Romeo & Juliet
By William Shakespeare

English Literature
Paper 1

Year 11
REVISION
GUIDE

Grade 4-6

Name: _____________
Class: _____________
Romeo and Juliet

Read the following extract from Act 1 Scene 2 of Romeo and Juliet and then answer the question that follows.

At this point in the play Lord Capulet and Paris are discussing Juliet.

Par
But now, my lord, what say you to my suit?

Cap
But saying o’er what I have said before: My child is yet a stranger in the world, She hath not seen the change of fourteen years; Let two more summers wither in their pride, Ere we may think her ripe to be a bride.

Par
Younger than she are happy mothers made.

Cap
And too soon married are those so early made. The earth hath swallowed all my hopes but she; She’s the hopeful lady of my earth. But woo her, gentle Paris, get her heart, My will to her consent is but a part; And she agreed, within her scope of choice Lies my consent and fair according voice.

Starting with this conversation, explain how far you think Shakespeare presents Lord Capulet as a good father.

Write about:

- how Shakespeare presents Lord Capulet in this extract
- how Shakespeare presents Lord Capulet in the play as a whole.

30 marks are available.

AQA tell you what scene the extract is from.

You have to spend some of the time exploring THIS specific extract – pull out approximately 3 specific phrases that you feel are WORTH analysing.

Remember to use subject terminology.

You then spend the rest of the essay referring to 2 or 3 moments that you remember from elsewhere in the play – you SHOULD HAVE memorised some quotations that should help with this.

30 marks are available for SPAG

AO4 [4 marks]
Let’s start with some basic analysis and comprehension of an extract.

This is from the part when the Prince is warning the 2 families...

Explore this metaphor and why Shakespeare has used it.

There is a semantic field of death and violence in this extract – which words create it and what is their effect?

**PRINCE** Rebellious subjects, enemies to peace, Profaners of this neighbour-stained steel,— Will they not hear? What, ho! you men, you beasts, That quench the fire of your pernicious rage With purple fountains issuing from your veins, On pain of torture, from those bloody hands Throw your mistemper’d 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 besemiing ornaments, To wield old partisans, in hands as old, Canker’d with peace, to part your canker’d 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 further pleasure in this case, To old Free-town, our common judgment-place. Once more, on pain of death, all men depart.
BENVOLIO Madam, an hour before the worshipp'd sun
Peer'd forth the golden window of the east,
A troubled mind drave me to walk abroad;
Where, underneath the grove of sycamore
That westward rooteth from the city's 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,
That most are busied when they're most alone,
Pursued my humour not pursuing his,
And gladly shunn'd who gladly fled from me.

MONTAGUE Many a morning hath he there been seen,
With tears augmenting the fresh morning dew.
Adding to clouds more clouds with his deep sighs;
But all so soon as the all-cheering sun
Should in the furthest east begin to draw
The shady curtains from Aurora's bed,
Away from the light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks far daylight out
And makes himself an artificial night:
Black and portentous must this humour prove,
Unless good counsel may the cause remove.
CLOSE ANALYSIS
Romeo explains why Rosaline does not return his love.

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 arm'd,
From love's weak childish bow she lives unharmed.
She will not stay the siege of loving terms,
Nor bide the 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.

Choose 3 specific phrases and analyse them fully – remember your subject terminology.
CAPULET And too soon marr'd are those so early made. The earth hath swallow'd all my hopes but she, She is the hopeful lady of my earth: But woo her, gentle Paris, get her heart, My will to her consent is but a part;

ROMEO O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night Like a rich jewel in an Ethiope's ear; Beauty too rich for use, for earth too dear! So shows a snowy dove trooping with crows, As yonder lady o'er her fellows shows.

Capulet is telling Paris how important his daughter, Juliet, is to him. Here, Romeo has just seen Juliet and is commenting on her beauty.
A villain that is hither come in spite,
To scorn at our solemnity this night.

It fits, when such a villain is a guest:
I'll not endure him.

Why, uncle, 'tis a shame.

Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
Shakespeare shows Romeo is very much in love with Juliet already. He uses the metaphor 'bright angel' to show this. This is a very positive metaphor and reveals to the audience that he sees her as precious and something which is holy and pure. An angel is also said to guide and protect us especially when times are difficult, so this gives the audience a deeper understanding of how Romeo is attached to her very quickly, perhaps a little too quickly.

ROMEO She speaks:
O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him
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,
And I'll no longer be a Capulet.

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,
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 name would smell as sweet;
So Romeo would, were he not Romeo call’d,
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.
FRIAR LAURENCE Be plain, good son, and homely in thy drift;  
Riddling confession finds but riddling shrift.

ROMEO Then plainly know my heart’s dear love is set  
On the fair daughter of rich Capulet;  
As mine on hers, so hers is set on mine;  
And all combined, save what thou must combine  
By holy marriage: when and where and how  
We met, we woo’d and made exchange of vow,  
I’ll tell thee as we pass; but this I pray,  
That thou consent to marry us to-day.

FRIAR LAURENCE Holy Saint Francis, what a change is here!  
Is Rosaline, whom 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 ring yet in my 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 changed? pronounce this sentence then,  
Women may fall, when there’s no strength in men.

ROMEO Thou chid’st me oft for loving Rosaline.

FRIAR LAURENCE For doting, not for loving, pupil mine.

ROMEO And bad’st me bury love.

FRIAR LAURENCE Not in a grave,  
To lay one in, another out to have.
The audience can tell from this extract that Juliet is clearly anxious to hear the news the Nurse will bring.

SCENE V. Capulet's orchard.

