

Student Name: _____

Year 9 English
***Romeo and Juliet* Student Workbook**



A special thanks to **Sarah Twyman**, Ark Bolingbroke Academy for the adaption and formatting of this material.

This workbook has been created to follow the **English Mastery 6 Hr Traditional Curriculum**.

This workbook is an optional supplement and should not replace the standard English Mastery resources.

It is specifically designed to provide consistency of learning, should any students find their learning interrupted.

Due to the nature of the format – some deviations have been made from the EM Lesson ppts. These have been made of necessity and for clarity.

Task: Tick off any that you thought of. Highlight the key information.

- ✓ Both plays were **comedies**.
 - ✓ There was a **romantic plot** in both stories (**Helena-Demetrius, Hermia-Lysander; Miranda-Ferdinand**).
 - ✓ **Nobody died** in either story.
 - ✓ Both plays had a **happy ending**.
 - ✓ There is **confusion** around who characters really are (**the love potion confused Hermia, Helena, Lysander and Demetrius; Caliban thought that the butler and jester were important people**).
- ✓ Neither of the plays were set in England.
 - ✓ **'A Midsummer Night's Dream' was set in Ancient Greece; the characters in 'The Tempest' were from Milan and Naples.**
- ✓ Both plays had **magic** in them.
 - ✓ **There was a love potion and fairies in 'A Midsummer Night's Dream'; Ariel and Prospero had magic powers in 'The Tempest'.**
- ✓ **Daughters had to obey their fathers** in both plays.
 - ✓ **Egeus tried to force Hermia to marry Demetrius in 'A Midsummer Night's Dream'; Prospero didn't want Miranda to fall in love with Ferdinand immediately in 'The Tempest'.**



Last year, we studied the conventions of a Shakespearean comedy:

1. It has a **happy ending**, usually including a **marriage**.
2. There are **no deaths** in the play.
3. There is at least one romantic plot.
4. One plot involves characters who aren't kings, queens, princes, princesses, lords or ladies. They are **servants and tradespeople**. These characters get into **ridiculous situations**.
5. There is **confusion** around who characters really are.



Task: If these are features of a comedy, what do you think the features of a tragedy are?



These were some of the features of a tragedy when Shakespeare was writing.

1. It has a **sad ending**, usually including a **death**.
2. There are **deaths** in the play.
3. There is at least one **murder plot**.
4. The play usually involves 'high' characters, like kings, queens, princes, princesses, lords and ladies.
5. In **tragedy**, **there can be confusion** around who, or what, characters really are.



Vocabulary: Tragedy

The word '**tragedy**' is a **noun**. It is a **naming word**:

- 'Romeo and Juliet' is a tragedy.
- It was a tragedy when we got knocked out in the last second of the game.
- The tragedy occurred on the East coast at dawn this morning.

Vocabulary: Tragic

The word '**tragic**' is an adjective. It **describes** something as being very sad, or as part of a tragedy:

- Thankfully, nobody died in the **tragic** accident.
- The radio played an oddly appropriate backdrop to the event, sounding slightly **tragic**.
- Friar Lawrence is one of the first people to find the **tragic** bodies of Romeo and Juliet.

Task: What is the correct word to enter in these sentences: tragedy or tragic?

1. 'Othello' is another famous _____ by Shakespeare.
2. When he found out the _____ news, he had to leave work early.
3. When the _____ struck, there was a special news bulletin.
4. It was a _____ night: nobody had showed up to the party.
5. To begin with, the play seemed like a comedy, however, it had a _____ ending.
6. Thankfully the parachute opened in time and we avoided a _____.

Romeo and Juliet': an introduction

The First Folio

Seven years after his death, 36 of Shakespeare's plays were published in a book now known as the First Folio. Not many people had their plays published as it was very expensive and there was no guarantee that the books would sell. The fact that Shakespeare's plays were printed helps to show how popular his plays were when he was alive. The First Folio grouped his plays in three genres:

1. **Comedies**, such as 'A Midsummer Night's Dream', 'Twelfth Night', 'The Tempest' and 'All's Well That Ends Well'.
 2. **English History Plays**, such as Henry IV, Richard II, and Richard III. The History Plays tell the stories of the kings of England.
 3. **Tragedies**, such as 'Romeo and Juliet', 'Macbeth', 'King Lear', 'Hamlet', and 'Othello'.
- Each genre of play has its own rules. Last year, we looked at the rules of a **comedy** when we studied 'The Tempest'. This year, we will find out more about the conventions of a Shakespearean **tragedy**. There are a number of different features that make a play a tragedy, and Shakespeare was a master at writing in this genre.



'Romeo and Juliet'

Shakespeare wrote during the **Elizabethan era** (1558-1603) and into the Jacobean era (1603-1625) until his death in 1616.

'Romeo and Juliet' was one of his earlier plays, and was probably written in 1595, around the same time he was writing the comedy 'A Midsummer Night's Dream' (AMND). Even though one play is a comedy and one a tragedy, the two plays have a number of similarities: they are both set in **Europe** (AMND in Athens; 'Romeo and Juliet' in Verona, Italy); they both have **fathers who tell their daughters who to wed** (Egeus and Lord Capulet); and both contain **love plots**. However, the two plays end in very different ways: while AMND ends with all couples getting married and living happily ever after, 'Romeo and Juliet' ends with the tragic deaths of the two main characters.



Verona

As we have seen, Shakespeare enjoyed setting his plays **outside of England**, where his plays were performed. By setting his plays away from home, Shakespeare invited the audience into a new world of his creation, and gave them a chance to escape their hard daily lives during their time in the theatre.

'Romeo and Juliet' is set in **Verona, Italy**. Like Milan and Naples in 'The Tempest', Verona was an Italian city-state during the Elizabethan era. A city-state is an area that is

ruled by a major city. Italy wasn't one unified country, but a number of small independent city-states.

The rulers of city-states had different titles. Kings, Queens, Princes, Dukes, and Lords could be rulers. The name changed between cities, but any of these titles could mean that you were the ruler of a city. For example, in 'The Tempest', Prospero was the Duke of Milan, while Alonso was the King of Naples. In 'Romeo and Juliet', Prince Escalus is the Prince of

Verona. Although there are two powerful families in the city called the Montagues and Capulets, they must obey the Prince's laws.

Due to the popularity of 'Romeo and Juliet', thousands of people travel to Verona today to visit the city where the Shakespeare's most famous tragic characters lived and died.

Task: Answer these questions.

1. What genres of plays did Shakespeare write?

2. What era was 'Romeo and Juliet' written in?

3. What similarities are there between 'Romeo and Juliet' and 'A Midsummer Night's Dream' ?

4. What similarities are there between 'Romeo and Juliet' and 'The Tempest' ?

5. Why did Shakespeare set his plays outside of England?

6. Where is 'Romeo and Juliet' set?

'Romeo and Juliet' is a tragedy. The play and the genre remain popular today. Here are some examples of more recent films and books that could be described as a **tragedy**:



Task: Why do people enjoy the genre of tragedy? What makes it such a popular genre? _____

Exit Quiz – Which statements about Romeo and Juliet are correct?

- a) 'Romeo and Juliet' was written in the Jacobean era.
- b) It is similar to 'The Tempest' because both plays are tragedies.
- c) 'Romeo and Juliet' is set in the Italian city-state of Verona.
- d) A tragedy is the complete opposite of a comedy. The two genres have nothing in common.
- e) 'Romeo and Juliet' ends with the tragic deaths of its heroes.

Romeo and Juliet – Lesson 2

Mastery Content:

- The plot of 'Romeo and Juliet'
- The Prologue describes what will happen in the play
- The Prologue is a sonnet
- The Prologue outlines the main themes and conflicts of the play
- 'Romeo and Juliet' has a number of tragic conventions

Do Now: Last lesson, we found out some information about the **setting** of 'Romeo and Juliet'.

Make a list of at least four things you remember about the setting of 'Romeo and Juliet'.

1. _____
2. _____
3. _____
4. _____

Today, we will look at the plot of 'Romeo and Juliet'.

Before that, we will study the play's **prologue** (pronounced *pro – log*).

Vocabulary: Prologue

A Prologue is an introduction to a book, film, or play.

It comes from Greek, *prologos* (meaning: *pro* – before; *logos* – word)

In 'Romeo and Juliet', the Prologue is spoken by a **Chorus** (*kor – us*).

Vocabulary: Chorus

In this play, the Chorus acts as a **narrator**. They are not a part of the play; they sit outside of what happens.

In the Prologue, they tell the audience **what will happen in the play**. They help to set the scene, and to prepare an audience emotionally for what is about to happen.

Task: Read the modern version of the prologue and answer the questions underneath.

Our story is set in the beautiful city of Verona, where two families of equal status renew an old argument and lead the citizens to fight and kill each other.

The children of these two enemies become lovers and end their parents' disagreements by killing themselves.

We will now spend the next two hours telling you the story of their love and how only their deaths could end their parents' anger.

If you listen patiently, we will fill in the gaps that this prologue leaves.

1. Where is 'Romeo and Juliet' set?

2. Who is arguing?

3. What happens to the two lovers?

4. What resolves the argument?

The Prologue has given us an idea of some of the events of 'Romeo and Juliet'.

Now, let's find out what happens in the play. To do this, we're going to '**Whoosh**' through '**Romeo and Juliet**'.

Task: Read each part of the play and write a summary of what happens for each part.

Part 1: The ancient grudge

Two members of the Capulet household are walking through Verona. When they see **two members of the Montague household walk by**, the Capulets begin making provocative gestures at the Montagues. They square up to each other, and a scuffle breaks out. **More members of both households** join the fray, and **the city is filled with the sounds of swords swishing and striking each other (group makes noise)**. Before anyone gets hurt, **the Prince of Verona** enters. He is the ruler of the city, and his word is law. As soon as he enters, the fight stops. He tells everyone that

any more fighting will be punished by death: **'If ever you disturb our streets again, Your lives shall pay the forfeit of the peace.'**

Summary:

Part 2: The Capulet's masked ball

Later that evening, **Lord Capulet, the respected leader of the Capulet family**, begins welcoming guests to a masked ball at his home. One of the first guests to arrive is **Paris**. Paris takes Lord Capulet to one side, and says that he wishes to marry his daughter, Juliet. Lord Capulet says that Paris must try to win Juliet's love: **'woo her, gentle Paris, get her heart'**.

But it is not just friends and families of the Capulets at the ball. **Romeo, Benvolio and Mercutio** are members of the Montague family, sworn enemies of the Capulets. However, the three of them sneak into the Capulet ball, using masks to hide their identities.

The three of them enjoy the drinks and music at the party, until Romeo spots Lord Capulet's daughter, **Juliet**, across the room. He falls instantly in love with her. Romeo approaches Juliet and they talk, flirt and kiss. Romeo, Benvolio and Mercutio have to leave the party quickly before they are recognised as Montagues. Juliet is heartbroken when she discovers that Romeo is a Montague.

Summary:

Part 3: Romeo and Juliet

Although he has left the Capulet's masked ball, **Romeo** still lingers in their garden. He sees **Juliet** appear at a balcony above him. He can't believe how beautiful she is: **'But soft, what light though yonder window breaks? It is the east, and Juliet is the sun.'** Juliet doesn't know that Romeo is stood below her, listening to what she says. Juliet is upset that Romeo is a Montague, her family's sworn enemy: **'O Romeo, Romeo, wherefore art thou Romeo?'** Romeo steps forward, and the two lovers talk and fall deeper and deeper in love. Juliet says that if Romeo's love is true, he will

agree to marry her the next day: **'If that they bent of love be honourable, Thy purpose marriage, send me word tomorrow.'** Romeo swears that he loves Juliet, and the next day, they get married in complete secrecy.

Part 4: Romeo's banishment

Romeo's Montague friends, **Mercutio and Benvolio**, are strolling through the hot Verona sun. They encounter Juliet's cousin **Tybalt, a Capulet**. They circle each

Summary:

other, knowing that starting a fight will lead to their execution after the Prince's warning. **Romeo** arrives, and Tybalt begins taunting him, saying, **'thou art a villain'**. But, through his marriage to Juliet, Romeo is now Tybalt's family, and Romeo does not want to hurt him. Romeo knows that he cannot say anything about the wedding, and he refuses to fight Tybalt.

Mercutio is outraged by – what he thinks is - Romeo's cowardice. Mercutio begins a deadly sword fight with Tybalt, and Tybalt strikes Mercutio with a fatal blow. As he lay dying, Mercutio curses the pointless grudge between the two families: **'A plague a'both your houses!'**, then dies.

