AQA English Literature Paper 1
Shakespeare (Romeo and Juliet)

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Prologue: The opening lines sum up the entire play: Two families have fought each other for what could be over a century. A son from one house and a daughter from the other house fall in love, but this love isn’t meant to be. Both lovers will take their lives, and their deaths will bring peace to both houses. 

Act 1: Scene 1 After the prologue, the scene shifts to the streets of Verona where two of Capulet’s men (Sampson and Gregory) discuss the tension between their lord and lord Montague. During their discussion they notice Abram and Balthasar, two of Montague’s men. After a little prodding, Sampson gets Gregory to start an argument with the Montagues. A fight breaks out between the men, causing all of the people in the streets to begin fighting. Benvolio tries to stop the fight, but is attacked by Tybalt. The Prince arrives with his men and breaks up the fight. He announces that if anyone from either house disturbs the peace once more, they will be put to death.

Act 1: Scene 2 After the fight, Benvolio is sent to find Romeo. Romeo has been brooding all morning because the love of his life does not love him anymore. He can’t imagine how he can ever find joy, happiness, or love without Rosaline. Benvolio tries to cheer up Romeo. During their conversation, a Capulet servant walks by and asks if they could read the note that he is carrying. The note is actually a list of people that are invited to Capulet’s house for a party. Benvolio, seeing Rosaline’s name on the list, persuades Romeo to go to the party and compare Rosaline’s beauty with the other women at the party. Basically, Benvolio is telling Romeo that there is more than one woman in the world.

Act 1: Scene 3 The next scene begins at the House of Capulet. The Nurse has raised Juliet since she was born, as was the custom for most births of royalty or nobles. Lady Capulet tells Juliet that Paris, a young count and cousin of the Prince, wishes to marry Juliet. Juliet is told that she will meet him at the party that night, and she is asked if she can like him. She states that she will try if that is what they want her to do.

Act 1: Scene 4 Later that evening, Romeo, Benvolio, Mercutio, and around five or six other men are making their way to the party. Mercutio tends to be a joker, and he makes fun of Romeo because of his attitude about love. Romeo then says he dreamt that it wasn’t a good idea to go to the party. Mercutio then says that dreams lie, and he begins a long speech about dreams. The speech becomes so strange that Romeo stops him and tells Mercutio that he speaks nonsense. In a way, I think the speech is a way for Mercutio to show Romeo that he shouldn’t just sit around thinking about lost love, but instead live life to the fullest.

A1:S5 The group attends the party, but while they are there, Tybalt recognizes Romeo. He wants to kill Romeo, but Capulet refuses. As long as he is there and causing no trouble, Capulet doesn’t want the Prince’s wrath on his house. It isn’t long before Romeo sees Juliet, and all thoughts of Rosaline vanish. The two exchange words and are instantly attracted to one another. Of course, as the guests leave, both Romeo and Juliet learn that each have fallen in love with their enemy.
Act 2 - Summary

Act 2, Prologue
The Chorus delivers another short sonnet describing the new love between Romeo and Juliet: the hatred between the lovers’ families makes it difficult for them to find the time or place to meet and let their passion grow; but the prospect of their love gives each of them the power and determination to elude the obstacles placed in their path.

Act 2, Scene 1. But soft, what light through yonder window breaks? | It is the east, and Juliet is the sun.
Having left the feast, Romeo decides that he cannot go home. He must instead try to find Juliet. He climbs a wall bordering the Capulet property and leaps down into the Capulet orchard. Benvolio and Mercutio enter, calling out for Romeo. They are sure he is nearby, but Romeo does not answer. Exasperated and amused, Mercutio mocks Romeo’s feelings for Rosaline in an obscene speech. Mercutio and Benvolio exit under the assumption that Romeo does not want to be found. In the orchard, Romeo hears Mercutio’s teasing. He says to himself, “He jests at scars that never felt a wound” (Act 2. Scene 1. Line 43).

Juliet suddenly appears at a window above the spot where Romeo is standing. Romeo compares her to the morning sun, far more beautiful than the moon it banishes. He nearly speaks to her, but thinks better of it. Juliet, musing to herself and unaware that Romeo is in her garden, asks why Romeo must be Romeo—a Montague, and therefore an enemy to her family. She says that if he would refuse his Montague name, she would give herself to him; or if he would simply swear that he loved her, she would refuse her Capulet name.

