

Clear**Revise**[®]

AQA GCSE **English Literature**

Illustrated revision and practice

Romeo and Juliet
By William Shakespeare

Published by
PG Online Limited
The Old Coach House
35 Main Road
Tolpuddle
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www.clearrevise.com
www.pgonline.co.uk
2023



PG ONLINE

PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace the question on *Romeo and Juliet* and beam with pride. The content is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

The checklist on the contents pages will help you keep track of what you have already worked through and what's left before the big day.

We have included worked exam-style questions with answers. There is also an exam-style question at the end of the book. You can check your answer against that given on page 60.

LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try to recall what you've just read. This will have a limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the topic in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

Design and artwork: Jessica Webb / PG Online Ltd

First edition 2023 10 9 8 7 6 5 4 3 2 1

A catalogue entry for this book is available from the British Library

ISBN: 978-1-910523-93-3

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Printed on FSC® certified paper by Bell and Bain Ltd, Glasgow, UK.



THE SCIENCE OF REVISION

Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.¹ This is known as ‘dual-coding’ because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

Retrieval of information

Retrieval practice encourages students to come up with answers to questions.² The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the ‘examination environment’, the better. Students who had a test 2–7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.³ What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.⁴

Ebbinghaus’ forgetting curve and spaced learning

Ebbinghaus’ 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.⁵ Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.⁶

Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.⁵ If you choose to study with friends, choose carefully – effort is contagious.⁷

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6. Cepeda, N. J., Vul, E., Rohrer, D., Wixted, J. T. & Pashler, H. (2008). Spacing effects in learning a temporal ridgeline of optimal retention. *Psychological Science*, 19(11), 1095–1102.
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MARK ALLOCATIONS

All the questions in this book require extended responses. These answers should be marked as a whole in accordance with the levels of response guidance on **page 61**. The answers provided are examples only. There are many more points to make than there are marks available, so the answers are not exhaustive.

ASSESSMENT OBJECTIVES

In the exam, your answers will be marked against assessment objectives (AOs). It's important you understand which skills each AO tests.

AO1

- Show the ability to read, understand and respond to texts.
- Answers should maintain a critical style and develop an informed personal response.
- Use examples from the text, including quotes, to support and illustrate points.

AO2

- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3

- Show understanding of the relationships between texts and the contexts in which they were written.

AO4

- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

The AOs on this page have been written in simple language. See the [AQA website](#) for the official wording.



PAPER 1

Shakespeare and the 19th-century novel

Information about Paper 1

Written exam: 1 hour 45 minutes (this includes the question on the 19th-century novel)

64 marks (30 marks for Shakespeare plus 4 marks for SPaG, and 30 marks for 19th-century novel)

40% of the qualification grade (20% each for Shakespeare and the 19th-century novel)

Questions

One extended-writing question per text

SHAKESPEARE AND *ROMEO AND JULIET*

Romeo and Juliet is a play by William Shakespeare. It was written between 1594–1596.

William Shakespeare

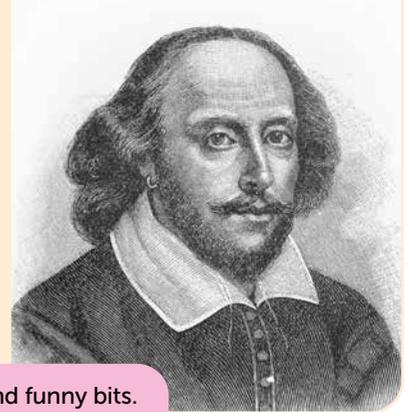
William Shakespeare (1564–1616) is one of the best-known English authors. He's most famous for his plays (he wrote at least 37 in his lifetime), but he also wrote poetry.

Romeo and Juliet includes several **sonnets** (a form of poetry). See **page 9** for more on sonnets.

Shakespeare's plays can be broadly grouped into: **comedies** (humorous plays), **histories** (plays about historical figures) and **tragedies** (plays with unhappy endings). *Romeo and Juliet* is one of his most famous tragedies.