Even though Romeo is now Tybalt's family, he cannot let Mercutio's death go unpunished. Romeo fights with Tybalt, and kills him dead. Romeo flees.

The Prince enters, and sees both Mercutio and Tybalt dead on the ground. For killing Tybalt, the Prince banishes Romeo from Verona, never to return: **'And for that offence immediately we do exile him hence.'**

Summary:

Part 5: Juliet's woes

Summary:

Juliet sits alone in her bedroom. She doesn't know what is worse: the death of Tybalt, her cousin, or the banishment of Romeo, her husband. When she thinks that things can't get any worse, **her mother, Lady Capulet enters**. Lady Capulet is also mourning the death of Tybalt, but she has some good news to soothe Juliet: it has been agreed that Juliet will marry Paris in two days' time. Juliet becomes even more upset: she refuses to marry Paris, and she can't tell her parents that she is already married to Romeo. **Lord Capulet** comes into Juliet's room to find out what

Summary:

all the fuss is about. At first, he is confused at Juliet's refusal to marry Paris, but soon his anger rises. Lord Capulet threatens to disown Juliet if she defies his orders: **'Be you mine, I'll give you to my friend; And you be not, hang, beg, starve, die in the streets.'** Mortified, Juliet runs out to seek the advice of Friar Lawrence, the man who wed Romeo and Juliet in secret.

Part 6: The Friar's plan

Friar Lawrence and Juliet are discussing a plan. Juliet wants to avoid marrying Paris and be reunited with Romeo. The Friar comes up with a complicated plan. He gives Juliet a potion that will make her appear to be dead. After her funeral, Romeo can enter her tomb at night and wait for the potion to wear off. When Juliet awakes, they can escape Verona and live happily together. Juliet can see that the plan is filled with danger, but she knows she has no other option.

Part 7: The plan unravels

The Friar writes a letter to Romeo, explaining the plan. **A messenger** tries to deliver the letter, but he is unable to get out of the city. **Romeo** does not know about the plan for Juliet to fake her own death.

Back in her room, **Juliet** swallows the potion Friar Lawrence gave her. Her seemingly dead body is discovered, and **the Capulets (whole class)** mourn her death, even though she is actually still alive.

Summary:

Part 8: Catastrophe

Romeo hears of the death of Juliet. He does not know that she is actually still alive. Romeo sneaks back into the city at night. He enters the tomb where **Juliet** lay, and believes she is dead. He swears his love to Juliet and swallows a deadly poison: **'Here's to my love! Thus with a kiss I die.'** Seconds later, Juliet awakes and finds Romeo's body on the floor. After everything she has been through, this is too much for her to bear. She takes Romeo's dagger and uses it to kill herself: **'I'll be brief. O happy dagger, This is thy sheath; there rust, and let me die'.**

The lovers' bodies are discovered. **The Prince** enters, and demands to know what has happened. **Friar Lawrence** comes into the tomb and explains his plan, and how it ended so tragically. **Lord and Lady Capulet and Lord Montague** discover their dead children's bodies in the tomb, and agree to end their savage and violent feud. It has taken this bitter tragedy to bring peace to Verona.

Summary:

Romeo and Juliet – Lesson 3

Mastery Content:

- The Prologue outlines the main themes and events of 'Romeo and Juliet'
- Romeo and Juliet are 'star-crossed lovers'
- The Prologue describes the tragic plot and themes of the play

Do Now: This image illustrates what the Prologue is in 'Romeo and Juliet'.



Explain what a prologue is, and what you remember about the Prologue of 'Romeo and Juliet'.

Today, we are going to read the Prologue to 'Romeo and Juliet' in detail.

The Prologue is a famous and important part of the play. It contains:

- Details of the setting of the play
- A summary of the plot of the play
- Information of the main conflicts and themes of 'Romeo and Juliet'.

Reading – Read the prologue.

Two households, both alike in dignity,
In fair Verona (where we lay our scene),
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean. 4
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife. 8
The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which but their children's end nought could remove,
Is now the two hours' traffic of our stage; 12
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend. 14

You might have noticed that:

1. The Prologue is **14 lines** long.
2. There is a **rhyme scheme**.
3. There are **10 syllables** (beats) in each line.

This form is known as a **sonnet**.

It is a famous and important **kind of poem**.

Sonnets are usually **love poems**.

Shakespeare includes them *within his plays*. They always signal important parts of his play.

When Shakespeare made the Prologue a sonnet, he wanted to indicate that:

- The information in the Prologue is important
- The play will be a love story



Task:

Here are **phrases** that you will need to know:

- **alike in dignity** – equal in high status
- **break to new mutiny** – start a new fight
- **ancient grudge** – hatred that has lasted for a long time
- **civil** means people living in the city
- **'where civil blood makes civil hands unclean'** The blood of the people in the city dirties the hands of others in Verona'.
- **unclean** means dirty
- **From forth the fatal loins of these two foes** - conceived by deadly enemies
- **'fatal'** means deadly.
- **'star-crossed'** means ill-fated. Their destiny was tragic.
- **'piteous'** means tragic.

Underline these phrases on your copy and write down what they mean in the margin.

Task: Make any further notes from below on your copy.

The Prologue

Two households, both alike in dignity. A
In fair Verona (where we lay our scene), B
From ancient grudge break to new mutiny. A start a new fight
Where civil blood makes civil hands unclean. B 4 city dirties the hands of others in Verona.
From forth the fatal loins of these two foes C
A pair of star-crossed lovers take their life; D
Whose misadventured piteous overthrows C
Doth with their death bury their parents' strife. D 8
The tearful passage of their death-marked love, E
And the continuance of their parents' rage, F
Which but their children's end nought could remove. E
Is now the two hours' traffic of our stage; F 12
The which if you with patient ears attend, G
What here shall miss, our toil shall strive to mend. G 14

montagues and Capulets
equal in high status
hatred that has lasted a long time.
conceived by deadly enemies
ill-fated destiny.
deadly
and born
tragic
We will now spend the next two hours telling you the story of their love and how only their deaths could end their parent's anger.

If you listen patiently, we will fill in the gaps that this prologue leaves.

Romeo and Juliet – Lesson 4

Mastery Content:

- The Montague and Capulet families hate each other violently
- The city of Verona is ravaged by the fighting between the two families
- The Prince says that any more fighting will be punished by death

Do Now: Why did Romeo and Juliet have to keep their love a secret?

Extension: What other novels, plays, or poems are about a love that must be kept a secret?

The two lovers were not able to tell people about their love because their families were at war with each other.

There was a **feud** between the two families.

Vocabulary: **feud**

A **feud** is a serious and sometimes violent argument between two people or groups that continues for a long period.

In 'Romeo and Juliet', the **feud** in Verona is between two wealthy and important families.



The Montagues
(mon - tag - yooz)



The Capulets
(cap - yoo - lets)

Reading -Act 1 Scene 1

GREGORY

'Tis well thou art not fish; if thou hadst, thou hadst been poor John. Draw thy tool! here comes two of the house of the Montagues.

SAMPSON

My naked weapon is out: quarrel, I will back thee.

GREGORY

How! turn thy back and run?

SAMPSON

Fear me not.

GREGORY

No, marry; I fear thee!

SAMPSON

Let us take the law of our sides; let them begin.

GREGORY

I will frown as I pass by, and let them take it as they list.

SAMPSON

Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it.

Enter ABRAHAM and BALTHASAR

ABRAHAM

Do you bite your thumb at us, sir?

SAMPSON

I do bite my thumb, sir.

ABRAHAM

Do you bite your thumb at us, sir?

SAMPSON

[Aside to GREGORY] Is the law of our side, if I say ay?

GREGORY

No.

SAMPSON

No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

GREGORY

Do you quarrel, sir?

ABRAHAM

Quarrel sir! no, sir.

SAMPSON

If you do, sir, I am for you: I serve as good a man as you.

ABRAHAM

No better.

SAMPSON

Well, sir.

GREGORY

Say 'better:' here comes one of my master's kinsmen.

SAMPSON

Yes, better, sir.

ABRAHAM

You lie.

SAMPSON

Draw, if you be men. Gregory, remember thy swashing blow.

They fight

Enter BENVOLIO

BENVOLIO

Part, fools!

Put up your swords; you know not what you do.

Beats down their swords

Enter TYBALT

TYBALT

What, art thou drawn among these heartless hinds?

Turn thee, Benvolio, look upon thy death.

Task: Answer these questions.

1. 'Let us take the law of our sides, let them begin' (Line 33). **What does Sampson mean when he says this?**

2. **How do Sampson and Gregory provoke Abram?**

3. **We have met five characters in this scene. Who are they, and what family is each character a member of?**

Continue Reading – Act 1 Scene 1

Read how the fight escalates. As you read, highlight the words/phrases which sound aggressive.

BENVOLIO

I do but keep the peace: put up thy sword,
Or manage it to part these men with me.

TYBALT

What, drawn, and talk of peace! I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee, coward!

They fight

Enter, several of both houses, who join the fray; then enter Citizens, with clubs

First Citizen

Clubs, bills, and partisans! strike! beat them down!
Down with the Capulets! down with the Montagues!

Enter CAPULET in his gown, and LADY CAPULET

CAPULET

What noise is this? Give me my long sword, ho!

LADY CAPULET

A crutch, a crutch! why call you for a sword?

CAPULET

My sword, I say! Old Montague is come,
And flourishes his blade in spite of me.

Enter MONTAGUE and LADY MONTAGUE

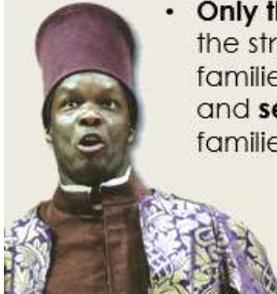
MONTAGUE

Thou villain Capulet,--Hold me not, let me go.

LADY MONTAGUE

Thou shalt not stir a foot to seek a foe

- **This is Prince Escalus** (*Ess – ka – lees*).
- He is the **ruler** of the city-state of **Verona**, Italy. It is his job to **keep the peace** in Verona.
- He is **not** a member of the **Montagues** or the **Capulets**.
- Because Prince Escalus is the ruler of Verona, the Montagues and Capulets **must obey his commands**.



- **Only the Prince** can stop the fighting in the street. He is the **only person** the families listen to. This shows how **severe** and **serious** the **feud** is between the families.

Enter PRINCE, with Attendants

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 beseeching 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.

Exeunt all but MONTAGUE, LADY MONTAGUE, and BENVOLIO

Task:

OFFICERS Clubs, bills, and partisans! Strike! Beat them down!

Down with the Capulets! Down with the Montagues!

(1.1.64-65)

Write down your answer to these questions.

1. How do the citizens of Verona feel about the feud between the **Montagues** and the **Capulets**?

2. What three phrases does the Prince use to show how **bloody** the fight has been?

3. What punishment will fighters receive in the future, and why?



Tybalt



Prince Escalus



Lord Capulet

Task: Explain how each character feels about the feud.

Tybalt:

Prince Escalus:

Lord Capulet:

Task: How would you describe the feud between the **Montagues** and **Capulets** in Act 1 Scene 1 of 'Romeo and Juliet'?

Exit Quiz - Which statement about the feud in Verona is correct?

- a. It is clear why the Montagues and the Capulets are in a feud with each other.
- b. The Prince and the heads of the two families want to make a peaceful truce.
- c. Tybalt kills Benvolio in the fight.
- d. Gregory and Sampson make rude gestures to make the Montagues start a fight with them.
- e. The Prince says that anyone caught fighting in the future will be punished by death.

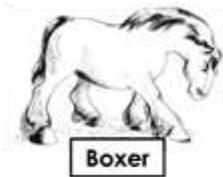
Romeo and Juliet – Lesson 5

Mastery Content:

- Shakespearean tragedies concern high status characters
- Tragic heroes are active: they take actions which result in their demise
- Tragic heroes have tragic flaws: what makes them special also leads to their downfall
- Shakespearean tragedies end in catastrophe: the death(s) of the hero(es)

Do Now:

1. Which of these characters could be described as a hero?
2. Why?



Extension: Are heroes always characters with a high status or a low status?

Today, we will explore what makes a **Shakespearean tragedy**.

This will help us to understand the **characters**, events, and structure of 'Romeo and Juliet'.



A C Bradley

We are going to read an essay by a Shakespeare scholar called **A C Bradley** (1851 – 1935). His essays, lectures and books on Shakespeare have influenced the way people read Shakespeare. Many students will read his essays when they are studying Shakespeare at university.