Romeo responds to her plea, surprising Juliet, since she thought she was alone. She wonders how he found her and he tells her that love led him to her. Juliet worries that Romeo will be murdered if he is found in the garden, but Romeo refuses to budge, claiming that Juliet’s love would make him immune to his enemies. Juliet admits she feels as strongly about Romeo as he professes he loves her, but she worries that perhaps Romeo will prove inconstant or false, or will think Juliet too easily won. Romeo begins to swear to her, but she stops him, concerned that everything is happening too quickly. He reassures her, and the two confess their love again.
The Nurse calls for Juliet, and Juliet goes inside for a moment. When she reappears, she tells Romeo that she will send someone to him the next day to see if his love is honorable and if he intends to wed her. The Nurse calls again, and again Juliet withdraws. She appears at the window once more to set a time when her emissary should call on him: they settle on nine in the morning. They exult in their love for another moment before saying good night. Juliet goes back inside her chamber, and Romeo departs in search of a monk to aid him in his cause.
**Act 2, Scene 2**

In the early morning, Friar Lawrence enters, holding a basket. He fills the basket with various weeds, herbs, and flowers. While musing on the beneficence of the Earth, he demonstrates a deep knowledge of the properties of the plants he collects. Romeo enters and Friar Lawrence intuits that Romeo has not slept the night before. The friar fears that Romeo may have slept in sin with Rosaline. Romeo assures him that did not happen, and describes his new love for Juliet, his intent to marry her, and his desire that the friar consent to marry them that very day. Friar Lawrence is shocked at this sudden shift from Rosaline to Juliet. He comments on the fickleness of young love, Romeo’s in particular. Romeo defends himself, noting that Juliet returns his love while Rosaline did not. In response, the friar comments that Rosaline could see that Romeo’s love for her “did read by rote, that could not spell.” Remaining skeptical at Romeo’s sudden change of heart, Friar Lawrence nonetheless agrees to marry the couple. He expresses the hope that the marriage of Romeo and Juliet might end the feud ravaging the Montagues and Capulets.

**Act 2, Scene 3**

Later that morning, just before nine, Mercutio and Benvolio wonder what happened to Romeo the previous night. Benvolio has learned from a Montague servant that Romeo did not return home; Mercutio spouts some unkind words about Rosaline. Benvolio also relates that Tybalt has sent a letter to Romeo challenging him to a duel. Mercutio responds that Romeo is already dead, struck by Cupid’s arrow; he wonders aloud whether Romeo is man enough to defeat Tybalt. When Benvolio comes to Romeo’s defense, Mercutio launches into an extended description of Tybalt. He describes Tybalt as a master swordsman, perfectly proper and composed in style. According to Mercutio, however, Tybalt is also a vain, affected “fashionmonger” (2.3.29). Mercutio disdains all that Tybalt stands for.

Romeo arrives. Mercutio immediately begins to ridicule him, claiming that Romeo has been made weak by love. As a way of mocking what he believes is Romeo’s overwrought love for Rosaline, Mercutio takes the part of Romeo and compares Rosaline to all the most famous beauties of antiquity, finding Rosaline far superior. Then Mercutio accuses Romeo of abandoning his friends the previous night. Romeo does not deny the charge, but claims his need was great, and so the offense is forgivable. From this proceeds intricate, witty, and wildly sexual verbal jousting.

The Nurse enters, trailed by the servant, Peter. The Nurse asks if any of the three young men know Romeo, and Romeo identifies himself. Mercutio teases the Nurse, insinuating that she is a harlot, thus infuriating her. Benvolio and Mercutio take their leave to have dinner at Montague’s house, and Romeo says he will follow shortly. The Nurse warns Romeo that he had better not attempt to “deal double” with Juliet, and Romeo assures her he is not. He asks the Nurse to tell Juliet to find some way to attend confession at Friar Lawrence’s cell that afternoon; there they will be married. The Nurse agrees to deliver the message. The Nurse also agrees to set up a cloth ladder so that Romeo might ascend to Juliet’s chamber that night to consummate their marriage.

**Act 2, Scene 4**

In the Capulet orchard, Juliet impatiently waits for her nurse, whom she sent to meet Romeo three hours earlier. At last the Nurse returns, and Juliet anxiously presses her for news. The Nurse claims to be too tired, sore, and out of breath to tell Juliet what has happened. Juliet grows frantic, and eventually the Nurse gives in and tells her that Romeo is waiting at Friar Lawrence’s cell to marry her. The Nurse departs to wait in the ally for Romeo’s servant, who is to bring a ladder for Romeo to use to climb up to Juliet’s chamber that night to consummate their marriage.
Act 2, Scene 5
Romeo and Friar Lawrence wait for Juliet to arrive at the cell. An ecstatic Romeo brashly states that he does not care what misfortune might come, as it will pale in comparison to the joy he feels right now. Friar Lawrence counsels Romeo to love moderately and not with too much intensity, saying, “these violent delights have violent ends” (2.5.9). Juliet enters and Romeo asks her to speak poetically of her love. Juliet responds that those who can so easily describe their “worth” are beggars, her love is far too great to be so easily described. The lovers exit with Friar Lawrence and are wed.
Act 3 - Summary

Act 3, Scene 1

As they walk in the street under the boiling sun, Benvolio suggests to Mercutio that they go indoors, fearing that a brawl will be unavoidable should they encounter Capulet men. Mercutio replies that Benvolio has as quick a temper as any man in Italy, and should not criticize others for their short fuses. Tybalt enters with a group of cronies. He approaches Benvolio and Mercutio and asks to speak with one of them. Annoyed, Mercutio begins to taunt and provoke him.

