stole into the covert of the wood.  
I, measuring his affections by my own,  
Which then most sought where most might not be found,  
Being one too many by my weary self,  
Pursued my humor not pursuing his,  
And gladly shunn'd who gladly fled from me.

1. A) Explore how Shakespeare presents the Prince in this extract. Refer closely to the extract in your answer. (20)

B) Explain the importance of hatred elsewhere in the play. In your answer, you must consider:

- where the hatred is shown
- the reasons for the hatred. You must refer to the context of the play in your answer. (20)



## Practice Paper 7

***Romeo and Juliet – from Act 5 Scene 3, lines 74 to 105. In this extract, Romeo decides to commit suicide.***

### **Romeo**

In faith, I will. Let me peruse this face.  
Mercutio's kinsman, noble County Paris!  
What said my man, when my betossed soul  
Did not attend him as we rode? I think  
He told me Paris should have married Juliet.  
Said he not so? Or did I dream it so?  
Or am I mad, hearing him talk of Juliet,  
To think it was so? O, give me thy hand,  
One writ with me in sour misfortune's book!  
I'll bury thee in a triumphant grave.  
A grave? O no, a lantern, slaught' red youth;  
For here lies Juliet, and her beauty makes  
This vault a feasting presence full of light.  
Death, lie thou there, by a dead man interr'd.

### *Laying Paris in the tomb.*

How oft when men are at the point of death  
Have they been merry, which their keepers call  
A lightning before death! O how may I  
Call this a lightning? O my love, my wife,  
Death, that hath suck'd the honey of thy breath,  
Hath had no power yet upon thy beauty:  
Thou art not conquer'd, beauty's ensign yet  
Is crimson in thy lips and in thy cheeks,  
And death's pale flag is not advanced there.  
Tybalt, liest thou there in thy bloody sheet?  
O, what more favor can I do to thee,  
Than with that hand that cut thy youth in twain  
To sunder his that was thine enemy?  
Forgive me, cousin! Ah, dear Juliet,  
Why art thou yet so fair? Shall I believe  
That unsubstantial Death is amorous,  
And that the lean abhorred monster keeps

Thee here in dark to be his paramour?

1. A) Explore how Shakespeare presents Romeo's feelings in this extract. Refer closely to the extract in your answer. (20)

B) In this extract, Romeo delivers his final speech. Explain the importance of fate elsewhere in the play.

In your answer, you must consider:

- when fate is shown
- the reasons why fate is important.

You must refer to the context of the play in your answer (20)

## **Practice Paper 8**

***Romeo and Juliet – from Act 3 Scene 1, lines 105 to 133. In this extract, Romeo kills Tybalt.***

### **Romeo**

This gentleman, the Prince's near ally,  
My very friend, hath got this mortal hurt  
In my behalf; my reputation stain'd  
With Tybalt's slander—Tybalt, that an hour  
Hath been my cousin! O sweet Juliet,  
Thy beauty hath made me effeminate,  
And in my temper soft'ned valor's steel!

*Enter Benvolio.*

### **Benvolio**

O Romeo, Romeo, brave Mercutio is dead!  
That gallant spirit hath aspir'd the clouds,  
Which too untimely here did scorn the earth.

### **Romeo**

This day's black fate on more days doth depend,  
This but begins the woe others must end.

*Enter Tybalt.*

### **Benvolio**

Here comes the furious Tybalt back again.

### **Romeo**

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.

### **Tybalt**

Thou wretched boy, that didst consort him here,  
Shalt with him hence.

**Romeo**

This shall determine that.

*They fight; Tybalt falls.*

**Benvolio**

Romeo, away, be gone!

The citizens are up, and Tybalt slain.

Stand not amazed, the Prince will doom thee death

If thou art taken. Hence be gone, away!

**Romeo**

O, I am fortune's fool!

**Benvolio**

Why dost thou stay?

*Exit Romeo.*

1. A) Explore how Shakespeare presents Romeo in this extract. Refer closely to the extract in your answer. (20)

B ) Explain the importance of revenge elsewhere in the play. In your answer, you must consider:

- where revenge is shown
- how revenge affects those involved. You must refer to the context of the play in your answer. (20)

## **Practice Paper 9**

***Romeo and Juliet – from Act 1 Scene 2, lines 13 to 44. In this extract, Capulet discusses Juliet's future with Paris.***

### **Capulet**

And too soon marr'd are those so early made.  
Earth hath swallowed all my hopes but she;  
She's the hopeful lady of my earth.  
But woo her, gentle Paris, get her heart,  
My will to her consent is but a part;  
And she agreed, within her scope of choice  
Lies my consent and fair according voice.  
This night I hold an old accustom'd feast,  
Whereto I have invited many a guest,  
Such as I love, and you, among the store  
One more, most welcome, makes my number more.  
At my poor house look to behold this night  
Earth-treading stars that make dark heaven light.  
Such comfort as do lusty young men feel  
When well-apparell'd April on the heel  
Of limping winter treads, even such delight  
Among fresh fennel buds shall you this night  
Inherit at my house; hear all, all see;  
And like her most whose merit most shall be;  
Which on more view of many, mine, being one,  
May stand in number, though in reck'ning none.  
Come go with me.

*To Second Servingman.*

Go, sirrah, trudge about  
Through fair Verona, find those persons out  
Whose names are written there, and to them say,  
My house and welcome on their pleasure stay.

*Exit with Paris.*

### **Second Servingman**

Find them out whose names are written here! It is written that the shoemaker should meddle with his yard and the tailor with his last, the fisher with his pencil and the painter with his nets; but I am sent to find those persons whose

names are here writ, and can never find what names the writing person hath here writ. I must to the learned. In good time!

1. A) Explore how Shakespeare presents Lord Capulet in this extract. Refer closely to the extract in your answer. (20)

B ) Explain the importance of parents elsewhere in the play. In your answer, you must consider:

- where parents are shown
- how parents affect the characters involved. You must refer to the context of the play in your answer. (20)

**Practice Paper 10**

***Romeo and Juliet – from Act 1 Scene 5, lines 92 to 119. In this extract, Romeo and Juliet meet for the first time.***

**Romeo**

*To Juliet.*

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

**Juliet**

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

**Romeo**

Have not saints lips, and holy palmers too?

**Juliet**

Ay, pilgrim, lips that they must use in pray'r.

**Romeo**

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

**Juliet**

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

**Romeo**

Then move not while my prayer's effect I take.  
Thus from my lips, by thine, my sin is purg'd.

*Kissing her.*

**Juliet**

Then have my lips the sin that they have took.

**Romeo**

Sin from my lips? O trespass sweetly urg'd!  
Give me my sin again.

*Kissing her again.*

**Juliet**

You kiss by th' book.

**Nurse**

Madam, your mother craves a word with you.

**Romeo**

What is her mother?

**Nurse**

Marry, bachelor,  
Her mother is the lady of the house,  
And a good lady, and a wise and virtuous.  
I nurs'd her daughter that you talk'd withal;  
I tell you, he that can lay hold of her  
Shall have the chinks.

**Romeo**

Is she a Capulet?  
O dear account! My life is my foe's debt.

**Benvolio**

Away, be gone, the sport is at the best.

**Romeo**

Ay, so I fear, the more is my unrest.

1. A) Explore how Shakespeare presents the relationship between Romeo and Juliet this extract. Refer closely to the extract in your answer. (20)

B ) Explain the importance of religion elsewhere in the play. In your answer, you must consider:

- where religion is shown
- how religion affects the characters involved. You must refer to the context of the play in your answer. (20)