Task:

Let's read his essay.

As we read, you may want to highlight or underline information about:

- The **plot** of tragedies (what happens)
- The **hero(es)** of tragedies (**who** is in tragedies and what they **do**)

Bradley, A.C., 'The Substance of Shakespearean Tragedy', in *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear and Macbeth* (1905)

This is an academic essay. The author, A C Bradley, was one of the world's most influential Shakespeare scholars. Today, students at universities will read Bradley's essays when they are studying Shakespeare.

This essay explains what makes a Shakespearean tragedy, and what kind of characters are the heroes in Shakespeare's tragedies. **Note:** *The majority of tragic heroes are men, which is why Bradley refers to 'he' and 'him'. However, Juliet is also a tragic hero, so the pronouns can refer to men or women.*

In this lecture, we will consider this question: What makes a Shakespearean tragedy? To address this task, we will take examples from across his plays and we will gradually arrive at an overall idea of what is meant by the term 'Shakespearean Tragedy'.

5

One character

First, a Shakespearean tragedy is the story of one person, the 'hero,' or at most of two, the 'hero' and 'heroine.' It is only in *Romeo and Juliet* and *Antony and Cleopatra* that the heroine is as much the centre of the action as the hero. The other tragedies, including *Macbeth*, have single stars. We may speak of the tragic story as being usually concerned with one person.

10

15

Death

The story, next, leads up to, and includes, the *death* of the hero. No play that ends with the hero remaining alive can be called a tragedy. The play ends with the hero's death. The rest of the story depicts the troubled part of the hero's life which leads up to his death. A Shakespearean tragedy is a tale of suffering and calamity concluding in death.

20

depicts – shows

calamity – terrible accidents

Status

25

<p>Shakespeare is concerned always with persons of 'high status' in his tragedies. They are often kings or princes; at the least, as in <i>Romeo and Juliet</i>, with members of great houses, whose quarrels impact a large number of people.</p>	30	quarrels – arguments
<p>Action</p> <p>The calamities of tragedy do not simply happen, nor are they sent by some god; they occur from characters' actions.</p>	35	
<p>We see people placed in certain circumstances; and we see certain actions. These actions lead onto others, and so on until this series of actions leads to a catastrophe. The effect is to make us view the sufferings of the catastrophe as something which is caused by the hero. The hero always contributes in some way to the disaster in which he or she perishes.</p>	40	catastrophe – awful disaster
<p>The tragic world is a world of action. We see men and women strike into the existing order of things in pursuit of their ideas. But what they achieve is not what they wanted; it is terribly unlike it. They act freely, and yet their action traps them hand and foot. They lead themselves into a snare of their own creation. Everywhere in Shakespeare's tragedies, the hero desires something, and he tries to obtain it. But whatever he dreams of, he achieves that which he least dreamed of: his own destruction.</p>	45	perishes – dies
<p>So that, by way of summary, we may define tragedy thus: 'A tragedy is a story of human actions producing exceptional calamity and ending in the death of such a man'.</p>	50	snare – trap
<p>Character</p> <p>Let us turn now from the 'action' to the central figure in it, and let us ask whether they have any characteristics in common which are essential to Shakespearean tragedies.</p>	55	
<p>Exceptional</p> <p>One they certainly have. They are exceptional beings. We have seen already that the hero is a person of high status or of public importance, and that his actions or sufferings are of an unusual kind. But this is not all. His nature also is exceptional, and generally raises him in some respect much above the average level of humanity.</p>	60	nature – inbuilt character
<p>In almost all tragic heroes we observe a marked one-sidedness; a deadly tendency to pursue one interest, object, or passion. This is, for Shakespeare, the fundamental tragic characteristic. It is present in his early heroes, Romeo and Richard II. Both are infatuated: one with love, one with power. This infatuation is what makes</p>	65	one-sidedness – determination, focus
	70	
	75	infatuated – obsessed

them exceptional, and in both cases, it is what leads to their catastrophic deaths.

Task: Make notes on each section below.

The plot of a tragedy	The tragic hero/heroine

Vocabulary: Tragic flaw

A term we can use to talk about tragic heroes is

tragic flaw

A character has a tragic flaw when what makes them so special also brings about their downfall.

Look at how these sentences use the phrase **tragic flaw**.

Boxer's faith in the farm is his **tragic flaw**: it is what makes him great but also what leads to his death.



Nancy's **tragic flaw** is her compassion. It is what makes her stand out from the criminal underworld but also what leads to her death.



Juliet's passionate love for Romeo is her **tragic flaw**. It is what makes her special but also what leads to her suicide.



Exit Quiz - Which statement about Shakespearean tragedy are correct?

- a. Shakespearean tragedies are more difficult to understand and read than comedies.
- b. The tragic heroes begin the play with a high status and always end the play as low-status characters (like jesters, fools and clowns).
- c. The death of the tragic hero always comes as a surprise. An audience has no idea that a terrible catastrophe is coming.
- d. The tragic hero is active. They take actions in the play, and these actions usually lead to their deaths.
- e. Shakespearean tragedies have no moments of humour.

Romeo and Juliet – Lesson 6

Mastery Content:

- Paris wants to marry Juliet
- Lord Capulet gives his consent, but says that Paris must woo Juliet
- At this point in the play, Juliet is passive and obedient

Do Now: Why would men in Verona want to marry Juliet, Lord Capulet's daughter?

Extension: What kind of men would Lord Capulet approve of? Who would he disapprove of?

Juliet is the daughter of the wealthy, powerful and respected **Lord Capulet**.

Today, we will find out about the first marriage proposal she receives.

At the time Shakespeare was writing, girls – even 12- and 13-year-olds – would be married, and possibly have children.

After the fight between the Montagues and the Capulets, we find **Lord Capulet** talking to his friend, **Paris**.

Reading – Act 2 Scene 2

PARIS

Of honourable reckoning are you both;
And pity 'tis you lived at odds so long.
But now, my lord, what say you to my suit?

CAPULET

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.

PARIS

Younger than she are happy mothers made.

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;
An she agree, within her scope of choice
Lies my consent and fair according voice.
This night I hold an old accustom'd feast,
Whereto I have invited many a guest,
Such as I love; and you, among the store,
One more, most welcome, makes my number more.
At my poor house look to behold this night
Earth-treading stars that make dark heaven light:
Such comfort as do lusty young men feel
When well-apparell'd April on the heel
Of limping winter treads, even such delight
Among fresh female buds shall you this night
Inherit at my house; hear all, all see,
And like her most whose merit most shall be:
Which on more view, of many mine being one
May stand in number, though in reckoning none,
Come, go with me.

To Servant, giving a paper

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

Exeunt CAPULET and PARIS

True or False?

1. Paris demands to marry Juliet.
2. Lord Capulet thinks that Juliet will not marry Paris because her personality changed when she turned 14.
3. Lord Capulet says that he gives his permission for Paris to marry Juliet.
4. Lord Capulet says that Paris must win Juliet's heart as well.
5. Lord Capulet says that he will take away his permission if he sees Paris dancing with anyone else at his party that night.

Paris is friends with Prince Escalus and Lord Capulet. He is not a member of either family. After Lord Capulet gives Paris his permission to marry Juliet, he gives him some advice.

Task: Answer the questions

1. What advice does Lord Capulet give Paris?

2. Why do you think Lord Capulet gives him this advice?

Word of Paris's intention to marry Juliet spreads fast: Lady Capulet, Juliet's mother, hears of the news and wants to share it with Juliet.

Juliet's Nurse is also present. The Nurse would have cared for Juliet and helped to raise her. She would be very close to Juliet and the Capulet family.

Continue Reading – Act 2 Scene 2

Nurse

Peace, I have done. God mark thee to his grace!
Thou wast the prettiest babe that e'er I nursed:
An I might live to see thee married once,
I have my wish.

LADY CAPULET

Marry, that 'marry' is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your disposition to be married?

JULIET

It is an honour that I dream not of.

Nurse

An honour! were not I thine only nurse,
I would say thou hadst suck'd wisdom from thy teat.

LADY CAPULET

Well, think of marriage now; younger than you,
Here in Verona, ladies of esteem,
Are made already mothers: by my count,
I was your mother much upon these years
That you are now a maid. Thus then in brief:
The valiant Paris seeks you for his love.

Nurse

A man, young lady! lady, such a man
As all the world--why, he's a man of wax.

LADY CAPULET

Verona's summer hath not such a flower.

Nurse

Nay, he's a flower; in faith, a very flower.

LADY CAPULET

What say you? can you love the gentleman?
This night you shall behold him at our feast;
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,
And see how one another lends content
And what obscured in this fair volume lies
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him, only lacks a cover:
The fish lives in the sea, and 'tis much pride
For fair without the fair within to hide:
That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story;
So shall you share all that he doth possess,
By having him, making yourself no less.

Nurse

No less! nay, bigger; women grow by men.

LADY CAPULET

Speak briefly, can you like of Paris' love?

JULIET

I'll look to like, if looking liking move:
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

Enter a Servant

Servant

Madam, the guests are come, supper served up, you
called, my young lady asked for, the nurse cursed in
the pantry, and every thing in extremity. I must
hence to wait; I beseech you, follow straight.

LADY CAPULET

We follow thee.

Exit Servant

Juliet, the county stays.

Nurse

Go, girl, seek happy nights to happy days.

Romeo & Juliet
Fortnightly Quiz

Name: _____

Date: _____

Quiz
T1

Score ____ /10

Numbers in brackets show the number of correct answers for each question.

- 1) Which statements about 'Romeo and Juliet' are correct? (2)
 - a) 'Romeo and Juliet' was written in the Jacobean era.
 - b) 'Romeo and Juliet' is similar to 'The Tempest' because both plays are tragedies.
 - c) 'Romeo and Juliet' is set in the Italian city-state of Verona.
 - d) A tragedy is the complete opposite of a comedy. The two genres have nothing in common.
 - e) 'Romeo and Juliet' ends with the deaths of its heroes.

- 2) Which statements about the plot of 'Romeo and Juliet' are correct? (2)
 - a) Romeo, Benvolio and Mercutio are members of the Capulet family.
 - b) The war between the Montagues and Capulets has been going on for generations.
 - c) Romeo kills Tybalt because they were both in love with Juliet.
 - d) Juliet kills herself instead of having to marry Paris.
 - e) Romeo killed himself because he thought that Juliet was dead.

- 3) Which statement about the Prologue to 'Romeo and Juliet' is correct? (1)
 - a) 'Star-crossed' shows that Romeo and Juliet are famous characters: they are superstars.
 - b) 'Civil hands unclean' proves that Romeo dies at the end of the play.
 - c) The marriage of Romeo and Juliet ends the 'ancient grudge' between the two families.
 - d) The 'civil blood' suggests that there will be violence and death in the play.
 - e) The phrase 'fair Verona' shows that the deaths of Romeo and Juliet were deserved. They were treated fairly, and therefore it was right that they should die.

- 4) The Prologue to 'Romeo and Juliet' is a sonnet. What are the features of a sonnet? (3)
 - a) A sonnet has 14 lines.
 - b) A sonnet has an ABAB rhyme scheme.
 - c) A sonnet always comes at the start of a tragedy.
 - d) A sonnet is usually a love poem.
 - e) The phrase, 'A pair of star-crossed lovers' proves that the Prologue is a sonnet.

- 5) Which sentences use the word '**feud**' correctly? (2)
 - a) The city of Verona was very **feud** in the play 'Romeo and Juliet'.
 - b) The **feud** between the three sisters tore the family apart.
 - c) Tybalt took out his sword and waved it around **feudly**.
 - d) Helen Burns didn't really like Miss Scatcherd, but there wasn't exactly a bitter **feud** between them, either.
 - e) Romeo **feuded** Juliet as soon as he saw her.