Although it's a tragedy, *Romeo and Juliet* also has some romantic and funny bits. These light-hearted moments prevent the play from being overwhelmingly sad.

William Shakespeare



Tragedies

Tragedies have been written since the time of Ancient Greece, and they usually have the following features:

1

A **protagonist** (main character) who is of high social standing (e.g. a king or noble).

Romeo is the son of Lord and Lady Montague. Juliet is the daughter of Lord and Lady Capulet. Both the Montague and Capulet families are wealthy nobles.

2

The protagonist has a **fatal flaw** (a characteristic which contributes to their downfall).

Both Romeo and Juliet's fatal flaw is their tendency to behave impulsively. This trait ultimately leads to their double suicide.

3

An **antagonist** (the protagonist's rival) who helps bring about the demise of the protagonist.

The rivalry between the Montague family and the Capulet family prevents Romeo and Juliet from being together and contributes to their deaths.

Tragedies are supposed to provoke **catharsis** from the audience. Catharsis describes a purging of emotions through art.

CONTEXT

Romeo and Juliet was written for 16th-century audiences. The context of the 1500s is important for understanding the deeper meaning of the play.



You need to comment on the play's context to get marks for AO3 (see page vi).

Context

Background

Shakespeare based his play on pre-existing versions of the story of *Romeo and Juliet*, including *The Tragicall Historie of Romeus and Juliet* which was a narrative poem by Arthur Brooke published in 1562. Brooke's version was translated from an earlier Italian story.

Setting

Romeo and Juliet is set in the Italian city of Verona. It's never revealed exactly when the play takes place, but it's thought to be in the 14th or 15th century.

Italy would have seemed very exotic and exciting to Elizabethan audiences. Sixteenth-century audiences also believed that warm weather encouraged intense behaviour, so audiences would have expected the characters to behave passionately.

Comment: Setting the play in Italy meant that Shakespeare could criticise society or explore controversial topics without offending the English monarch, Queen Elizabeth I.

Offending the monarch could be considered an act of treason, which was punishable by death.

Other than setting the play in Italy and using some Italian-sounding names, the characters in the play speak English and have English attitudes and values.

Gender roles

In the 16th-century, gender roles were fixed. Society was **patriarchal**: men were the head of the household, and wives and daughters were supposed to be subservient to their fathers and husbands. It was a woman's duty to marry young and have lots of children.

Comment: Lady Capulet was already married with a child by the time she was 13. This was normal for society at the time.

Arranged marriages were common, especially between noblemen and noblewomen. Marriages were an opportunity for families to gain wealth, power or status, and the couple's feelings towards each other weren't really considered.

Comment: In Act 1, Scene 3, Lady Capulet encourages Juliet to marry Paris, even though the couple have never met.

Men were expected to provide for their families and protect their households from violence and dishonour.

Comment: When Romeo gate-crashes the Capulets' party, Tybalt sees it as his duty to fight Romeo to defend his family's honour.

For more on the theme of gender, turn to page 58.



LANGUAGE TECHNIQUES

Shakespeare uses a lot of linguistic and dramatic techniques in *Romeo and Juliet*.

Symbolism

Symbolism is when objects, colours or characters represent concepts. There are plenty of examples of symbolism in *Romeo and Juliet*.

Light

Romeo and Juliet often use light imagery when they describe each other. Romeo comments that Juliet teaches “*the torches to burn bright*” and that she is a “*bright angel*”. This symbolises how their love shines despite the darkness caused by the families’ feud.



Night-time

Romeo and Juliet only meet inside or at night: “*Thou know’st the mask of night is on my face*”. This symbolises how their relationship is forbidden and secretive.

Flowers

Shakespeare uses flowers to symbolise both positive and negative concepts within the play.

Flowers can heal with their “*medicine power*”...

but they can also make someone sick: “*Within the infant rind of this small flower / Poison hath residence*”.

Flowers can symbolise shared love: “*This bud of love... / May prove a beauteous flower*”...

but they can also symbolise unrequited love: “*it pricks like thorn*”.