Romeo enters. Tybalt turns his attention from Mercutio to Romeo, and calls Romeo a villain. Romeo, now secretly married to Juliet and thus Tybalt’s kinsman, refuses to be angered by Tybalt’s verbal attack. Tybalt commands Romeo to draw his sword. Romeo protests that he has good reason to love Tybalt, and does not wish to fight him. He asks that until Tybalt knows the reason for this love, he put aside his sword.

Mercutio angrily draws his sword and declares with biting wit that if Romeo will not fight Tybalt, he will. Mercutio and Tybalt begin to fight. Romeo, attempting to restore peace, throws himself between the combatants. Tybalt stabs Mercutio under Romeo’s arm, and as Mercutio falls, Tybalt and his men hurry away. Mercutio dies, cursing both the Montagues and the Capulets: “A plague o’both y our houses” (3.1.87), and still pouring forth his wild witticisms: “Ask for me tomorrow, and / you shall find me a grave man” (3.1.93–94). Enraged, Romeo declares that his love for Juliet has made him effeminate, and that he should have fought Tybalt in Mercutio’s place. When Tybalt, still angry, storms back onto the scene, Romeo draws his sword. They fight, and Romeo kills Tybalt. Benvolio urges Romeo to run; a group of citizens outraged at the recurring street fights is approaching. Romeo, shocked at what has happened, cries “O, I am fortune’s fool!” and flees (3.1.131).

The Prince enters, accompanied by many citizens, and the Montagues and Capulets. Benvolio tells the Prince the story of the brawl, emphasizing Romeo’s attempt to keep the peace, but Lady Capulet, Tybalt’s aunt, cries that Benvolio is lying to protect the Montagues. She demands Romeo’s life. Prince Escalus chooses instead to exile Romeo from Verona. He declares that should Romeo be found within the city, he will be killed.
Act 3, Scene 2

In Capulet’s house, Juliet longs for night to fall so that Romeo will come to her “untalked of and unseen” (3.2.7). Suddenly the Nurse rushes in with news of the fight between Romeo and Tybalt. But the Nurse is so distraught, she stumbles over the words, making it sound as if Romeo is dead. Juliet assumes Romeo has killed himself, and she resigns to die herself. The Nurse then begins to moan about Tybalt’s death, and Juliet briefly fears that both Romeo and Tybalt are dead.

When the story is at last straight and Juliet understands that Romeo has killed Tybalt and been sentenced to exile, she curses nature that it should put “the spirit of a fiend” in Romeo’s “sweet flesh” (3.2.81–82). The Nurse echoes Juliet and curses Romeo’s name, but Juliet denounces her for criticizing her husband, and adds that she regrets faulting him herself. Juliet claims that Romeo’s banishment is worse than ten thousand slain Tybalts. She laments that she will die without a wedding night, a maiden-widow.

The Nurse assures her, however, that she knows where Romeo is hiding, and will see to it that Romeo comes to her for their wedding night. Juliet gives the Nurse a ring to give to Romeo as a token of her love.

Act 3, Scene 3

In Friar Lawrence’s cell, Romeo is overcome with grief, and wonders what sentence the Prince has decreed. Friar Lawrence tells him he is lucky: the Prince has only banished him. Romeo claims that banishment is a penalty far worse than death, since he will have to live, but without Juliet. The friar tries to counsel Romeo but the youth is so unhappy that he will have none of it. Romeo falls to the floor. The Nurse arrives, and Romeo desperately asks her for news of Juliet. He assumes that Juliet now thinks of him as a murderer and threatens to stab himself.

Friar Lawrence stops him and scolds him for being unmanly. He explains that Romeo has much to be grateful for: he and Juliet are both alive, and after matters have calmed down, Prince Escalus might change his mind. The friar sets forth a plan: Romeo will visit Juliet that night, but make sure to leave her chamber, and Verona, before the morning. He will then reside in Mantua until news of their marriage can be spread. The Nurse hands Romeo the ring from Juliet, and this physical symbol of their love revives his spirits. The Nurse departs, and Romeo bids Friar Lawrence farewell. He must prepare to visit Juliet and then flee to Mantua.

Act 3, Scene 4

Capulet, Lady Capulet, and Paris walk together. Capulet says that because of the terrible recent events, he has had no time to ask his daughter about her feelings for Paris. Lady Capulet states that she will know her daughter’s thoughts by the morning. Paris is about to leave when Capulet calls him back and makes what he calls “a desperate tender of my child’s love” (3.4.12–13). Capulet says he thinks his daughter will listen to him, then corrects himself and states that he is sure Juliet will abide by his decision.