- 6)** Which statements about Act 1, Scene 1 of 'Romeo and Juliet' are correct? **(2)**
- a) It is clear why the Montagues and the Capulets are in a feud with each other.
 - b) The Prince and the heads of the two families want to make a peaceful truce.
 - c) Tybalt kills Benvolio in the fight.
 - d) Gregory and Sampson make rude gestures to make the Montagues start a fight with them.
 - e) The Prince says that anyone caught fighting in the future will be punished by death.
- 7)** Which statements about Shakespearean tragic heroes are correct? **(2)**
- a) The tragic hero suffers a lot throughout the play.
 - b) Tragic heroes begin the play with a high status and always end the play as low-status characters (like jesters, fools and clowns).
 - c) The death of the tragic hero always comes as a surprise. An audience has no idea that a terrible catastrophe is coming.
 - d) The tragic hero is active. They take actions in the play, and these actions lead to their deaths.
 - e) Shakespearean tragedies have no moments of humour.
- 8)** What are some of the similarities between 'The Tempest' and 'Romeo and Juliet'? **(2)**
- a) Both plays have magic characters.
 - b) Both are set outside England, and include Italian locations and characters.
 - c) Both plays end with the deaths of the heroes.
 - d) There is a love plot in both plays.
 - e) Both plays start with a Prologue which is a sonnet.
- 9)** Which words could describe Juliet when she hears of Paris' proposal of marriage? **(2)**
- a) Obedient
 - b) Rebellious
 - c) Defiant
 - d) Passionate
 - e) Accepting
- 10)** Which statement about Juliet's discussion with Lady Capulet and the Nurse (Act 1, Scene 4) is correct? **(1)**
- a) During Juliet's first appearance, we see that she is a typical Shakespearean tragic hero.
 - b) Juliet acts like a tragic hero because she wants to follow her mother's advice.
 - c) At the start of the play, Juliet does not take action. She seems happy to let other people make decisions for her. She is not like a typical tragic hero at the start of the play.
 - d) Juliet does not want to marry Paris because he is not a member of the Capulet household.
 - e) 'Romeo and Juliet' is not a tragedy because she does not act like a typical tragic hero at the start of the play.

Romeo and Juliet – Lesson 7

Mastery Content:

- Romeo and the Montagues infiltrate the Capulet ball
- Romeo sees Juliet for the first time
- Romeo describes Juliet's beauty using poetic language

Do Now:

1. **Who are these characters?**

2. **How do they feel about Paris's proposal to marry Juliet?**



Extension: Whose opinion should Juliet value the most? Why?

Lord Capulet is holding a masked ball at his home. He has invited all of his friends and family to the ball.

However, Romeo, Benvolio and Mercutio have managed to sneak in.

They are from the Montague family!

Luckily, it is a masked ball. This means that they can cover their face and no one can recognise them!

- The ball would be a formal and exciting event, with music, food and drink.
- They were popular in Italy during the time Shakespeare was writing. People holding a masked ball would be powerful and wealthy.
- They would be full of important people from the city and beyond.
- The masked balls were an opportunity for families to show how generous and wealthy they were.
- It would be a time for merriment and enjoyment.

This is also the scene where Romeo sees Juliet for the first time.

The moment he takes off his mask will show where he falls in **love at first sight**.

Reading – Act 1 Scene 5

CAPULET

Welcome, gentlemen! ladies that have their toes
 Unplagued with corns will have a bout with you.
 Ah ha, my mistresses! which of you all
 Will now deny to dance? she that makes dainty,
 She, I'll swear, hath corns; am I come near ye now?
 Welcome, gentlemen! I have seen the day
 That I have worn a visor and could tell
 A whispering tale in a fair lady's ear,
 Such as would please: 'tis gone, 'tis gone, 'tis gone:
 You are welcome, gentlemen! come, musicians, play.
 A hall, a hall! give room! and foot it, girls.

Music plays, and they dance

More light, you knaves; and turn the tables up,
 And quench the fire, the room is grown too hot.
 Ah, sirrah, this unlook'd-for sport comes well.
 Nay, sit, nay, sit, good cousin Capulet;
 For you and I are past our dancing days:
 How long is't now since last yourself and I
 Were in a mask?

Second Capulet

By'r lady, thirty years.

CAPULET

What, man! 'tis not so much, 'tis not so much:
 'Tis since the nuptials of Lucentio,
 Come pentecost as quickly as it will,
 Some five and twenty years; and then we mask'd.

Second Capulet

'Tis more, 'tis more, his son is elder, sir;
His son is thirty.

CAPULET

Will you tell me that?

His son was but a ward two years ago.

Task:

1. Find three quotations that show that **Lord Capulet** is in a **happy** and **generous** mood.

2. Explain how the quotation shows his mood.

Task: *(this task is dependent on you having access to internet. If you don't, miss this out)*

The moment **Romeo** sees **Juliet** for the first time is one of the most famous in all of Shakespeare's plays.

Let's watch two different versions of this moment before we look more closely at Romeo's words.

- Clip 1: Romeo and Juliet (1/9) Movie CLIP - I Never Saw True Beauty 'Til This Night (1968) HD <https://www.youtube.com/watch?app=desktop&v=MH9ZK7vSBYY>
- Clip 2: Romeo + Juliet (1996) - Love at First Sight Scene (1/5) | Movieclips <https://www.youtube.com/watch?app=desktop&v=8JoOpx6VwHk>

Task: Read Romeo's words when he sees Juliet for the first time. As you read, highlight references to brightness/light in one colour and dark images in another.

In this passage, Shakespeare **juxtaposes** Juliet's **bright beauty** with **dark images** to show how much she stands out from any other woman Romeo has ever seen.

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop'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.
The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.

When we studied 'Jane Eyre', we looked at how Charlotte Brontë used **juxtaposition**.

Juxtaposition is a literary technique where a writer places very different things or people close to each other. This helps to show how the things are **similar** or **different**.



In 'Jane Eyre', Brontë **juxtaposed** Mrs Reed with Bessie to show how cruelly Jane was being treated at Gateshead Hall.



Bessie



Mrs Reed

At the end of 'Animal Farm', Orwell **juxtaposed** Napoleon and the pigs with the humans to confirm how corrupt the pigs had finally become.



Romeo and Juliet – Lesson 8

Mastery Content:

- Romeo meets Juliet for the first time
- Their first exchange is a sonnet
- They talk in religious imagery to each other
- Romeo asks to kiss Juliet; she eventually relents
- The two have fallen in love with each other
- Both lovers realise that they have fallen in love with someone from their family's mortal enemy

Do Now: Make a list of all the things that we have found out about Romeo at this point in the play.

Extension: Why is he in danger?

It is helpful to know that:

- to show their faith, **pilgrims** made long journeys to the shrines of the Holy Land; they brought back **palm leaves** as proof of their visits, and so were known as '**palmer**s'



palm leaves



Pilgrims going on a pilgrimage



Today, we are going to read the moment when **Romeo** and **Juliet** meet each other for the first time.

The scene is very famous, but some parts can be hard to understand for a modern reader.

It is helpful to know that:

- Romeo compares Juliet to a **shrine** or a **saint** – religious imagery runs through the conversation ('profane', 'holy shrine', 'sin', 'pilgrims', 'wrong', 'devotion', 'palmer's', 'faith', 'despair', 'purged', 'trespass').

Romeo and Juliet's first meeting

(1.5.92–109)

The first fourteen lines (92–105) of the lovers' meeting are written in sonnet form (the first twelve lines rhyme alternately; the last two lines are a rhyming couplet). It is helpful to know that:

- to show their faith, pilgrims made long journeys to the shrines of the Holy Land; they brought back **palm leaves** as proof of their visits, and so were known as '**palmer**s'
- Romeo compares Juliet to a shrine or a saint – religious imagery runs through the conversation ('profane', 'holy shrine', 'sin', 'pilgrims', 'wrong', 'devotion', 'palmer

Original version		Modern prose version
ROMEO	[To Juliet] If I profane with my unwortheiest hand This holy shrine, the gentle sin is this, My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss.	95 If I have sinned by touching you (who are like a holy shrine) with my rough, unworthy hand, then my two lips are standing here like pilgrims ready to make amends with a gentle kiss.
JULIET	Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this, For saints have hands that pilgrims' hands do touch, And palm to palm is holy palmer	
ROMEO	Have not saints lips, and holy palmer	
JULIET	Ay, pilgrim, lips that they must use in prayer.	100 Don't saints and pilgrims also have lips? Yes, they do, and they use their lips to pray.
ROMEO	O then, dear saint, let lips do what hands do: They pray, grant thou, lest faith turn to despair.	Then, dear saint, let our lips do what our hands do. Please grant my prayer so that my faith doesn't turn to despair.
JULIET	Saints do not move, though grant for prayers' sake.	Saints don't move, even when they grant prayers.
ROMEO	Then move not while my prayer's effect I take. Thus from my lips, by thine, my sin is purged. [Kissing her.]	105 Then don't move while I act out my prayer. Your lips will get rid of my sin.
JULIET	Then have my lips the sin that they have took.	Now my lips have the sin that you gave me!
ROMEO	Sin from my lips? O trespass sweetly urged! Give me my sin again. [Kissing her again.]	I've given you my sin? This is a crime that you encourage me to continue! Give me my sin back.
JULIET	You kiss by the book.	You kiss like an expert.

Romeo and Juliet – Lesson 9

Mastery Content:

- The status quo is the situation that exists now, without any changes.
- The exposition establishes the status quo of a Shakespearean tragedy
- During Rising Tension, the heroes have to overcome obstacles
- The crisis is the turning point: after this, the heroes head towards catastrophe

Do Now: Earlier this term, we read an essay by the Shakespeare scholar A C Bradley.

What were the main features of a tragic hero?

Extension: Has Juliet shown herself to be a typical tragic hero?

The tragic hero/heroine

- The characters are 'high-status' – they are important people
- The tragic hero acts: they try to do things. They don't just let things happen to them
- Whatever they try to do, it always puts them in a worse situation
- The tragic hero's actions lead to their deaths
- They are exceptional – there is something that makes them special, more than just being high-status
- They have a tragic flaw: what makes them so special also brings about their tragedy

These describe what a **tragic hero** is, like in a Shakespearean tragedy.

Today, we will read another essay by A C Bradley.

In the essay, he explains the **plot** of a Shakespearean tragedy.

In the past, we have explored how stories have **a beginning, a middle, and an end.**

However, we can now begin to talk about a story's structure in a more sophisticated way.

The essay we will read today will help us to talk about structure in a more sophisticated way.

Here is one phrase that will be useful to know:

The **status quo**

The **status quo** is the situation that exists now, without any changes.

In most stories, characters try to change the **status quo**.



In 'Jane Eyre', John Reed and Mrs Reed's superiority was the **status quo** at Gateshead Hall. Jane **challenged** this when she fought back against John Reed.



The animals **overcame** the **status quo** when they chased Farmer Jones away from Manor Farm.



Which of these situations describes a **status quo**?

1. The country is run by politicians working in Westminster who are elected every five years.
2. The UK voted to leave the EU after being a member for over 40 years.
3. In 2016, Leicester City won the Premiership. For the previous 20 years, only 5 of the richest football clubs had won the Premiership.
4. A headteacher runs a school well, and they receive good GCSE and A Level results each year.



Bradley, A.C., 'Construction in Shakespeare's Tragedies', in *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear and Macbeth* (1905)

This is an academic essay. The writer, A C Bradley, was – and remains – one of the world's most influential Shakespeare scholars. Today, students at universities will read Bradley's essays when they are studying Shakespeare.