Flowers can symbolise beauty: “*Verona’s summer hath not such a flower*”...

but also hide someone’s true nature: “*O serpent heart hid with a flowering face!*”

The dual nature of flowers reflects the dual nature of love: love can cause both happiness and sorrow.

Soliloquies

A **soliloquy** is a dramatic technique. It describes a moment in a play where a character speaks their thoughts aloud. Soliloquies are usually directed at the audience, rather than other characters, allowing the audience to understand that character’s innermost feelings. For example, Romeo’s soliloquy at the start of Act 2, Scene 2 reveals his love for Juliet.

ACT 1

Act 1 introduces the feud between the Montagues and the Capulets. Romeo and Juliet meet and fall in love.

Act 1, Prologue

The Prologue summarises the whole play in 14 lines. It tells the audience that the play takes place in Verona, and that it centres around two feuding families whose children fall in love.

Comment: The Prologue is written as a **sonnet**. It is recited by the Chorus (a group of actors) and the effect of having multiple voices chanting the Prologue would establish an eerie and unsettling mood at the start of the play.

The Prologue reveals that the lovers will die, but that their deaths help to “*bury their parents’ strife*” (end the feud).

Comment: Revealing that Romeo and Juliet die hints that the play is a **tragedy** (see **page 2**). It also introduces the theme of fate (see **page 52**): even though the audience know the two main characters will die, they cannot prevent Romeo and Juliet’s deaths.

Act 1, Scene 1

The play begins with two servants from the Capulet family, Sampson and Gregory, discussing their hatred of the Montague family.

Comment: This dialogue reinforces the theme of conflict, and emphasises the families’ “*ancient grudge*” from the Prologue. For more on the theme of conflict, turn to **page 54**.

Two servants from the Montague family enter the stage, and draw their swords to fight with Sampson and Gregory.

Comment: This shows just how deep the feud runs: even the servants are prepared to fight, and potentially kill, on behalf of their families. This establishes the hatred that Romeo and Juliet must try to overcome to be together.

Benvolio, a Montague, enters and tries to break up the fight. Tybalt, a Capulet, enters and thinks that Benvolio is involved in the brawl. Benvolio and Tybalt duel.

Comment: Benvolio tries to tell Tybalt that he’s not involved in the fight: “*I do but keep the peace*”. Tybalt replies: “*peace? I hate the word, / As I hate hell, all Montagues, and thee*”. Comparing his hatred of Montagues to his hatred of hell emphasises the severity of the feud. For more on the character of Tybalt, turn to **page 44**.

Act 1, Scene 1 establishes the conflict between the two families.



Act 1, Scene 3

Lady Capulet and the Nurse enter, looking for Lady Capulet's daughter, Juliet.

Comment: The Nurse was Juliet's wet nurse, someone who breastfed another woman's child. Since then, the Nurse has helped raise Juliet and has become a second mother to her.

Juliet enters. The Nurse tells the story of how she stopped breastfeeding Juliet as a baby.

Comment: The Nurse speaks in prose (see page 9), which Shakespeare often uses to signal lower-class characters.

The Nurse's story presents her as a comedy character. The story is rambling and funny, with a few rude jokes.

Comment: Shakespeare includes some comical moments early in the play, but there are fewer as the play progresses. Shakespeare didn't want to detract from the tragic ending.

Lady Capulet tells Juliet that Paris wants to marry her, and that he will be at the party that evening.

Comment: Juliet comments that marriage is "*an honour*". This is an example of a pun, as an 'honour' can mean 'something deserving respect', but it can also mean 'to fulfil an obligation'. Juliet would be expected to honour an arranged marriage to Paris.

Lady Capulet tells Juliet she would "*share all that he doth possess*", suggesting that the marriage to Paris would financially benefit the Capulet family.

Comment: Lady Capulet tells Juliet how handsome Paris is ("*Verona's summer hath not such a flower*") but doesn't seem to care whether the couple will be a good match. This suggests that Lady Capulet doesn't prioritise her daughter's happiness.

Juliet agrees to meet Paris, but she is hesitant to make any promises about marrying him.

The Nurse, Lady Capulet and Juliet discuss Juliet's possible marriage to Paris.