He promises Paris that the wedding will be held on Wednesday, then stops suddenly and asks what day it is. Paris responds that it is Monday; Capulet decides that Wednesday is too soon, and that the wedding should instead be held on Thursday.
Act 3, Scene 5
Just before dawn, Romeo prepares to lower himself from Juliet’s window to begin his exile. Juliet tries to convince Romeo that the birdcalls they hear are from the nightingale, a night bird, rather than from the lark, a morning bird. Romeo cannot entertain her claims; he must leave before the morning comes or be put to death. Juliet declares that the light outside comes not from the sun, but from some meteor. Overcome by love, Romeo responds that he will stay with Juliet, and that he does not care whether the Prince’s men kill him. Faced with this turnaround, Juliet declares that the bird they heard was the lark; that it is dawn and he must flee. The Nurse enters to warn Juliet that Lady Capulet is approaching. Romeo and Juliet tearfully part. Romeo climbs out the window. Standing in the orchard below her window, Romeo promises Juliet that they will see one another again, but Juliet responds that he appears pale, as one dead in the bottom of a tomb. Romeo answers that, to him, she appears the same way, and that it is only sorrow that makes them both look pale. Romeo hurries away as Juliet pulls in the ladder and begs fate to bring him back to her quickly.
Lady Capulet calls to her daughter. Juliet wonders why her mother would come to speak to her so early in the morning. Unaware that her daughter is married to Romeo, Lady Capulet enters the room and mistakes Juliet’s tears as continued grief for Tybalt.
Lady Capulet tells Juliet of her deep desire to see “the villain Romeo” dead (3.5.80). In a complicated bit of punning every bit as impressive as the sexual punning of Mercutio and Romeo, Juliet leads her mother to believe that she also wishes Romeo’s death, when in fact she is firmly stating her love for him. Lady Capulet tells Juliet about Capulet’s plan for her to marry Paris on Thursday, explaining that he wishes to make her happy. Juliet is appalled. She rejects the match, saying “I will not marry yet; and when I do, I swear / It shall be Romeo—whom you know I hate— / Rather than Paris” (3.5.121–123).
Capulet enters the chamber. When he learns of Juliet’s determination to defy him he becomes enraged and threatens to disown Juliet if she refuses to obey him. When Juliet entreats her mother to intercede, her mother denies her help.

After Capulet and Lady Capulet storm away, Juliet asks her nurse how she might escape her predicament. The Nurse advises her to go through with the marriage to Paris—he is a better match, she says, and Romeo is as good as dead anyhow. Though disgusted by her nurse’s disloyalty, Juliet pretends to agree, and tells her nurse that she is going to make confession at Friar Lawrence’s. Juliet hurries to the friar, vowing that she will never again trust the Nurse’s counsel. If the friar is unable to help her, Juliet comments to herself, she still has the power to take her own life.
**Act 4 Summary**

**Act 4, Scene 1**
In his cell, Friar Lawrence speaks with Paris about the latter’s impending marriage to Juliet. Paris says that Juliet’s grief about Tybalt’s death has made her unbalanced, and that Capulet, in his wisdom, has determined they should marry soon so that Juliet can stop crying and put an end to her period of mourning. The friar remarks to himself that he wishes he were unaware of the reason that Paris’s marriage to Juliet should be delayed.

Juliet enters, and Paris speaks to her lovingly, if somewhat arrogantly. Juliet responds indifferently, showing neither affection nor dislike. She remarks that she has not married him yet. On the pretense that he must hear Juliet’s confession, Friar Lawrence ushers Paris away, though not before Paris kisses Juliet once. After Paris leaves, Juliet asks Friar Lawrence for help, brandishing a knife and saying that she will kill herself rather than marry Paris. The friar proposes a plan: Juliet must consent to marry Paris; then, on the night before the wedding, she must drink a sleeping potion that will make her appear to be dead; she will be laid to rest in the Capulet tomb, and the friar will send word to Romeo in Mantua to help him retrieve her when she wakes up. She will then return to Mantua with Romeo, and be free to live with him away from their parents’ hatred. Juliet consents to the plan wholeheartedly. Friar Lawrence gives her the sleeping potion.

**Act 4, Scene 2**
Juliet returns home, where she finds Capulet and Lady Capulet preparing for the wedding. She surprises her parents by repenting her disobedience and cheerfully agreeing to marry Paris. Capulet is so pleased that he insists on moving the marriage up a day, to Wednesday—tomorrow. Juliet heads to her chambers to, ostensibly, prepare for her wedding. Capulet heads off to tell Paris the news.

**Act 4, Scene 3**
In her bedchamber, Juliet asks the Nurse to let her spend the night by herself, and repeats the request to Lady Capulet when she arrives. Alone, clutching the vial given to her by Friar Lawrence, she wonders what will happen when she drinks it. If the friar is untrustworthy and seeks merely to hide his role in her marriage to Romeo, she might die; or, if Romeo is late for some reason, she might awaken in the tomb and go mad with fear. She has a vision in which she sees Tybalt’s ghost searching for Romeo. She begs Tybalt’s ghost to quit its search for Romeo, and toasting to Romeo, drinks the contents of the vial.