This essay explains what makes a Shakespearean tragedy, and what kind of characters are the heroes in Shakespeare's tragedies. **Note:** *The majority of tragic heroes are men, which is why Bradley refers to 'he' and 'him'. However, Juliet is also a tragic hero, so the pronouns can refer to men or women.*

<p>Having discussed the substance of a Shakespearean tragedy, we should naturally go on to examine the form. I intend to speak of the construction of his plots.</p>	
<p>As a Shakespearean tragedy represents a conflict which terminates in a catastrophe, any such tragedy may roughly be divided into three parts.</p>	<p>5 terminates – ends</p>
<p>1. The first of these sets forth the situation, out of which the conflict arises. It may, therefore, be called the Exposition.</p> <p>2. The second deals with the definite beginning, the growth of the various conflicts. It forms the bulk of the play, comprising the Second, Third and Fourth Acts, and usually a part of the First and a part of the Fifth. This middle section we may call Rising Tension.</p>	<p>10 Exposition - introduction bulk – majority compromising – making up</p>
<p>3. The final section of the tragedy shows the issue of the conflict in a Catastrophe.</p>	<p>15 Catastrophe – awful disaster</p>
<p>The application of this scheme of division is naturally more or less arbitrary. The first part glides into the second, and the second into the third, and there may often be difficulty in drawing the lines between them.</p>	<p>20 arbitrary – random</p>
<p>Exposition</p>	

<p>The main business of the Exposition is to introduce us into a little world of persons; to show us their positions in life, their circumstances, their relations to one another, and perhaps something of their characters; and to leave us keenly interested in the question what will come out of this condition of things. In short, Shakespeare establishes the <i>status quo</i> of the world of the play. We are left expectant because their situation in regard to one another points to difficulties in the future. This situation is not one of conflict, but it threatens conflict. For example, we see first the hatred of the Montagues and Capulets; and then we see Romeo ready to fall violently in love; and then we hear talk of a marriage between Juliet and Paris; but the exposition is not complete, and the conflict has not definitely begun to arise, till, in the last scene of the First Act, Romeo the Montague sees Juliet the Capulet and becomes her slave. The end of the Exposition is generally marked in the mind of the reader by a feeling that the action it contains is for the moment complete but has left a problem; for example, in <i>Romeo and Juliet</i>, the lovers have met, but their families are embroiled in a deadly feud. And so we ask, What will come of this?</p>	<p>25 30 35 40</p>	<p>status quo – existing state of things</p>
<p><u>Rising Tension</u> Obstacles</p> <p>We come now to Rising Tension, which constitutes the bulk of the play. In some tragedies, the tension can be identified with opposing persons or groups. So it is in <i>Romeo and Juliet</i> and <i>Macbeth</i>, but it is not always so. Indeed, the battle between the two families is not the only obstacle the heroes must overcome in <i>Romeo and Juliet</i>: Juliet must also act in defiance of her father's promise of marriage to his friend Paris. During the Rising Tension, the hero must overcome the obstacles that lay in his way. These obstacles have been established in the Exposition.</p>	<p>45 50 55</p>	<p>opposing – warring</p>
<p>Crisis</p> <p>In all the tragedies, there is a critical point in the action, which proves also to be a turning point, which we may call the Crisis. This Crisis, as a rule, comes somewhere near the middle of the play. In the tragic plays, the Crisis tends to be the point at which the hero obtains exactly what he has been striving towards. In <i>Macbeth</i>, this may be the successful assassination of Duncan and Macbeth's ascension to the throne. The fortunes of Romeo and Juliet rise and culminate in their marriage. But after this moment, the hero's fortunes begin to decline which ultimately conclude in a catastrophe.</p>	<p>60 65</p>	
<p><u>Catastrophe</u></p> <p>We have already touched on the nature of the Catastrophe, the final part of a Shakespearean tragedy. It is worth mentioning, however, that Shakespeare very rarely makes the least attempt to surprise by his catastrophes. They are felt to be inevitable, though the precise way in which they will be brought about is not, of course,</p>	<p>70</p>	

foreseen. Occasionally, where we dread the catastrophe because we love the hero, a moment occurs, just before it, in which a gleam of false hope lights up the darkening scene; and, though we know it is false, it affects us.	75	inevitable – unavoidable
But no play at the end of which the hero remains alive is a tragedy. The story depicts the troubled part of the hero's life which precedes and leads up to his death. It is, in fact, essentially a tale of suffering and calamity concluding in death.	80	

Task: Answer the questions below.

1. Which part of a tragic plot could be described as the beginning: the exposition, rising tension, or catastrophe? (1 – 16)

2. What three things make up the exposition in 'Romeo and Juliet'? (27 – 38)

3. What is an obstacle? (45 – 56)

4. What are the two obstacles in 'Romeo and Juliet'? (45 – 56)

5. 'In the tragic plays, the hero obtains exactly what he has been striving towards.' What is this moment called? (57 – 68)

6. Does the catastrophe come as a shock to the audience in a Shakespearean tragedy? (69 – 84)

This resource summarises what makes a **tragic hero** and what makes a **tragic plot** in one place.

We will continue to return to this document throughout the unit, so keep it safe!

Task: Write this quotation across these two boxes.

Explain how you know that Romeo and Juliet are 'high-status' characters.

The Tragic Hero	
The characters are 'high-status' – they are important people	
Romeo Romeo is the son of Lord Montague – a powerful family in Verona.	Juliet Juliet is the daughter of Lord Capulet – a wealthy and powerful family in Verona.
The tragic hero acts: they try to do things. They don't just let things happen to them	
Romeo	Juliet

Complete the boxes marked below. Use the line references to help you find a brief quotation.

The Tragic Hero	
The characters are 'high-status' – they are important people	
Romeo	Juliet
The tragic hero acts: they try to do things. They don't just let things happen to them	
Romeo	Juliet
Whatever they try to do, it always puts them in a worse situation	
Romeo	Juliet
They are exceptional – there is something that makes them special	
Romeo	Juliet
The tragic plot	
1. Exposition	
Montague and Capulet are at war	
Lord Capulet has a young daughter called Juliet	
Romeo and Juliet fall in love	

1.2.16-19 (p.19)

Prologue, 3-4 (p.5);
1.1.61-63 (p.7)

The Tragic Hero	
The characters are 'high-status' – they are important people	
Romeo	Juliet
The tragic hero acts: they try to do things. They don't just let things happen to them	

Romeo	Juliet
Whatever they try to do, it always puts them in a worse situation	
Romeo	Juliet
They are exceptional – there is something that makes them special	
Romeo	Juliet

The tragic plot	
1: Exposition	
Montagues and Capulets are at war	
Lord Capulet has promised his daughter to Paris	
Romeo and Juliet fall in love	
2: Rising tension	
Obstacle A: Romeo and Juliet are from fighting families	
Obstacle B: Juliet has already been promised to another man	
Crisis: Romeo and Juliet get married in secret	
3: Catastrophe	
The story ends in the death of the main character	

Exit Quiz – Which statements describe the status quo in 'Romeo and Juliet'?

- a) The deadly feud between the families has been going on for many, many years.
- b) 'Romeo and Juliet' has a tragic plot.
- c) Lord Capulet has given Paris permission to marry his daughter.
- d) Romeo and his friends use masks to disguise themselves at Capulet's masked ball.
- e) Romeo uses religious imagery to invite Juliet to kiss him at the Capulet's ball.

Romeo and Juliet – Lesson 10

Mastery Content:

- In a soliloquy, Romeo describes Juliet's beauty
- Hyperbole is exaggeration
- He uses hyperbole to describe her which also reveals his unrealistic attitude to her and their relationship
- Juliet is practical: she identifies the obstacle and proposes a way to overcome it

Do Now:

1. How would you describe Juliet when she was talking with her mother and the Nurse?

2. How would you describe Juliet when she was talking with Romeo for the first time?

Extension: Does she seem different in each scene? Why?

Romeo has left the party before he is caught by the Capulets. But he has just met Juliet, and he can't bear to leave the property just yet. Romeo is in Capulet's orchard, talking to himself about Juliet's beauty.

Vocabulary: soliloquy

A soliloquy is a speech in a play where the character speaks to himself or herself or to the people watching rather than to the other characters. It means they can be totally honest, and can say what they are truly thinking and feeling.

Reading – Act 2 Scene 2 (Romeo's soliloquy)

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!

JULIET

Ay me!

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.

Task:

In the passage we have just read, Romeo exaggerates how beautiful Juliet is. He makes it sound like nothing is as beautiful as Juliet, and Juliet is the most beautiful thing in the universe! He is very over the top.

Find two examples of Romeo exaggerating Juliet's beauty.

1. _____

2. _____

Vocabulary: hyperbole

The technical term for exaggeration is hyperbole (hiPER-bo-lee).

Task: Which of these are examples of hyperbole?

1. Not even the deepest ocean in the world would have enough water to wash the stain from my hands.
2. He really is very rich. In fact, I would guess that he is the richest person I know.
3. When I called the teacher 'Mum', I thought that I would die of embarrassment.

Task: Does Romeo have a realistic attitude to Juliet and his relationship with her?

Reading – Act 2 Scene 2 (Juliet's soliloquy)

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.

<p>1. What is the obstacle (or problem) that Juliet is talking about?</p> <hr/> <hr/> <hr/>
<p>2. What are her solutions?</p> <hr/> <hr/> <hr/>

Here is a student's explanation of Romeo's soliloquy:

Romeo's use of **hyperbole** suggests that he has an **unrealistic attitude** to Juliet and their possible relationship. When he talks of 'heaven', 'stars' and 'angel', he shows that he is **impractical**. Although Romeo is very romantic and devoted, he **ignores the obstacles** between them, and does not even think about how to **overcome** them.

Task: Write your own explanation of Juliet's soliloquy, and what it reveals about the kind of character she is.

We have looked at the term **tragic flaw**.
A character has a tragic flaw when what makes them so **special** also brings about their **downfall**.
Juliet's **tragic flaw** is that she loves Romeo exceptionally passionately.

How does Juliet's fatal flaw start to appear in this scene?

- What tells us in this scene that Juliet is a **special, exceptional** person?
- How can we see in this scene that what is special about her might lead to her downfall?



Exit Quiz

'What's in a name? That which we call a rose By any other word would smell as sweet.'

Which statements about this quotation from Juliet are correct?

- a) Juliet recognises that Romeo's name is an obstacle for them being together.
- b) Juliet thinks that Romeo's name should not matter. Who he is and how she feels about him are most important.
- c) The word 'rose' shows Juliet comparing Romeo to a flower, and suggests that she thinks Romeo is pleasant and beautiful.
- d) The phrase 'What's in a name?' proves that Juliet is going to give up her own name to be with Romeo.
- e) Juliet uses a 'rose' to describe Romeo because it is red, the colour of the Capulet family crest.

Romeo and Juliet – Lesson 11

Mastery Content:

- Romeo and Juliet declare their love for each other
- They agree to marry
- Juliet becomes confident and assertive. She acts with agency
- Her personality has developed and changed from Act 1

Do Now:

1. How are Romeo and Juliet similar at this point in the play?

2. How are they different?

Extension: Do their similarities and differences make them well-suited to each other?

Last lesson, we read **soliloquies** by both Romeo and Juliet.

In the two **soliloquies**, they told the audience how they felt about each other.

Even though Romeo overheard what Juliet said, the two lovers haven't told each other how they feel about each other in person.

Romeo and Juliet exchange vows (2.2.49-189)

This is a slightly abridged edition of the balcony scene. At the top of each page there is a brief summary of what is happening.

- 1) When Romeo reveals himself, she fears for his safety.
- 2) Juliet warns Romeo that her family will kill him if they find him.

ROMEO

I take thee at thy word:
Call me but love, and I'll be new baptised;

JULIET Henceforth I never will be Romeo.
What man art thou that thus bescreened in night
So stumblest on my counsel?

ROMEO By a name
I know not how to tell thee who I am.

My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.

JULIET My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound.

ROMEO Art thou not Romeo and a Montague?
Neither, fair maid, if either thee dislike.

JULIET How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

ROMEO With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out,
And what love can do, that dares love attempt:
Therefore thy kinsmen are no stop to me.

JULIET If they do see thee, they will murder thee.

ROMEO Alack, there lies more peril in thine eye
Than twenty of their swords. Look thou but sweet,
And I am proof against their enmity.

JULIET I would not for the world they saw thee here.

ROMEO I have night's cloak to hide me from their eyes,
And but thou love me, let them find me here;
My life were better ended by their hate,
Than death prorogued, wanting of thy love.

Henceforth from
this time on
bescreened
hidden
counsel private
thoughts

the place death
by being here
you risk your life
o'erperch fly over

proof protected

but thou if you do
not
prorogued
postponed
wanting of
lacking

- 3) Admitting embarrassment at being overheard telling of her love, Juliet asks if Romeo loves her.
- 4) Romeo and Juliet exchange vows of love, but both are fearful. Juliet fears the suddenness of their love.
- 5) Juliet, promising marriage, says she will send a messenger tomorrow to ask for the time and place of the wedding.
- 6) At the Nurse's call, Juliet goes inside the house.

JULIET Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint my cheek.
Dost thou love me? I know thou wilt say 'Ay';
And I will take thy word. O gentle Romeo,
If thou dost love, pronounce it faithfully;
Or if thou think'st I am too quickly won,
I'll frown and be perverse, and say thee nay,
So thou wilt woo, but else not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my behaviour light:

But trust me, gentleman, I'll prove more true
Than those that have more coying to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true-love passion; therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.
Three words, dear Romeo, and good night indeed.
If that thy bent of love be honourable,

Thy purpose marriage, send me word tomorrow,
By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite,
And all my fortunes at thy foot I'll lay,
And follow thee my lord throughout the world.

Nurse [Within] Madam!

JULIET I come, anon. -- But if thou meanest not well,
I do beseech thee--

Nurse [Within] Madam!

JULIET By and by, I come:--

To cease thy strife, and leave me to my grief.
Tomorrow will I send.

ROMEO So thrive my soul--

JULIET A thousand times good night!