CHARACTERS: ROMEO MONTAGUE

Romeo is a member of the Montague family. He's headstrong, romantic and emotional.

Act 1

Emotional: Romeo's father describes how Romeo adds "to clouds more clouds with his deep sighs". (He sighs so much that his breath creates clouds.)

Comment: This suggests that Romeo feels emotions intensely. This presents him as someone who gets swept away by his feelings, which makes his sudden love for Juliet seem more believable.

Secretive: Romeo's father describes his son as, "so secret and so close".

Comment: Shakespeare establishes Romeo's secretive nature, which helps to explain why he doesn't tell his friends and family about his love for Juliet later in the play.

Eloquent: Romeo uses poetic language to describe his feelings for Rosaline: "O brawling love, O loving hate, / O anything of nothing first created! O heavy lightness, serious vanity, Misshapen chaos of well-seeming forms!"

Comment: Romeo uses oxymorons and antithesis to describe his love for Rosaline. The contradictory language shows how confused he is by loving her.

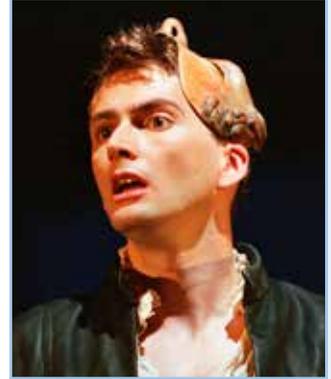
Miserable: Romeo's feelings for Rosaline make him despondent. He compares his unrequited love for her like being "Shut up in prison, kept without my food".

Comment: Romeo uses glum, miserable language when he talks about Rosaline. This contrasts with the bright, positive language he uses to describe Juliet later in the play.

In love: Romeo sees Juliet at the party, and instantly falls in love: "Did my heart love till now? Forswear it, sight! / For I ne'er saw true beauty till this night."

Comment: Romeo forgets his feelings towards Rosaline as soon as he sees Juliet. This could be interpreted as Romeo being fickle, suggesting that his love for Rosaline wasn't genuine. However, it could also be interpreted as Romeo's strength of feeling towards Juliet. Romeo was infatuated with Rosaline, so only someone truly special could make him feel this way.

Romeo falls in love with Juliet instantly.



Rosaline never appears on stage. This makes her seem even more out of reach.

Read the following extract from Act 1, Scene 1. At this point in the play, Romeo confesses to Benvolio that he is lovesick.

BENVOLIO

What sadness lengthens Romeo's hours?

ROMEO

Not having that, which, having, makes them short.

BENVOLIO

In love?

ROMEO

Out--

BENVOLIO

Of love?

ROMEO

Out of her favour, where I am in love.

BENVOLIO

Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof!

ROMEO

Alas, that love, whose view is muffled still,
Should, without eyes, see pathways to his will!
Where shall we dine? O me! What fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why, then, O brawling love! O loving hate!
O any thing, of nothing first create!
O heavy lightness! Serious vanity!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

Starting with this dialogue, explore how far Shakespeare presents Romeo as a male character with strong emotions.

Write about:

- how Shakespeare presents Romeo in this extract
- how far Shakespeare presents Romeo as a male character with strong emotions in the play as a whole.

[30 + 4 marks]

Your answer may include:

AO1 – show understanding of the text

- *In this extract, Romeo is lovesick. His unrequited love for Rosaline has made him miserable.*
- *Romeo thinks that Benvolio finds his love for Rosaline funny: "Dost thou not laugh?". This suggests that Benvolio doesn't empathise with Romeo's strong feelings.*
- *Later in Act 1, Romeo instantly falls in love with Juliet, suggesting that he is impulsive, and falls in love quickly.*
- *Romeo is also presented as a character who can be quick to anger. When Tybalt stabs Mercutio, Romeo kills Tybalt in revenge without thinking about the consequences.*
- *When Romeo believes Juliet is dead, he behaves impulsively, deciding to kill himself rather than live without her.*