**Act 4, Scenes 4–5**
Early the next morning, the Capulet house is aflutter with preparations for the wedding. Capulet sends the Nurse to go wake Juliet. She finds Juliet dead and begins to wail, soon joined by both Lady Capulet and Capulet. Paris arrives with Friar Lawrence and a group of musicians for the wedding. When he learns what has happened, Paris joins in the lamentations. The friar reminds them all that Juliet has gone to a better place, and urges them to make ready for her funeral. Sorrowfully, they comply, and exit.
Act 5 Summary

Act 5, Scene 1
On Wednesday morning, on a street in Mantua, a cheerful Romeo describes a wonderful dream he had the night before: Juliet found him lying dead, but she kissed him, and breathed new life into his body. Just then, Balthasar enters, and Romeo greets him happily, saying that Balthasar must have come from Verona with news of Juliet and his father. Romeo comments that nothing can be ill in the world if Juliet is well. Balthasar replies that nothing can be ill, then, for Juliet is well: she is in heaven, found dead that morning at her home.

Thunderstruck, Romeo cries out “Then I defy you, stars” (5.1.24). He tells Balthasar to get him pen and paper (with which he writes a letter for Balthasar to give to Montague) and to hire horses, and says that he will return to Verona that night. Balthasar says that Romeo seems so distraught that he is afraid to leave him, but Romeo insists. Romeo suddenly stops and asks if Balthasar is carrying a letter from Friar Lawrence. Balthasar says he is not, and Romeo sends his servant on his way. Once Balthasar is gone, Romeo says that he will lie with Juliet that night.

He goes to find an apothecary, a seller of drugs. After telling the man in the shop that he looks poor, Romeo offers to pay him well for a vial of poison. The Apothecary says that he has just such a thing, but that selling poison in Mantua carries the death sentence. Romeo replies that the Apothecary is too poor to refuse the sale. The Apothecary finally relents and sells Romeo the poison. Once alone, Romeo speaks to the vial, declaring that he will go to Juliet’s tomb and kill himself.

Act 5, Scene 2
At his cell, Friar Lawrence speaks with Friar John, whom he had earlier sent to Mantua with a letter for Romeo. He asks John how Romeo responded to his letter (which described the plan involving Juliet’s false death). Friar John replies that he was unable to deliver the letter because he was shut up in a quarantined house due to an outbreak of plague. Friar Lawrence becomes upset, realizing that if Romeo does not know about Juliet’s false death, there will be no one to retrieve her from the tomb when she awakes. (He does not know that Romeo has learned of Juliet’s death and believes it to be real.) Sending for a crowbar, Friar Lawrence declares that he will have to rescue Juliet from the tomb on his own. He sends another letter to Romeo to warn him about what has happened, and plans to keep Juliet in his cell until Romeo arrives.

Act 5, Scene 3
In the churchyard that night, Paris enters with a torch-bearing servant. He orders the page to withdraw, then begins scattering flowers on Juliet’s grave. He hears a whistle—the servant’s warning that someone is approaching. He withdraws into the darkness. Romeo, carrying a crowbar, enters with Balthasar. He tells Balthasar that he has come to open the Capulet tomb in order to take back a valuable ring he had given to Juliet. Then he orders Balthasar to leave, and, in the morning, to deliver to Montague the letter Romeo had given him. Balthasar withdraws, but, mistrusting his master’s intentions, lingers to watch.

From his hiding place, Paris recognizes Romeo as the man who murdered Tybalt, and thus as the man who indirectly murdered Juliet, since it is her grief for her cousin that is supposed to have killed her. As Romeo has been exiled from the city on penalty of death, Paris thinks that Romeo must hate the Capulets so much that he has returned to the tomb to do some dishonor to the corpse of either Tybalt or Juliet. In a rage, Paris accosts Romeo. Romeo pleads with him to leave, but Paris refuses. They draw their swords and fight. Paris’s page runs off to get the civil watch. Romeo kills Paris. As he dies, Paris asks to be laid near Juliet in the tomb, and Romeo consents. Romeo descends into the tomb carrying Paris’s body. He finds Juliet lying peacefully, and wonders how she can still look so beautiful—as if she were not dead at all. Romeo speaks to Juliet of his intention to spend eternity with her, describing himself as shaking “the yoke of inauspicious stars / From this world-wearied flesh” (5.3.111–112). He kisses Juliet, drinks the poison, kisses Juliet again, and dies.
Just then, Friar Lawrence enters the churchyard. He encounters Balthasar, who tells him that Romeo is in the tomb. Balthasar says that he fell asleep and dreamed that Romeo fought with and killed someone. Troubled, the friar enters the tomb, where he finds Paris’s body and then Romeo’s. As the friar takes in the bloody scene, Juliet wakes. Juliet asks the friar where her husband is. Hearing a noise that he believes is the coming of the watch, the friar quickly replies that both Romeo and Paris are dead, and that she must leave with him. Juliet refuses to leave, and the friar, fearful that the watch is imminent, exits without her. Juliet sees Romeo dead beside her, and surmises from the empty vial that he has drunk poison. Hoping she might die by the same poison, Juliet kisses his lips, but to no avail. Hearing the approaching watch, Juliet unsheathes Romeo’s dagger and, saying, “O happy dagger, / This is thy sheath,” stabs herself (5.3.171). She dies upon Romeo’s body.