[Exit above]

bepaint colour

fond foolish
light wanton,
loose

**coying to be
strange** cunning
to be distant or
offhand

ere I was aware
before I was
aware you were
listening

impute attribute
light love false
feeling

bent intention

**one that I'll
procure** someone
I'll choose

cease thy strife
stop your effort
(of loving me)

- 7) Returning from inside, Juliet calls Romeo back.
- 8) They reluctantly part.
- 9) She compares him to a captive bird that can never escape from its owner.
- 10) Romeo promises to seek Friar Lawrence's help.

ROMEO A thousand times the worse, to want thy light.
 Love goes toward love, as schoolboys from
 their books,
 But love from love, toward school with heavy looks.
[Retiring slowly]

want lack

Enter Juliet again [above]

JULIET Romeo!

ROMEO My niësse?

niësse young,
 unfledged hawk
a'clock time

JULIET What a'clock to-morrow

Shall I send to thee?

ROMEO By the hour of nine.

JULIET I will not fail, 'tis twenty years till then.
 'Tis almost morning, I would have thee gone:
 And yet no farther than a wanton's bird,
 Who lets it hop a little from her hand,

wonton's bird
 spoilt child's pet
 bird (held
 captive by sting
 tied to its legs)

Like a poor prisoner in his twisted gyves,
 And with a silken thread plucks it back again,

gyves fetters on
 the legs of
 prisoners

So loving-jealous of his liberty.

ROMEO I would I were thy bird.

JULIET Sweet, so would I,

Yet I should kill thee with much cherishing.
 Good night, good night! Parting is such
 sweet sorrow,
 That I shall say good night till it be morrow.

kill thee ...
cherishing kill you
 with kindness

[Exit above]

ROMEO Sleep dwell upon thine eyes, peace in thy breast!
 Would I were sleep and peace, so sweet to rest!
 Hence will I to my ghostly sire's close cell,
 His help to crave, and my dear hap to tell.

ghostly sire Friar
 Lawrence
 (Romeo's
 'spiritual father')
Exit **close cell** private
 room
crave seek
dear hap good
 fortune

We first met Juliet when she was talking with her mother and the Nurse about Paris' marriage proposal.

At that point, Shakespeare presented her in this way:

In Act 1, Scene 3, Shakespeare presents Juliet as a humble and obedient daughter. She tells her mother that marriage is an 'honour' that she has 'not' dreamed of. She is meek, and listens patiently to what her mother says to her. At no point does Juliet say whether she wants to get married or not; she just accepts what her mother tells her.

After hearing her mother's description of Paris' looks and personality, Juliet says that she will 'look to like' Paris, in an attempt to please her mother. Juliet wants to like Paris to marry him: she wants to obey her mother's wishes. At the start of 'Romeo and Juliet', Juliet allows other people to tell her what to do and how to feel.

Task: Re-read sections 3, 4 and 5 from today's passage.

What words would you use to describe Juliet in this scene?

Task: On your own, write a paragraph on this question:

How does Shakespeare present Juliet in Act 2, Scene 2?

Exit Quiz - How is Juliet presented in Act 2, Scene 2 of 'Romeo and Juliet'?

- a) Juliet is presented as a scared girl, who is afraid of going against her mother's wishes.
- b) She is presented as a confident young woman, who is determined to be with the person she loves.
- c) She is presented as a shy girl, who is embarrassed to show her true feelings to Romeo.
- d) She is presented as a passionate woman, who is able to tell Romeo of her love for him.
- e) She is presented as an obedient daughter, who wants to introduce Romeo to her father to seek his approval.

Romeo and Juliet – Lesson 12

Mastery Content:

- Romeo and Juliet get married in secret
- The Friar warns Romeo about loving too intensely
- Romeo and Juliet's intense, passionate love for each other is what makes them exceptional
- This will also bring about their tragic end
- Friar Lawrence believes that the marriage of Romeo and Juliet will unite the Montagues and Capulets

Do Now:

1. What is this picture illustrating?

2. What did Romeo and Juliet say to each other?

Extension: Where did the scene take place? Why was this important?



A **Friar** is a religious man, usually the leader of a church.

Like **Prince Escalus**, Friar Lawrence is **not a member** of the Montagues or the Capulets. He is **neutral**, and would want to see peace in the city.



Likewise, the chapel would be a **sacred** and **holy** place in the city. Nobody would fight, curse, or show disrespect inside. To show respect for the Friar, the chapel, and the religious significance of the chapel, any feuds or disagreements would be put on hold inside the chapel.

The two lovers have agreed to get married. **Romeo** has arranged the secret wedding with Friar Lawrence. Even though Friar Lawrence knows that **Romeo** and **Juliet** are from feuding families, he agrees to marry them.

This is what Friar Lawrence says when Romeo visits him:

In one respect I'll thy assistant be:
For this alliance may so happy prove
To turn your households' rancour to pure love.

rancour – hatred

Think about the answer to this question:
Why does Friar Lawrence agree to marry **Romeo and **Juliet**?**



Reading – Act 2 Scene 6 (The two lovers are married)

FRIAR LAURENCE

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 LAURENCE

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; long 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 bstride the gossamer
That idles in the wanton summer air,
And yet not fall; so light is vanity.

JULIET

Good even to my ghostly confessor.

FRIAR LAURENCE

Romeo shall thank thee, daughter, for us both.

JULIET

As much to him, else is his thanks too much.

ROMEO

Ah, Juliet, if the measure of thy joy
Be heap'd like mine and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.

JULIET

Conceit, more rich in matter than in words,
Braggs of his substance, not of ornament:
They are but beggars that can count their worth;
But my true love is grown to such excess
I cannot sum up sum of half my wealth.

FRIAR LAURENCE

Come, come with me, and we will make short work;
For, by your leaves, you shall not stay alone
Till holy church incorporate two in one.

Task:

1. Which character warns about loving too intensely? Which lines show this?

2. Which character wants to describe their love in a poetic and ornate way? Which lines show this?

3. Which character says that words cannot describe their love? Which lines show this?

1. Friar Lawrence warns about loving too intensely:

'love moderately, long love doth so;
Too swift arrives as tardy as too slow.' (2.6.14-15)

With these words, Friar Lawrence **identifies** what makes Romeo and Juliet **exceptional**.

This also hints at what will cause **Romeo** and **Juliet's** **tragic end**.

Task:

1. What makes Romeo and Juliet exceptional? Why are they special?

2. What will cause their tragic end?

Complete the boxes marked below. Use the line references to help you find a brief quotation or explanation. You will be able to add more detail in later lessons.

2.3.57-60 (p.67)	<p>The Tragic Hero</p> <p>The characters are "high-status" - they are important people Romeo Juliet</p>	2.2.143-145 (p.61)
2.2.10-25 (p.53) 2.6.11-15 (p.87)	<p>The tragic hero acts freely to do things. They do not just let things happen to them. Romeo Juliet</p> <p>They are exceptional - there is something that makes them special Romeo Juliet</p>	2.2.90-101 (p.57) 2.2.143-149 (p.61)
2.2.10-25 (p.53);	<p>The tragic plot</p> <p>1: Exposition Montagues and Capulets are at war Lord Capulet has promised his daughter Goal: Romeo and Juliet fall in love</p>	2.2.33-36; 70 (p.55; 57);
2.6.35-37 (p.87);	<p>Obstacle A: Romeo and Juliet are from fighting families Obstacle B: Juliet has already been promised to another man Crisis: Romeo and Juliet get married in secret Resolution: The story ends in the death of the main character</p>	

'In one respect I'll thy assistant be:
 For this alliance may so happy prove
 To turn your households' rancour to pure love.'



Task: Write down a response to this statement.
 The Friar is responsible for Romeo and Juliet's tragic end.

Numbers in brackets show the number of correct answers for each question.

- 1) Which characters are in love with Juliet? (2)
- a) Romeo
 - b) Paris
 - c) Tybalt
 - d) Mercutio
 - e) Benvolio

- 2) When Romeo sees Juliet for the first time, he describes her as:

'So shows a snowy dove trooping with crows'

Which statements about this quotation are correct? (2)

- a) The word 'snowy' shows that Juliet has melted Romeo's heart.
 - b) The word 'dove' rhymes with 'love' which demonstrates that Romeo has fallen in love with Juliet.
 - c) The word 'trooping' symbolises the fact that the Montagues are at war with the Capulets.
 - d) The words 'dove' and 'crows' show how beautiful Juliet is compared to other women.
 - e) The word 'crows' suggests that other women are dark and ugly to Romeo's eyes.
- 3) Here is a point and evidence about the passage where Romeo and Juliet meet for the first time:

Romeo uses a religious metaphor to describe Juliet when he says that she is a 'holy shrine'.

What is the **best exploration** of this quotation? (1)

- a) The key word is 'shrine'. This means that Romeo thinks Juliet is very bright and beautiful, which is why he is attracted to her.
- b) In this metaphor, Juliet is the tenor and 'holy shrine' is the vehicle.
- c) By comparing Juliet to a 'holy shrine' Shakespeare shows how Romeo is devoted to Juliet.
- d) This is a metaphor because Romeo is comparing Juliet to something that she is not. This shows that Romeo must love her a lot because he cannot think of a normal way to describe her.

- 4) Which quotation shows that Juliet realises she has fallen in love with a Montague, the family the Capulets are in a feud with? (1)

- a) 'He that can lay hold of her Shall have the chinks'
- b) 'Sirrah, by my fay, it waxes late'
- c) 'If he be married, My grave is like to be my wedding bed'
- d) 'My only love sprung from my only hate!'
- e) 'Come let's away, the strangers all are gone'

- 5) Which of these situations describes a **status quo**? (3)
- a) The United Kingdom is ruled by a King or Queen. Their first born child will become the next monarch.
 - b) The UK voted to leave the EU after being a member for over 40 years.
 - c) The country is run by politicians working in Westminster who are elected every five years.
 - d) Last year, Leicester City won the Premiership. For the previous 20 years, only 5 of the richest football clubs had won the Premiership.
 - e) A headteacher runs a school well, and they receive good GCSE and A Level results each year.

- 6) Which statements describe the status quo in 'Romeo and Juliet'? (2)
- a) The deadly feud between the families has been going on for many, many years.
 - b) 'Romeo and Juliet' has a tragic plot.
 - c) Lord Capulet has given Paris permission to marry his daughter.
 - d) Romeo and his friends use masks to disguise themselves at Capulet's masked ball.
 - e) Romeo uses religious imagery to invite Juliet to kiss him at the Capulet's ball.

- 7) During Juliet's soliloquy in the balcony scene, she says:

'What's in a name? That which we call a rose
By any other word would smell as sweet.'

Which statements about this quotation are correct? (3)

- a) Juliet recognises that Romeo's name is an obstacle for them being together.
- b) Juliet thinks that Romeo's name should not matter. Who he is and how she feels about him are most important.
- c) The word 'rose' shows Juliet comparing Romeo to a flower, and suggests that she thinks Romeo is pleasant and beautiful.
- d) The phrase 'What's in a name?' proves that Juliet is going to give up her own name to be with Romeo.
- e) Juliet uses a 'rose' to describe Romeo because it is red, the colour of the Capulet family crest.

8) How is Juliet presented in Act 2, Scene 2 of 'Romeo and Juliet' (the balcony scene)? (2)

- a) Juliet is presented as a scared girl, who is afraid of going against her mother's wishes.
- b) She is presented as a confident young woman, who is determined to be with the person she loves.
- c) She is presented as a shy girl, who is embarrassed to show her true feelings to Romeo.
- d) She is presented as a passionate woman, who is able to tell Romeo of her love for him.
- e) She is presented as an obedient daughter, who wants to introduce Romeo to her father to seek his approval.

9) Friar Lawrence says this to Romeo:

'love moderately, long love doth so'

Which of these statements about this quotation are correct? **(2)**

- a) The Friar refuses to marry Romeo and Juliet because he thinks that they are acting too fast, and their passion will not last.
- b) The Friar warns Romeo from loving too passionately
- c) Shakespeare warns an audience that Romeo's passionate love might cause him problems in the future.
- d) Friar Lawrence wants to marry Romeo and Juliet in order to unite the Montagues and the Capulets.
- e) The Friar plans the tragic deaths of Romeo and Juliet.