AO2 – show understanding of the writer's language choices

- *The monologue in the extract helps to convey Romeo's emotions to the audience. He talks at length about his feelings.*
- *Some of Romeo's lines in the extract are rhyming couplets, but others do not rhyme. This suggests that Romeo's feelings towards Rosaline, just like the rhyme scheme, are incomplete.*
- *Shakespeare uses exclamation marks to suggest that the actor playing Romeo should deliver these lines with strong emotion.*
- *Shakespeare uses oxymorons ("heavy lightness! Serious vanity") to show Romeo's confusion at being lovesick. This contrasts with Romeo's language later in the play when he is in love with Juliet. His dialogue becomes more positive, using symbolism of light to describe Juliet.*

AO3 – relate the play to the context

- *The play is a tragedy, and Romeo's impulsivity is his fatal flaw which leads to his death.*
- *Romeo's overly romantic nature would have been unusual for men at this time. Shakespeare subverts stereotypical male traits to present him as a romantic and emotional character.*
- *The play is set in Italy, so audiences would have expected the protagonist to behave intensely because Italy's hot weather was associated with passion.*
- *The oxymorons "brawling love" and "loving hate" represent the dual theme of love and conflict that run through the play.*

This answer should be marked in accordance with the levels-based mark scheme on page 61.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include, but these suggestions are not exhaustive. There are four marks available for spelling, punctuation and grammar, so make sure you read through your answer carefully, correcting any mistakes.

THEMES: GENDER

Some of Shakespeare's characters conform to gender stereotypes, while others rebel against them.

Femininity

Juliet

Sixteenth-century audiences would have expected Juliet to be submissive, obedient and chaste. However, once Juliet meets Romeo, she rebels against these conventions.

- She is assertive when she suggests that Romeo marry her.
- She disobeys her parents by refusing to marry Paris.
- She shows physical desire by kissing Romeo when they first meet.

As an unmarried noblewoman, Juliet's life is far more restricted than the other characters, for example, she cannot leave the house unaccompanied or without permission.

Comment: Most of Juliet's scenes take place indoors. This symbolises how she is restricted by her status and gender.

Masculinity

Romeo

Audiences would have also expected Romeo to display 'typical' male traits, such as being dominant and aggressive. However, Shakespeare subverts these stereotypes: Romeo is presented as peaceful and emotional.

Comment: Romeo's character contrasts with the hyper-masculine attitudes shown by other male characters in the play, such as Mercutio and Tybalt.

- He refuses to fight Tybalt and tries to break up the fight between Tybalt and Mercutio.
- He cries over Rosaline and uses romantic and poetic language to express his feelings.

Comment: Mercutio mocks Romeo for expressing 'unmasculine' behaviour, suggesting that Romeo's gentle nature was not seen as typical at the time.

Despite this, Romeo is capable of aggression when he is provoked or overwhelmed. For example, when Mercutio is killed, Romeo is so blinded by revenge that he murders Tybalt.

Mercutio

Mercutio displays more 'typical' male behaviours. He focuses on sexual, rather than romantic, love, and he shows bravado when he provokes Tybalt into a sword fight.

Comment: This masculine aggression is presented as destructive: it escalates the feud since the male characters don't want to show weakness by backing down.

EXAMINATION PRACTICE

Read the following extract from Act 2, Scene 3.

At this point in the play, Romeo has asked Friar Lawrence to marry him and Juliet.

ROMEO

Thou chid'st me oft for loving Rosaline.

FRIAR LAWRENCE

For doting, not for loving, pupil mine.

ROMEO

And bad'st me bury love.

FRIAR LAWRENCE

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

ROMEO

I pray thee, chide not; she whom 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 and 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' rancour to pure love.

ROMEO

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

FRIAR LAWRENCE

Wisely and slow; they stumble that run fast.

Starting with this point in the play, explore how Shakespeare presents relationships between adults and young people in *Romeo and Juliet*.

Write about:

- how Shakespeare presents relationships between adults and young people in this conversation.
- how far Shakespeare presents relationships between adults and young people in the play as a whole.