Chaos reigns in the churchyard, where Paris’s page has brought the watch. The watchmen discover bloodstains near the tomb; they hold Balthasar and Friar Lawrence, who they discovered loitering nearby. The Prince and the Capulets enter. Romeo, Juliet, and Paris are discovered in the tomb. Montague arrives, declaring that Lady Montague has died of grief for Romeo’s exile. The Prince shows Montague his son’s body. Upon the Prince’s request, Friar Lawrence succinctly tells the story of Romeo and Juliet’s secret marriage and its consequences. Balthasar gives the Prince the letter Romeo had previously written to his father. The Prince says that it confirms the friar’s story. He scolds the Capulets and Montagues, calling the tragedy a consequence of their feud and reminding them that he himself has lost two close kinsmen: Mercutio and Paris. Capulet and Montague clasp hands and agree to put their vendetta behind them. Montague says that he will build a golden statue of Juliet, and Capulet insists that he will raise Romeo’s likeness in gold beside hers. The Prince takes the group away to discuss these events, pronouncing that there has never been “a story of more woe / Than this of Juliet and her Romeo” (5.3.309).
The Montagues

Romeo

One of the protagonists and the only son and heir of Montague and Lady Montague. Romeo is handsome, intelligent yet quite sensitive and prone to emotional outbursts or melancholic episodes; he is equally impulsive and immature, yet he is a likeable character.

Romeo is not interested in the violent feud betwixt his family and the Capulets; instead he pines after Rosalind, love and becomes hyperbolic when trying to prove his serious feelings and emotional state.

Tragic flaw (Hamartia): is unable to moderate his emotions (see Love compelling him to sneak in to see Juliet; anger to avenge Mercutio and thus kill Tybalt; despair, to commit suicide upon hearing of Juliet's death').

Benvolio - Romeo's cousin

Montague's nephew and Romeo's thoughtful cousin who is a natural peacemaker seen by the fact that his first piece of dialogue in the play is promoting peace.

Benvolio's purpose is to mainly persuade Romeo to forget Rosaline and instead focus on 'other beauties'. Whenever Romeo and Benvolio appear on scene watch out for jocular tone, stichomythic exchanges and for both characters to speak in metaphors and rhyme as a battle of wit and flair of language. (TLDR - they have witty banter).

Romeo's parents

Montague - patriarch of the Montague family and enemy of Capulet. Briefly seen as being concerned about his son's melancholy and emotional state at the beginning of the play; he sends Benvolio to figure it out.

Lady Montague - similar to Benvolio as she seems an advocate to peace as she holds Montague back from the 'fray'. She speaks wise advice: "Thou shalt not stir a foot to seek a foe." Arguably Romeo could have inherited his peaceful state from his mother; as well as the heightened emotional state - Romeo's mother dies from grief after Romeo has been banished/exiled.
The Capulets

Juliet
One of the main protagonists, the sole daughter to Capulet and Lady Capulet. Juliet is a beautiful young 13 year old girl that undergoes a dramatic change from a naive child to a mature young woman upon her secret marriage to the son of her families archenemy.

Juliet, belonging to an aristocratic family had limited freedom and would be expected to follow her father's wishes; from the onset Juliet seems dutiful, obedient and quite a sheltered child.

However, Juliet does offer glimpses of strength, determination and maturity in a few key scenes: Juliet forewarns Romeo of rash and hasty decisions to exchange expressions of love for each other; Juliet questions loyalty to Romeo after he has killed Tybalt and decides her love must be what guides her; Juliet chooses to isolate herself from everyone in order to reunite with Romeo with the help of Friar Lawrence's plan.

Tybalt - Prince of Cats
Juliet's cousin, he is the antithesis of Benvolio (Romeo's cousin who symbolizes peace) as with his first section of dialogue in 'Romeo and Juliet' he exclaims: "Peace? I hate the word." Tybalt is vain, fashionable, aware of polite manners and civil courtesy and the lack of it; Tybalt is hot-headed and will be quick to draw his sword when his ego and pride has been injured. Loyalty to the Capulets is profound; he detests, abhors and loathes Montagues and takes it as a personal offence to the name of Capulet if they were to trespass on their property.