10) Which quotation shows Juliet trying to act and take action? **(1)**

- a) 'My only love sprung from my only hate!'
- b) 'What light through yonder window breaks?'
- c) 'Wherefore art thou Romeo?'
- d) 'What's in a name? that which we call a rose By any other name would smell as sweet'
- e) 'If that thy bent of love be honourable, Thy purpose marriage, send me word tomorrow'

Romeo and Juliet – Lesson 13

Mastery Content:

- The Montagues and Capulets fight
- At first, Romeo refuses to fight because he is now a member of the Capulet family through his marriage to Juliet
- Mercutio fights in Romeo's place, and is killed
- Romeo takes revenge for Mercutio's death, and kills Tybalt
- Shakespeare juxtaposes a scene of hope and love with a scene of hatred and death to emphasise the tragic form of 'Romeo and Juliet'

Here are some characters from 'Romeo and Juliet'.

Which household are they a member of? Or are they not a member of any house?

			
Romeo	Paris	The Nurse	Friar Lawrence
			
Juliet	Mercutio	Prince Escalus	Tybalt

Extension: Look at the characters that are **not** a member of a family. Why is it important for these characters to not take sides in the feud?

Do Now:

Romeo and Juliet have got married in secret. Romeo is now part of Juliet's family, and Juliet is a part of his.

However, their marriage is still a secret. Only Friar Lawrence knows of the wedding.

Task:

1. What happened when they met?

2. What did the Prince say?

Before we read the next passage, it's important to remember:

- There is a deadly feud between the Montagues and Capulets.
- Any further fighting will be punished with death.
- Romeo and Juliet are married, and are now each other's family.
- However, they cannot tell anyone about their marriage.

ACT 3 SCENE 1. A public place.

Montagues Romeo Benvolio Mercutio, and his Page	Capulets Tybalt Petruchio
---	--

Enter MERCUTIO and his PAGE, BENVOLIO, and MEN

BENVOLIO I beg thee, good Mercutio, let's leave:
 The day is hot, the Capulets are out,
 And, if we meet, we shall not escape a brawl.
 Here come the Capulets. 5

MERCUTIO I care not.

Enter TYBALT, PETRUCHIO, and others

TYBALT Follow me close, for I will speak to them.
[To Mercutio] Gentlemen, good day: a word with one of you.
 Mercutio, thou consort with Romeo,-- 10

MERCUTIO Consort! what, dost thou make us minstrels? And thou make minstrels
 of us, look to hear nothing but discords: here's my fiddlestick; here's
 that shall make you dance. 'Zounds, consort!

BENVOLIO We talk here in the public view of men:
 Either withdraw unto some private place, 15

Montagues Romeo Benvolio Mercutio, and his Page	Capulets Tybalt Petruccio
---	--

Or else depart; here all eyes gaze on us.

Enter ROMEO

TYBALT	Well, peace be with you, sir: here comes my man.	
MERCUTIO	But I'll be hanged, sir, if he wear your colours.	
TYBALT	Romeo, the hate I bear thee can afford No better term than this,--thou art a villain.	20
ROMEO	Tybalt, the reason that I have to love thee Excuses the rage of your greeting. Villain am I none; therefore farewell; I see thou know'st me not.	25
TYBALT	Boy, this shall not excuse the injuries That you have done me; therefore turn and draw.	
ROMEO	I do protest, I never injured thee, But love thee better than thou canst imagine. And so, good Capulet,--which name I love As dearly as my own,--be satisfied.	30
MERCUTIO	O calm, dishonourable, vile submission!	
<u>Draws</u>		
TYBALT	Tybalt, you rat-catcher, will you walk away? What wouldst thou have with me?	35
MERCUTIO	Good king of cats, I would take one of your nine lives. Will you pluck your sword out? Make haste, or else mine will be about your ears before yours is out.	
TYBALT	I am for you.	
<u>Drawing</u>		
ROMEO	Gentle Mercutio, put thy rapier up.	40
MERCUTIO	Come, sir.	
<u>They fight</u>		
ROMEO	Draw, Benvolio; beat down their weapons. Gentlemen, for shame, stop this outrage! Tybalt, Mercutio, the prince has Forbidden fighting in Verona streets.	45
<u>ROMEO steps between them</u>		
	Stop, Tybalt! good Mercutio!	
<u>Under ROMEO's arm, TYBALT thrusts MERCUTIO.</u>		
<u>Away TYBALT flies with his followers</u>		
MERCUTIO	I am hurt. A plague o' both your houses! I am done for. Is Tybalt gone, and unhurt?	
BENVOLIO	What, art thou hurt?	55
MERCUTIO	Ay, ay, a scratch, a scratch; marry, 'tis enough.	

Montagues	Capulets
Romeo Benvolio Mercutio, and his Page	Tybalt Petruccio

Where is my page? Go, villain, fetch a surgeon.

Exit Page

ROMEO Courage, man; the hurt cannot be much.
MERCUTIO No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis 60
enough, 'twill serve: ask for me to-morrow, and you shall find me a
grave man. A plague o' both your houses! Why the devil came you
between us? I was hurt under your arm.

ROMEO I thought all for the best.
MERCUTIO A plague o' both your houses! 65
They have made worms' meat of me: I have it,
And soundly too: your houses!

Exit with BENVOLIO

ROMEO This gentleman, My very friend,
Has got his mortal hurt on my behalf; 70
My reputation stain'd with Tybalt's insult,
Tybalt, that an hour hath been my family!

Enter BENVOLIO

BENVOLIO O Romeo, Romeo, brave Mercutio's dead!
That brave spirit hath risen up to the clouds. 75
But look! Here comes the furious Tybalt again.

ROMEO He alive, and Mercutio slain!
Fire-eyed fury be my guide now!

Enter TYBALT

Now, Tybalt, Mercutio's soul is but 80
A little way above our heads.
And either thou, or I, or both, must go with him.

TYBALT Thou, wretched boy, shalt with him hence.

ROMEO This shall determine that. 85

They fight; TYBALT falls

BENVOLIO Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not amazed: the prince will doom thee death,
If thou art taken: hence, be gone, away!

ROMEO O, I am fortune's fool! 90

BENVOLIO Why dost thou stay?

Montagues Romeo Benvolio Mercutio, and his Page	Capulets Tybalt Petruchio
---	--

Exit ROMEO

Task:

- How does **Romeo** react when **Tybalt** challenges him to a fight? Why?

- Which friend of the **Montague** family dies? How?

- What are their dying words?

- Which member of the **Capulet** family dies? How?

Juxtaposition is a literary technique where a writer places very different things or people close to each other. This helps to show how the things are **similar** or **different**.





In the previous scene, **Romeo** and **Juliet** got **married**. Friar Lawrence hoped their marriage would bring **peace** to the feuding families.



In this previous scene, the two families take part in a violent and fatal fight. **Tybalt** and **Mercutio** die.

Task: Write one paragraph that explains why Shakespeare has juxtaposed these two scenes.

ation are correct?

 ween the two families is pointless.
 i Tybalt's house to get sick as revenge

- c) Mercutio wishes that he was a member of the Capulet family instead of a Montague.
- d) Mercutio has magical powers just like Prospero. He has cast a magical spell on Romeo which will lead to Romeo's tragic death.
- e) Mercutio hates that the feud between the two families has led to his death.

Romeo and Juliet – Lesson 14

Mastery Content:

- Lord Capulet arranges for Juliet to be married to Paris in three days' time
- Capulet says that Juliet will obey him in all regards
- In the Elizabethan era, women were subordinate to men
- Juliet is atypical; she acts independently

Here are four characters from 'Romeo and Juliet'.

1. What is the relationship between each of these characters?
2. Have all of the characters got a relationship with each other?



Extension: Which relationships cause **tension** or **conflict** in the play?

Do Now:

One of the **obstacles** Romeo and Juliet have to face is the ongoing **feud** between the **Montagues** and the **Capulets**.

Today, we will read about another **obstacle** that is in the way of their happy marriage.

Remember: **nobody knows about Romeo and Juliet's secret marriage.**

Romeo has killed **Tybalt**. **Tybalt** was a member of the **Capulet** family.

Reading – Act 3 Scene 4

SCENE IV. A room in Capulet's house.

Enter CAPULET, LADY CAPULET, and PARIS

CAPULET

Things have fall'n out, sir, so unluckily,
That we have had no time to move our daughter:
Look you, she loved her kinsman Tybalt dearly,
And so did I:--Well, we were born to die.
'Tis very late, she'll not come down to-night:
I promise you, but for your company,
I would have been a-bed an hour ago.

PARIS

These times of woe afford no time to woo.
Madam, good night: commend me to your daughter.

LADY CAPULET

I will, and know her mind early to-morrow;
To-night she is mew'd up to her heaviness.

CAPULET

Sir Paris, I will make a desperate tender
Of my child's love: I think she will be ruled
In all respects by me; nay, more, I doubt it not.
Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love;
And bid her, mark you me, on Wednesday next--
But, soft! what day is this?

PARIS

Monday, my lord,

CAPULET

Monday! ha, ha! Well, Wednesday is too soon,
O' Thursday let it be: o' Thursday, tell her,
She shall be married to this noble earl.
Will you be ready? do you like this haste?
We'll keep no great ado,--a friend or two;
For, hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much:
Therefore we'll have some half a dozen friends,
And there an end. But what say you to Thursday?

PARIS

My lord, I would that Thursday were to-morrow.

CAPULET

Well get you gone: o' Thursday be it, then.
Go you to Juliet ere you go to bed,
Prepare her, wife, against this wedding-day.
Farewell, my lord. Light to my chamber, ho!
Afore me! it is so very very late,
That we may call it early by and by.
Good night.

Task: Highlight two sentences that best summarise this scene.

1. Lady Capulet refuses to talk about Paris and Juliet marrying because she is too distraught about Tybalt's death.
2. Paris says that he does want to marry Juliet any more.
3. Lord Capulet says that Juliet will do what he tells her to do.
4. A wedding date is set: in three days' time, Paris will marry Juliet.
5. Lord and Lady Capulet will make arrangements for a large and expensive wedding to take place.

Daughters in Shakespeare: dreams, duty and defiance

*A number of Shakespeare's plays show daughters negotiating the demands of their fathers, often trying to reconcile duty with a desire for independence. **Kim Ballard** discusses women's obligations to the men in their lives during the Elizabethan era.*

Shakespeare created not only complex and engaging female roles, but also many memorable parent-child relationships. A significant number of these relationships involve fathers and daughters. Interestingly, mothers are often absent from the drama, throwing the daughter/father relationship into sharp relief. A father of two daughters himself, Shakespeare's dramatic daughters make a formidable line-up of young women, most of them at a transitional stage between the protection of their childhood home and an adult life beyond it. The transition is rarely a smooth one: in both comedies and tragedies, tension rises as daughters go in search of love, adventure and independence.

Romeo and Juliet may be a love story, but a daughter/father relationship lies at the heart of the play's events. Juliet is not yet 14 when the young nobleman Paris approaches her father Capulet for permission to woo his daughter. At first, Capulet seems protective of Juliet, his only surviving child, and proposes that 'two more summers' should pass before 'we may think her ripe to be a bride' (1.2.10–11). But Paris is a good prospect, a relative of the Prince of Verona, so Capulet agrees to Paris's request, inviting him to a family feast that very evening which Juliet will be attending.



Hermia had to obey her father's wishes in 'A Midsummer Night's Dream'

In Shakespeare's time, daughters of respectable families, like Juliet, could expect their fathers to have a significant involvement in choosing their future husband. This reflected the subordinate position of women in a society at the time, and particularly the traditional view that daughters were a commodity and could be used in marriage to create useful alliances. Paternal involvement in husband selection provided material for many of Shakespeare's plays, and he makes dramatic use of the resulting family clashes. Initially, Capulet is seemingly kinder than many fathers in allowing Juliet some say over her future husband: 'But woo her, gentle Paris, get her heart, / My will to her consent is but a part...' (1.2.16–17).

Later in the play, however, when the family is in shock after their kinsman Tybalt has been murdered, Capulet leaps ahead and sets an early date for the wedding without consulting his daughter first. 'I think she will be rul'd / In all respects by me' (3.4.13–14) he comments, clearly expecting Juliet to be obedient.

The obedient way young women of the 16th century were meant to behave towards their parents was not only reflected in religious teaching but also well documented in publications known as 'conduct books'. At the beginning of the play, Lady Capulet – sent to speak to Juliet by her husband – tells Juliet about Paris's interest in her, and encourages her to consider him. Juliet's reply exemplifies the behaviour expected of her:

*I'll look to like, if looking liking move;
But no more deep will I endart mine eye
Than your consent gives strength to make it fly. (1.3.97–99)*

Unfortunately, Juliet's dutiful words are soon forgotten when, overcome by her 'warm youthful blood', she falls in love with Romeo (the son of her father's enemy) and marries him in secret.