[30 + 4 marks]

LEVELS-BASED MARK SCHEMES FOR EXTENDED RESPONSE QUESTIONS

Questions that require extended writing use levels. The whole answer will be marked together to determine which level it fits into and which mark it should be awarded.

The descriptors have been written in simple language to give an indication of the expectations of each level. See the AQA website for the official mark schemes used.

Level	Students' answers tend to...
6 (26–30 marks)	<ul style="list-style-type: none"> • Focus on the text as conscious construct (i.e. a play written by Shakespeare intended to have a deliberate effect). • Produce a logical and well-structured response which closely uses the text to explore their argument / interpretation. • Analyse the writer's craft by considering the effects of a writer's choice, linked closely to meanings. • Understand the writer's purpose and context.
5 (21–25 marks)	<ul style="list-style-type: none"> • Start to think about ideas in a more developed way. • Think about the deeper meaning of a text and start to explore alternative interpretations. • Start to focus on specific elements of writer's craft, linked to meanings. • Focus more on abstract concepts, such as themes and ideas, than narrative events or character feelings.
4 (16–20 marks)	<ul style="list-style-type: none"> • Sustain a focus on an idea, or a particular technique. • Start to consider how the text works and what the writer is doing. • Use examples effectively to support their points. • Explain the effect of a writer's method on the text, with a clear focus on it having been consciously written. • Show an understanding of ideas and themes.
3 (11–15 marks)	<ul style="list-style-type: none"> • Explain their ideas. • Demonstrate knowledge of the text as a whole. • Show awareness of the concept of themes. • Identify the effects of a range of methods on reader.
2 (6–10 marks)	<ul style="list-style-type: none"> • Support their comments by using references to / from the text. • Make comments that are generally relevant to the question. • Identify at least one method and possibly make some comment on the effect of it on the reader.
1 (1–5 marks)	<ul style="list-style-type: none"> • Describe the text. • Retell the narrative. • Make references to, rather than use references from, the text.
0 marks	Nothing worthy of credit / nothing written.

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EXAMINATION TIPS

With your examination practice, use a boundary approximation using the following table. Be aware that the grade boundaries can vary from year to year, so they should be used as a guide only.

Grade	9	8	7	6	5	4	3	2	1
Boundary	88%	79%	71%	61%	52%	43%	31%	21%	10%

1. Read the question carefully. Don't give an answer to a question that you think is appearing (or wish was appearing!) rather than the actual question.
2. Spend time reading through the extract, and think about what happens before and after, and how it links to other parts of the play. The statement above the extract will help you identify where in the play it is from.
3. It's worth jotting down a quick plan to make sure your answer includes sufficient detail and is focused on the question.
4. The question will ask you about the extract and the play as a whole, but you don't need to spend an equal amount of time on both. If you're struggling to make close textual references about the extract, you can concentrate on the rest of the play instead.
5. A discussion of Shakespeare's methods can include his language choices, but also structural choices (such as the ordering of events), how characters develop, and what their actions tell you about their characterisation.
6. Include details from the text to support your answer. These details might be quotes, or they can be references to the text. Don't worry if you can't remember quotes from other parts of the play. You will be marked on the strength of your answer to the question, not the accuracy of your quotations.
7. Make sure your handwriting is legible. The examiner can't award you marks if they can't read what you've written.
8. The examiner will be impressed if you can correctly use technical terms like 'foil', 'soliloquy', 'iambic pentameter', 'rhyming couplets' but to be awarded the best marks, you need to explore the effect of these techniques.
9. Use linking words and phrases to show you are developing your points or comparing information, for example, "this reinforces", "this shows that" and "on the other hand". This helps to give your answer structure, and makes it easier for the examiner to award you marks.
10. If you need extra paper, make sure you clearly signal that your answer is continued elsewhere. Remember that longer answers don't necessarily score more highly than shorter, more concise answers.
11. There are 4 marks available for spelling, punctuation and grammar. Save some time at the end of the exam to read through your answer and correct any mistakes.

Good luck!