Lord and Lady Capulet
Capulet is the patriarch of the Capulet household; liable to fly into a rage if he does not receive the respect and propriety he thinks he deserves. Capulet truly love his daughter despite not spending that much time with her and being acquainted with Juliet's ideas, personality or feelings. He wills Paris to 'woo her' and make Juliet fall in love with him. However, when Juliet disobeys her father in A3:S5 he threatens to throw her out 'hang, beg, starve on the streets' as well as calling her a range of degrading epithets.

Lady Capulet is an ineffective mother, priding herself on matching her daughter with Paris in hope that Juliet will become a 'prize' bride. Instead Juliet's mother uses the Nurse as a way of talking to her daughter and for moral support.
Mercutio
A quick-witted extrovert character and Romeo’s best friend; who falls prey to pride and loyalty to the Montagues as it results in his death. Mercutio's death is the point in the play where it turns the action of the plot from good to bad - peripeteia - 'a plague on both your houses'. He is also the only character to specifically blame Capulets and Montagues. Mercutio also punctures any romantic ideas and blind self love in the play such as Romeo's self absorbed concerns about Rosaline and also Tybalt's obsession with fashion and appearance.

Friar Lawrence
A kind-hearted, moderating Friar he performs the protagonist's marriage and gives generally good advice. He is the sole figure of religion in the play and yet arguably shows himself to be one of the most scheming political characters of the play. Arguably, the Friar is not only subject to fate but also he helps fate on its way by deceptively: marrying Romeo and Juliet in secret; hides a banished/exiled Romeo to meet Juliet before Mantua; he hatches the plan to reunite the two lovers through a magical 'sleeping potion'. How does the Friar know all of this influential, wise, mystical knowledge?

Nurse
A feisty, lewd and long-winded character who provides comic relief in the play. The nurse is Juliet’s faithful confidante and an intermediary in the secret marriage between Romeo and Juliet. The nurse’s idea of marriage is earthy and sexual as a juxtaposition of Juliet’s idea of love which is intense idealism.

Paris
Prince Escalus’ nephew and the suitor of Juliet in an arrangement made with Capulet. Paris is seen to be constantly hounding Capulet for Juliet’s hand in marriage and is finally placated by a drunk Capulet. He acts very presumptuous about his marriage to Juliet and takes too many liberties in his behaviour towards her in the church at a 'chance' meeting.

Prince
The Prince of Verona. Related to both Mercutio and Paris. His name suggests that he is the 'scales' of justice and the judicial system. Escalus seems to want to maintain order out of the chaos and represents the seat of political power in Verona, he is concerned about maintaining the public peace at all costs. He threatens that if there is another public fray that involves the civilians that the punishment is death through Romeo and Juliet.
AQA Literature Paper 1 Exam style Questions

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.

Q) 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]
AO4 [4 marks]
AQA Literature Paper 1 Exam style Questions

Romeo and Juliet

Read the following extract from Act 1 Scene 5 of Romeo and Juliet and then answer the question that follows.

At this point in the play Romeo and Juliet have recently met.

**ROMEO**
Have not saints lips, and holy palmers too?

**JULIET**
Ay, pilgrim, lips that they must use in prayer.

**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 yours, my sin is purged.

**JULIET**
Then have my lips the sin that they have took.

**ROMEO**
Sin from thy lips? O trespass sweetly urged! Give me my sin again.

**JULIET**
You kiss by the book.

Q) Starting with this conversation, explain how far you think Shakespeare presents Juliet as a naïve character.

Write about:
- how Shakespeare presents Juliet in this extract
- how Shakespeare presents Juliet in the play as a whole.

[30 marks]

AO4 [4 marks]
AQA Literature Paper 1 Exam style Questions
Read the following extract from Act 2 Scene 2 of Romeo and Juliet and then answer the question that follows.

At this point in the play Romeo is on Capulet property and sees Juliet appear at her bedroom window.

ROMEO
He jests at scars that never felt a wound.—

Juliet appears above at a window.

But soft! what light through yonder window breaks?
It is the east, and Juliet is the sun!—
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it; cast it off.—
It is my lady; O, it is my love!
O, that she knew she were!—
She speaks, yet she says nothing: what of that?
Her eye discourses, I will answer it.—
I am too bold, ’tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.—
See how she leans her cheek upon her hand!
O that I were a glove upon that hand,
That I might touch that cheek!

Q) Starting with this speech, explain how far you think Shakespeare presents Romeo as character who understands the meaning of love.

Write about:
- How Shakespeare presents Romeo in this extract
- How Shakespeare presents Romeo in the play as a whole.

[30 marks]
AO4 [4 marks]
AQA Literature Paper 1 Exam style Questions

Read the following extract from Act 2 Scene 5 of Romeo and Juliet and then answer the question that follows.

