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| **AO1 (Quotes & response) 40%** | **AO2 (Analysis of language, structure & form) 40%** | **AO3 (Context) 20%** |
| (PROLOGUE) "A pair of star crossed lovers take their life” | Quote is in opening **sonnet** – ironic as sonnets are usually about love not conflict/death; suggests that families’ “enmity” is responsible for R&J’s deaths. **Juxtaposition** of the idea of predestination (fate) with free will, suggesting that ultimately it’s individual choices that determine our fate? | Strong Elizabethan belief in astrology / predestination (something that is mocked in *King Lear*). Suicide was considered by church as mortal sin and it brought dishonour on an entire family. But some dramas presented it as honourable / defying fate. It is, after all, the period of Renaissance Humanism, which celebrated the individual & free will. |
| (SAMPSON) "maidenheads” / “My naked weapon is out” / “bite my thumb” | Servants speak in **prose** (not verse), which signifies their lowly status. The first **bawdy pun** also reveals their willingness to be violent, even to the women. More humour with “naked weapon” but it also **raises the tension** after the rapid exchange of humorous puns at the start of the play. The last quote demonstrates how something so childish can erupt into violence. The comedic element of all the quotes depends upon **staging** – often performed with characters glancing at one another as they’re unsure of meaning of words. | Italy was renowned for its warring families. Comedy and tragedy were 2 popular genres; Shakespeare was known for his ability to mix genres. Also known for his prolific use of puns – very popular in Elizabethan drama – often used to reveal character thought. |
| (MONTAGUE) say that Romeo “locks fair daylight out” | Introduction of the **motif** of darkness. | Romeo fits the bill of being a ‘courtly lover’, someone who falls in love with someone unattainable. |
| (ROMEO): “loving hate…heavy lightness” | **Oxymorons** emphasises his conflicted, negative view of an unrequited love. | See previous context. |
| (ROMEO): says Rosaline “will not ope her lap to saint-seducing gold” **vs** “this holy shrine” (JULIET later refers to Romeo as a “god”) | **Contrast** the use of language about Rosaline with the **religious metaphor**, which appears in the first 14 lines (a **sonnet**) that R&J share, suggesting it’s true love. It also **links to the prologue** and therefore audience are aware of their fate. | Fits Renaissance Humanism; this may have been perceived as blasphemous by the church but setting in Italy ensures Shakespeare is beyond reproach. Sonnets were popular / recognisable to Elizabethan audience. |
| (CAPULET) to Paris: “my will to her consent is but a part” **vs later** “she will be ruled” | Reflects Capulet’s ability to suddenly change. | Parents did want their children to be happy but ultimately, particularly with noble families, marriages were about social advancement. The father was head of the household and obeyed in all matters. |
| (MERCUTIO) replies to Romeo’s comment that love “pricks like thorn” with “prick love for pricking and you beat it down” | Mercutio replies to Romeo’s **simile** with a **metaphor** with is also a **bawdy (and aggressive) pun** suggesting that it’s not love but simply lust that results in Romeo’s self-pity. The **plosives** create a mocking tone ridiculing the whole concept of courtly love. | Compare to Shakespeare’s *Sonnet 130*, which ridicules his contemporaries who often used elaborate comparisons in their poems. Mercutio was a completely new character to the original R&J story. |
| (MERCUTIO) again to Romeo, asserts that dreams are just “vain fantasy” | Mercutio’s cynicism is clear – he suggests that we give meaning to things such as dreams simply out of what we desire, e.g. soldiers dream about battle. | Possible link to *Hamlet*: “there is nothing either good or bad, but thinking makes it so” |

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| (JULIET) about Romeo: “If he be married, my grave is like to be my wedding bed” | **Irony** / **foreshadowing** and **dramatic irony.** |  |
| (ROMEO) “Juliet is the sun” | This **metaphor** and **motif** of light that appears in an **aside** (audience are party to his thoughts), opposes the darkness he felt **earlier** in the play; it has **connotations** of warmth and new beginnings. |  |
| (ROMEO) is willing to give up his name if Juliet “dislike” | This follows Juliet’s **apostrophe** (itself ironic by its very definition) when she asks “what’s in a name?” Quote demonstrates the strength of feeling he has for Juliet. | The concept of family and allegiance to the family name was strong in Elizabethan times. |
| (JULIET) tells Romeo that an exchange of vows that night is “too like the lightning” | The **simile** demonstrates that Juliet is not as impetuous as Romeo. Furthermore, it demonstrates the sudden power of their love, which frightens her; she fears it might burn itself out before it’s had chance to blossom. **Link** to Friar’s later simile! | The concept of family and allegiance to the family name was strong in Elizabethan times. |
| (FRIAR LAURENCE) to Romeo: “…Young men’s love then lies / not truly in their hearts but in their eyes”. | **Rhyming couplet** links “lies” (**bawdy pun**) and “eyes”, suggesting that Romeo is simply lusting after women – he’s suddenly “forgot” about Rosaline after seeing Juliet. Link to Mercutio’s earlier comment about sex. In **performance**, there’s sometimes a pause before the “eyes” to suggest he’s going to say something more rude. |  |
| (FRIAR LAURENCE) agrees to marry R&J “to turn [their] household’s rancour to pure love” | This **antithesis** reveals that the Friar is well-intentioned. | Priests who performed such weddings under could be punished by the courts. He later encourages Romeo (after he’s killed Tybalt) to consummate his marriage as courts were much less likely to declare it void. |
| (NURSE) says that Mercutio “uses [her] at his pleasure” and then warns Romeo not to “deal double” | The **pun** reveals the nurse’s bawdy outlook on relationships – compare with Mercutio; these 2 characters **set the idealistic love of R&J apart**. However, she is loyal to Juliet, which is highlighted by the **plosive alliteration** when warning Romeo about his treatment of Juliet. | Daughters from rich families spent more time with the nurse than their own families. As well as being raised by a nurse, she would also have been a confidante. |
| (JULIET) to Nurse: “Sweet, sweet, sweet Nurse” and to her father: “I am ever ruled by you” | **Repetition** in first quote and the **passive language** in the second both reveal that Juliet knows how to manipulate. |  |
| (FRIAR LAURENCE) about Romeo: “die, like fire and powder” | **Simile** demonstrates the dangers of rushing into love – link back to Juliet’s **earlier** “lightning” simile. The use of the **verb** “die” also **foreshadows** their “violent” end. |  |
| (ROMEO) to Tybalt: “the reason I have to love thee” vs TYBALT’S “thou art a villain” | **Dramatic irony**. The **contrast** in use of the **familiar second person pronoun**; Romeo uses it to reveal his “love” whilst Tybalt uses it to demean Romeo. | If you were challenged to a duel and you refused, you would be deemed a coward, thus damaging your honour and the status of your family. |