*Enter JULIET*

**JULIET** The clock struck nine when I did send the nurse; In half an hour she promised to return. Perchance she cannot meet him: that's not so. O, she is lame! love's heralds should be thoughts, Which ten times faster glide than the sun's beams, Driving back shadows over louring hills: Therefore do nimble-pinion'd doves draw love, And therefore hath the wind-swift Cupid wings. Now is the sun upon the highmost hill Of this day's journey, and from nine till twelve Is three long hours, yet she is not come. Had she affections and warm youthful blood, She would be as swift in motion as a ball; My words would bandy her to my sweet love, And his to me: But old folks, many feign as they were dead; Unwieldy, slow, heavy and pale as lead. O God, she comes!

*Enter Nurse and PETER*

O honey nurse, what news? Hast thou met with him? Send thy man away.

**Nurse** Peter, stay at the gate.

Juliet waits for the Nurse to return from meeting Romeo.
Memory test... without looking at the play, how many quotations can you note in these boxes?

<table>
<thead>
<tr>
<th></th>
<th>Capulet</th>
<th>Paris</th>
<th>Montague</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tybalt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prince Escalus</td>
<td></td>
<td></td>
<td>Balthasar</td>
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<tr>
<td>Balthasar</td>
<td></td>
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</tbody>
</table>
Memory test...without looking at the play, how many quotations can you note in these boxes?

<table>
<thead>
<tr>
<th>Romeo</th>
<th>Juliet</th>
<th>Friar Lawrence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>These violent delights have violent ends</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Benvolio</th>
<th>Nurse</th>
<th>Mercutio</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>O calm, dishonorable, vile submission!</strong></td>
</tr>
</tbody>
</table>

Based on how easy or difficult you found this task, how much revision of quotations do you need to do? Go through the booklet now and highlight useful small phrases or words that you can use in these boxes. Then pin this sheet to a wall close to where you study at home.
Question: Starting with this extract, how are the themes of murder and revenge presented in the play?

BENVOLIO Here comes the furious Tybalt back again.

ROMEO Alive in triumph—and Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed 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 Oh, I am fortune’s fool!

Modern English chunk if you need help...
ROMEO He’s alive and victorious, and Mercutio’s dead? Enough with mercy and consideration. It’s time for rage to guide my actions. Now, Tybalt, you can call me “villain” the way you did before. Mercutio’s soul is floating right above our heads. He’s waiting for you to keep him company on the way up to heaven. Either you, or I, or both of us have to go with him.
<table>
<thead>
<tr>
<th>Quotation</th>
<th>Deeper meanings/ effects of line/ quotation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A lightning before death</td>
<td></td>
</tr>
<tr>
<td>Thou art not conquered</td>
<td></td>
</tr>
<tr>
<td>Death’s pale flag is not advanced there</td>
<td></td>
</tr>
</tbody>
</table>

Spoken by Romeo, Romeo & Juliet, Act 5 Scene 3

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 favour can I do to thee,
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin! Ah, dear Juliet,
Why art thou yet so fair? shall I believe
That unsubstantial death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee;
And never from this palace of dim night
Depart again: here, here will I remain
With worms that are thy chamber-maids;
Juliet -

My dismal scene I needs must act alone. 
Come, vial. *(holds out the vial)*
What if this mixture do not work at all? 
Shall I be married then tomorrow morning? 
No, no. This shall forbid it. Lie thou there. 
*(lays her knife down)*
What if it be a poison, which the friar 
Subtly hath ministered to have me dead, 
Lest in this marriage he should be 
dishonored 
Because he married me before to Romeo?
I fear it is. And yet, methinks, it should not, 
For he hath still been tried a holy man. 
How if, when I am laid into the tomb, 
I wake before the time that Romeo 
Come to redeem me? There's a fearful point. 
Shall I not, then, be stifled in the vault 
To whose foul mouth no healthsome air 
breathes in, 
And there die strangled ere my Romeo 
comes?
Or, if I live, is it not very like 
The horrible conceit of death and night, 
Together with the terror of the place—
## PAPER 1 SECTION A AND B

**Macbeth and A Christmas Carol**

### A/A*

**AO1**
- Critical, exploratory, conceptualised response to task and whole text
- Judicious use of precise references to support interpretation(s)

**AO2**
- Analysis of writer's methods with subject terminology used judiciously
- Exploration of effects of writer's methods on reader

**AO3**
- Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task

### B

### C

**Level 4**
- Clear understanding
- 16–20 marks

**AO1**
- Clear, explained response to task and whole text
- Effective use of references to support explanation

**AO2**
- Clear explanation of writer's methods with appropriate use of relevant subject terminology
- Understanding of effects of writer's methods on reader

**AO3**
- Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task

### D

**Level 3**
- Explained, structured comments
- 11–15 marks

**AO1**
- Some explained response to task and whole text
- References used to support a range of relevant comments

**AO2**
- Explained/relevant comments on writer's methods with some relevant use of subject terminology
- Identification of effects of writer's methods on reader

**AO3**
- Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task

### E/F+

**Level 2**
- Supported, relevant comments
- 6–10 marks

**AO1**
- Supported response to task and text
- Comments on references

**AO2**
- Identification of writers' methods
- Some reference to subject terminology

**AO3**
- Some awareness of implicit ideas/contextual factors

### F

**Level 1**
- Simple, explicit comments
- 1–5 marks

**AO1**
- Simple comments relevant to task and text
- Reference to relevant details

**AO2**
- Awareness of writer making deliberate choices
- Possible reference to subject terminology

**AO3**
- Simple comment on explicit ideas/contextual factors

### F

**0 marks**
- Nothing worthy of credit/nothing written

### 30m