At this point in the play Romeo and Juliet are about to be secretly married by Friar Lawrence; despite Juliet's pending engagement to Paris.

FRIAR
So smile the heavens upon this holy act,
that after hours with sorrow chide us not!

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

FRIAR
These violent delights have violent ends
and in their triumph die, like fire and powder,
Which as they kiss consume: the sweetest honey
Is loathsome in his own deliciousness
And in the taste confounds the appetite:
Therefore love moderately; love love doth so;
Too swift arrives as tardy as too slow.

[Enter JULIET]

Here comes the lady: O, so light a foot
Will ne'er wear out the everlasting flint:
A lover may bestride the gossamer
That idles in the wanton summer air,
And yet not fall; so light is vanity.

Q) Starting with this speech, explain how far you think Shakespeare presents Friar Lawrence as a character who gives perceptive advice.

Write about:

- How Shakespeare presents Friar Lawrence in this extract
- How Shakespeare presents Friar Lawrence in the play as a whole.

[30 marks]

AO4 [4 marks]
Q) Starting with this speech, explain how far you think Shakespeare presents love as a forceful emotion that causes violence and death.

Write about:

- How Shakespeare presents love as a cause of violence/death in this extract
- How Shakespeare presents love and violence/death in the play as a whole.

[30 marks]

AO4 [4 marks]
### Section A and B: Shakespeare and A Christmas Carol Questions 1-13 (30 marks AO1= 12, AO2 = 12, AO3=6)

SNHS English Department - JEH 2016

**AO1:** The critical and precise answer to the question. (How well you have explored and interpreted the question.)

**AO2:** Language analysis (Analysis of subject terminology and explored the effect on a reader.)

**AO3:** Context (Whether you have made reference to the author's social and historical time period of writing.)

<table>
<thead>
<tr>
<th>Mark</th>
<th>Typical features</th>
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<tbody>
<tr>
<td><strong>Level 6</strong></td>
<td>AO1: Critical exploration of task and use of precise references to support interpretations.</td>
</tr>
<tr>
<td></td>
<td>AO2: Analysis of writer’s use of language used judiciously and exploration of the effects of writers methods on a reader.</td>
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<tr>
<td></td>
<td>AO3: Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.</td>
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<tr>
<td><strong>Convincing, critical analysis and exploration</strong></td>
<td>26–30 marks</td>
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<tr>
<td><strong>Level 5</strong></td>
<td>AO1: Thoughtful, developed response to task with apt references integrated into interpretation(s).</td>
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<td></td>
<td>AO2: Examination of writer’s methods with subject terminology used effectively to support. Examination of effects of writer’s methods on reader.</td>
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<tr>
<td></td>
<td>AO3: Thoughtful consideration of ideas and contextual factors shown by examining of detailed links between context/text/task.</td>
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<tr>
<td><strong>Thoughtful, developed consideration</strong></td>
<td>21–25 marks</td>
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<tr>
<td><strong>Level 4</strong></td>
<td>AO1: Clear, explained response to task and whole text with effective use of references to support explanation.</td>
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<td></td>
<td>AO2: Clear explanation of writer’s methods and the effect that these have on a reader. Appropriate use of relevant subject terms.</td>
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<tr>
<td></td>
<td>AO3: Clear understanding of context and linked to the text/task.</td>
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<tr>
<td><strong>Clear understanding</strong></td>
<td>16–20 marks</td>
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<tr>
<td><strong>Level 3</strong></td>
<td>AO1: Some explained response to task and the whole text with references used to support a range of relevant comments.</td>
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<td></td>
<td>AO2: Explained/relevant comments on the writer’s methods with some use of subject terms. Identification of effects of writer’s methods on reader.</td>
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<tr>
<td></td>
<td>AO3: Some understanding of ideas and contextual facts that are linked to the text/task.</td>
</tr>
<tr>
<td><strong>Explained, structured comments</strong></td>
<td>11–15 marks</td>
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<tr>
<td><strong>Level 2</strong></td>
<td>AO1: Supported reference to task and text with comments then made onto the references.</td>
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<tr>
<td></td>
<td>AO2: Identification of writer’s methods with some reference to subject terminology occasionally.</td>
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<td>AO3: Shown some awareness of context factors.</td>
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<tr>
<td><strong>Supported, relevant comments</strong></td>
<td>6–10 marks</td>
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<tr>
<td><strong>Level 1</strong></td>
<td>AO1: Simple comments relevant to task and text with some detail.</td>
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<tr>
<td></td>
<td>AO2: Awareness of a writer making deliberate choices with some possible reference to subject terms used.</td>
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<td></td>
<td>AO3: Simple comment on explicit contextual ideas.</td>
</tr>
<tr>
<td><strong>Simple, explicit comments</strong></td>
<td>1–5 marks</td>
</tr>
<tr>
<td><strong>0 marks</strong></td>
<td>Nothing worthy of credit/nothing written.</td>
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