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| (MERCUTIO) “dishonourable, vile submission” | Use of **fricatives** (mostly **sibilance**) reinforces Mercutio’s disgust. | See previous context. |
| (MERCUTIO) “You shall find me a gave man” and “A plague on both your houses” | Use of an ironic **pun** (he’s anything but a “grave” character) reinforces shock rather than adds humour. **Juxtaposition** of this scene with **preceding** romantic marriage scene makes it even more shocking. The second quote is repeated suggesting that death is the only way to stop the feud; it contains more **irony**/**foreshadowing** in that a “plague” stops a message from getting to Romeo. Audience are aware that this is a strong curse – see context. | There were constant outbreaks of the plague which had killed millions of people across Europe over previous decades. Shakespeare’s own family had been affected including (possibly/probably) his own son, Hamnet. |
| (ROMEO) after killing Tybalt says, “I am fortune’s fool” | **Alliteration** emphasises that Romeo doesn’t take responsibility for his actions. Link to earlier **metaphorical** quote of asking fate to “direct his sail” | Links to the belief in the ‘Wheel of Fortune”…which contrasts with Humanist beliefs. |
| (JULIET) about Romeo after learning he killed Tybalt: “O Serpent heart, hid with a flowering face” & “fiend angelical” | Religious **metaphor** and the **oxymorons** reveal her mixed feelings about Romeo’s actions. | Shakespeare uses similar imagery when Lady Macbeth urges Macbeth to kill the king: “Look like th' innocent flower, But be the serpent under ’t”. Elizabethans would have recognised the devilish connotations of the “serpent”. |
| (CAPULET) to Juliet: “hang, beg, starve, die in the streets” vs earlier “sweetest flower” and now “baggage” | **Monosyllabic** **imperative** **verbs** with harsh **plosives** and **sibilance** reinforce his anger. | The father was head of the household and obeyed in all matters and Juliet’s refusal would be shocking but perhaps understandable as she had already married. |
| (NURSE) to Juliet: “happy in this second match, for it excels your first” | The nurse is perhaps realistic and thinking of Juliet but to Juliet this comes across as disloyal after her **earlier** praising of Romeo and severs the relationship between the two, further isolating Juliet leading her to desperate measures. | A second marriage would have been illegal. |

**Extra, useful quotes:**

(BENVOLIO) to Tybalt: “I do but keep the peace, put up thy sword”

(BENVOLIO) says to Romeo “I will make thy swan a crow”

(BENVOLIO) tells the Prince what happens but says that it was Tybalt who “tilts with piercing steel at bold Mercutio’s breast”

(PRINCE) about rioters: “neighbour-stained steel” / “you beasts” / “airy word” / “quench the fire of your pernicious rage with purple fountains” / “cankered hate”

(PRINCE) orders the “exile” of Romeo because the Prince’s “blood” (Mercutio) is “a-bleeding”

(PRINCE): “All are punished”

(LADY CAPULET) to her husband: “A crutch, a crutch!”

(LADY CAPULET) says to Juliet that Paris is a “book of love” which only needs a “cover” and that Juliet will “share all that he doth possess”

(LADY CAPULET) asks the Prince to kill Romeo because he “slew Tybalt”

(LADY CAPULET) says that she will get an “unaccustomed dram” to Romeo

(TYBALT) to Benvolio “I hate the word” (referring to peace)

(TYBALT) sees Romeo at the party and wishes to “strike him dead”

(CAPULET) tells Tybalt to “take no note of [Romeo}” and then orders him to “Go to!” and threatens to “make [him] quiet”

(CAPULET) “poor sacrifices of our enmity”

(NURSE): “You’re to blame”

(NURSE) says that are “all perjured, all forsworn, all naught, all dissemblers”

(FRIAR LAWRENCE) says that Romeo is an “unseemly woman in a seeming man” when it looks as though Romeo is going to do “damned hate upon hisself” and reminds him of all the reasons why he is “happy”

(JULIET) “I must love a loathed enemy”

Both Romeo and Juliet see “exile” as worse than death.

(ROMEO) feels that Juliet’s beauty has “made [him] effeminate” and asks “fire and fury” to direct his actions.