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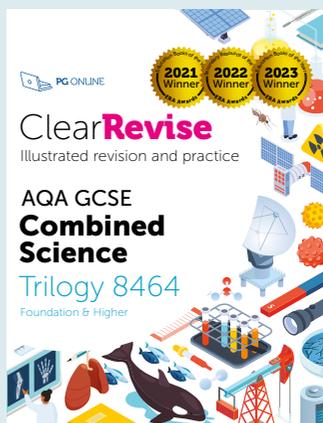
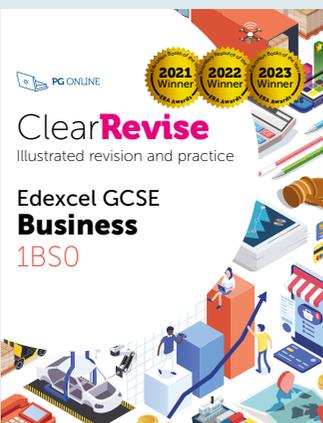
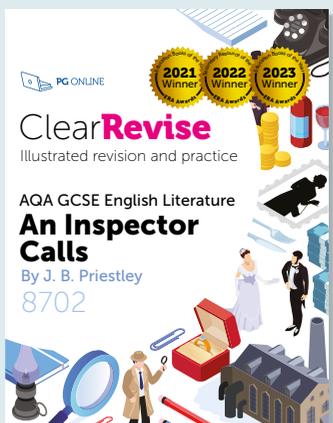
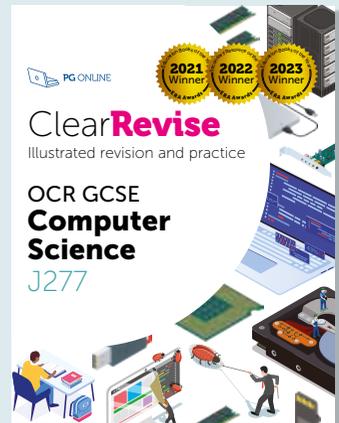
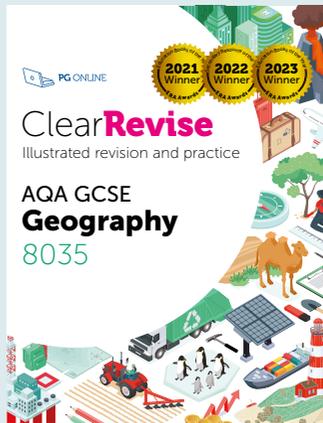
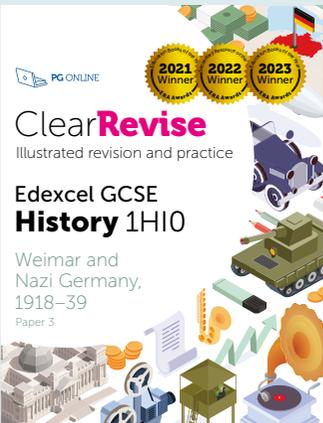
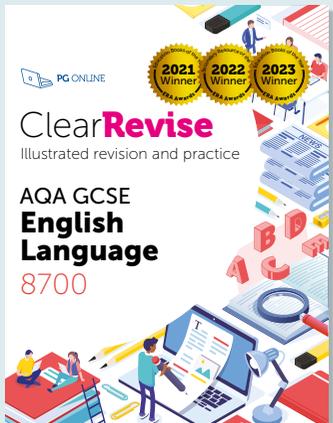
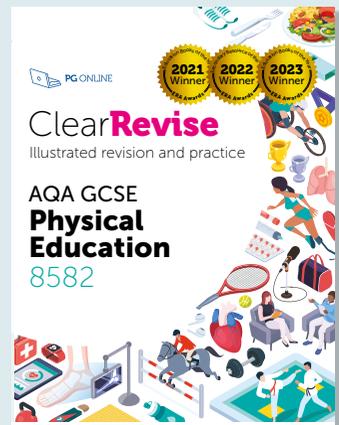
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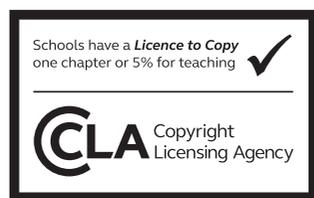
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