Time and again Shakespeare's plays dramatise the conflict between the status quo in



In the Elizabethan era, men dominated the lives of women

which fathers chose husbands for their daughters and the new order in which daughters wished to choose their own mates based on affection. *A Midsummer Night's Dream* opens with Egeus demanding that his daughter Hermia either marry Demetrius, the husband he has selected for her, or be put to death; while Hermia remains steadfastly committed to Lysander, the prospective husband that she has chosen.

It's part of Juliet's tragedy that she's unable to tell her authoritarian father about her marriage to Romeo, even though she could express her love with an eloquence that could overcome anger and hatred. Capulet is determined to 'give' her to Paris (a father's right, even enshrined in the marriage ceremony).

After seeing their daughters married off to the husband of their choosing, the relationship between a father and a daughter would grow more distant. They have, after all, 'given' their daughter away in marriage; the child is no longer theirs. Rather, the woman is now the husband's. He is now the superior influence in her life.

The Christian scholar, John Knox, summarised the age's attitudes to women: 'woman in her greatest perfection was made to serve and obey man, not to rule and command him.' However, the triumphant rule of Elizabeth I marked the beginning of a change in these opinions – indeed, Shakespeare can be seen to challenge these viewpoints with his strong, confident and defiant female characters.

Task:

1. How does this article help you to understand the way Lord Capulet talks about Juliet to Paris?

2. How has the information in this article affected your opinion of Juliet?

3. How does this article relate to the father/daughter relationships we have already studied? (Egeus/Hermia in 'A Midsummer Night's Dream' and Prospero/Miranda in 'The Tempest'?)

A **thesis** is the main idea that you want to discuss throughout your essay. Essentially, it is your answer to a question, condensed in one short and powerful sentence.

Is Lord Capulet:

- a) A possessive and cruel father, only interested in making Juliet do what he wants?
- b) A father who is trying to look after his daughter, and arrange a marriage that will be good for her?

How does Shakespeare present Lord Capulet in 'Romeo and Juliet'?

1. Explain your thesis.
2. Describe a moment from the play
3. Provide a quotation
4. Explore the quotation
5. Discuss the historical context of the time

Lord Capulet is a possessive and mean father, who treats Juliet like a possession, rather than a person that he cares about. He repeatedly promises Paris that he can marry his daughter, despite the fact that he has not discussed the matter with her. He is certain that Juliet will accept his commands, as 'she will be ruled in all respects by me' (3.4.13-14). Lord Capulet thinks that he can decide every aspect of Juliet's life. He does not care about what she feels, or if she loves – or even likes – Paris. Instead, 'all respects' of her life are decided without consulting her opinion at all. In this way, he is a tyrant, forcing her to do what he wants. Even though it would be common for a father to arrange the wedding of his daughter in the Elizabethan era, the way he confidently tells Paris that Juliet will obey him shows his arrogance. Perhaps he thinks that Juliet's obedience will be attractive to Paris, which is why Lord Capulet brags of this so openly. However, Lord Capulet does not know that he is making a promise that he cannot fulfil: Juliet has already run off and married Romeo, her true love. This highlights how little Lord Capulet knows his daughter, and makes it more obvious to an audience that he has no right to make decisions on her behalf.

Now write your own answer to this question:



Lord Capulet

How does Shakespeare present Lord Capulet in 'Romeo and Juliet'?

Here is how you can structure your answer:

1. Explain your thesis clearly.
2. Describe a moment from the play that helps you to show your thesis.
3. Provide a quotation from the play to support your thesis.
4. Explore how the quotation demonstrates your thesis.
5. Discuss the historical context of the time to add sophistication to your argument.

Enter ROMEO and JULIET above, at the window

JULIET

Wilt thou be gone? it is not yet near day:
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear;
Nightly she sings on yon pomegranate-tree:
Believe me, love, it was the nightingale.

ROMEO

It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

JULIET

Yon light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua:
Therefore stay yet; thou need'st not to be gone.

ROMEO

Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow;
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads:
I have more care to stay than will to go:
Come, death, and welcome! Juliet wills it so.
How is't, my soul? let's talk; it is not day.

JULIET

It is, it is: hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division;
This doth not so, for she divideth us:
Some say the lark and loathed toad change eyes,
O, now I would they had changed voices too!
Since arm from arm that voice doth us affray,
Hunting thee hence with hunt's-up to the day,
O, now be gone; more light and light it grows.

ROMEO

More light and light; more dark and dark our woes!

All of these quotations show Romeo or Juliet deciding whether it is time for Romeo to leave.

Decide which quotations are **metaphors** and which **are not**.

1. 'Wilt thou be gone? it is not yet near day.'
2. 'Jocund day Stands tiptoe on the misty mountain tops.'
3. 'I must be gone and live, or stay and die.'
4. 'It is some meteor that the sun exhales, To be to thee this night a torch-bearer'
5. 'Therefore stay yet; thou need'st not to be gone.'
6. 'Let me be ta'en, let me be put to death; I am content'
7. 'I have more care to stay than will to go'
8. 'Hie hence, be gone, away!'
9. 'More light and light; more dark and dark our woes!'

To **foreshadow** is to show or warn that something bigger, worse, or more important is coming.

Here's an example from 'Animal Farm'. At the end of Chapter 3, the pigs convinced the other animals to let them drink the milk and eat the apples:

The importance of keeping the pigs in good health was all too obvious. So it was agreed without further argument that the milk and the windfall apples (and also the main crop of apples when they ripened) should be reserved for the pigs alone.

At the end of Chapter 3, George Orwell **foreshadowed** how corrupt the pigs would become later in the novel.



The pigs taking the milk and apples was a **warning** that they would take more and more from the other animals on the farm as the story progressed.

Romeo must **depart Verona**. If he stays, he will be **killed**.

The next lines are the final words they will speak to each other.

They obviously don't know what will happen to them, but they both have a bad feeling.

In their final exchange, Shakespeare **foreshadows** the tragic ending.

To **foreshadow** is to show or warn that something bigger, worse, or more important is coming.

Here's another example from 'Jane Eyre'. After Helen Burns was punished by Miss Scatcherd, Jane and Helen talk:

“But then it seems disgraceful to be flogged, and to be sent to stand in the middle of a room full of people; and you are such a great girl: **I am far younger than you, and I could not bear it.**”

“Yet it would be your duty to bear it, if you could not avoid it: **it is weak and silly to say you cannot bear what it is your fate to be required to bear.**”



Use these two images to explain how the quotation above is an example of **foreshadowing**.

Charlotte Bronte foreshadowed...

Task:

The Prologue of 'Romeo and Juliet' also **foreshadows** what will happen:

'A pair of star-cross'd lovers take their life'

Task: How is this quotation an example of **foreshadowing**?

Nurse

Madam!

JULIET

Nurse?

Nurse

Your lady mother is coming to your chamber:
The day is broke; be wary, look about.

Exit

JULIET

Then, window, let day in, and let life out.

ROMEO

Farewell, farewell! one kiss, and I'll descend.

He goeth down

JULIET

Art thou gone so? love, lord, ay, husband, friend!
I must hear from thee every day in the hour,
For in a minute there are many days:
O, by this count I shall be much in years
Ere I again behold my Romeo!

ROMEO

Farewell!
I will omit no opportunity
That may convey my greetings, love, to thee.

JULIET

O think'st thou we shall ever meet again?

ROMEO

I doubt it not; and all these woes shall serve
For sweet discourses in our time to come.

JULIET

O God, I have an ill-divining soul!
Methinks I see thee, now thou art below,
As one dead in the bottom of a tomb:
Either my eyesight fails, or thou look'st pale.

ROMEO

And trust me, love, in my eye so do you:
Dry sorrow drinks our blood. Adieu, adieu!

Methinks I see thee now, thou art so low,
As one dead in the bottom of a tomb.

Task: Why is this an example of foreshadowing?

Write a paragraph on this question:

How does Shakespeare foreshadow Romeo and Juliet's tragic end in Act 3 Scene 5?

- In Act 3, Scene 5, ...
- Before the two lovers part...
- This foreshadows...
- By foreshadowing the end of the play, Shakespeare...
- An audience...

Romeo and Juliet – Lesson 16

Mastery Content:

- Juliet learns of her intended wedding to Paris
- She rejects the offer
- Lord Capulet insults and disowns her
- Juliet is distraught

Do Now: What are the two reasons why Juliet is upset?

1. _____

2. _____

Extension: How has Juliet's **tragic flaw** led to her turmoil?

I think she will be ruled
In all respects by me; nay more, I doubt it not.
A'Thursday let it be – a'Thursday, tell her,
She shall be married to this noble earl.



Juliet is about to find out about this news. She does not know that her father has promised Paris that she will marry him.

Reading - Act 5 Scene 5

LADY CAPULET

Find thou the means, and I'll find such a man.
But now I'll tell thee joyful tidings, girl.

JULIET

And joy comes well in such a needy time:
What are they, I beseech your ladyship?

LADY CAPULET

Well, well, thou hast a careful father, child;
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy,
That thou expect'st not nor I look'd not for.

JULIET

Madam, in happy time, what day is that?

LADY CAPULET

Marry, my child, early next Thursday morn,
The gallant, young and noble gentleman,
The County Paris, at Saint Peter's Church,
Shall happily make thee there a joyful bride.

JULIET

Now, by Saint Peter's Church and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste; that I must wed
Ere he, that should be husband, comes to woo.
I pray you, tell my lord and father, madam,
I will not marry yet; and, when I do, I swear,
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!

LADY CAPULET

Here comes your father; tell him so yourself,
And see how he will take it at your hands.

Enter CAPULET and Nurse

CAPULET

When the sun sets, the air doth drizzle dew;
But for the sunset of my brother's son
It rains downright.
How now! a conduit, girl? what, still in tears?
Evermore showering? In one little body
Thou counterfeit'st a bark, a sea, a wind;
For still thy eyes, which I may call the sea,
Do ebb and flow with tears; the bark thy body is,
Sailing in this salt flood; the winds, thy sighs;
Who, raging with thy tears, and they with them,
Without a sudden calm, will overset

Thy tempest-tossed body. How now, wife!
Have you deliver'd to her our decree?

LADY CAPULET

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

Task: Summarise what they have just said using one sentence per character.

Lady Capulet: _____

Juliet: _____

Lord Capulet: _____

Juliet is about to tell her father that she will not marry Paris.

This is a **tense** scene, with huge **conflict** between Juliet and her parents.

Task: Find and highlight examples of insults and threats as you read. Write these into the table below:

Insults	Threats
• _____	• _____
• _____	• _____
• _____	• _____
• _____	• _____
• _____	• _____

CAPULET

Soft! take me with you, take me with you, wife.
How! will she none? doth she not give us thanks?
Is she not proud? doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?

JULIET

Not proud, you have; but thankful, that you have:
Proud can I never be of what I hate;
But thankful even for hate, that is meant love.

CAPULET

How now, how now, chop-logic! What is this?
'Proud,' and 'I thank you,' and 'I thank you not;'
And yet 'not proud,' mistress minion, you,
Thank me no thankings, nor, proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! out, you baggage!
You tallow-face!

LADY CAPULET

Fie, fie! what, are you mad?

JULIET

Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

CAPULET

Hang thee, young baggage! disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face:
Speak not, reply not, do not answer me;
My fingers itch. Wife, we scarce thought us blest
That God had lent us but this only child;
But now I see this one is one too much,
And that we have a curse in having her:
Out on her, hilding!

Nurse

God in heaven bless her!
You are to blame, my lord, to rate her so.

CAPULET

And why, my lady wisdom? hold your tongue,
Good prudence; smatter with your gossips, go.

Nurse

I speak no treason.

CAPULET

O, God ye god-den.

Nurse

May not one speak?

CAPULET

Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl;
For here we need it not.

LADY CAPULET

You are too hot.

CAPULET

God's bread! it makes me mad:
Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been
To have her match'd: and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly train'd,
Stuff'd, as they say, with honourable parts,
Proportion'd as one's thought would wish a man;
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,
To answer 'I'll not wed; I cannot love,
I am too young; I pray you, pardon me.'
But, as you will not wed, I'll pardon you:
Graze where you will you shall not house with me:
Look to't, think on't, I do not use to jest.
Thursday is near; lay hand on heart, advise:
An you be mine, I'll give you to my friend;
And you be not, hang, beg, starve, die in
the streets,
For, by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good:
Trust to't, bethink you; I'll not be forsworn.

Exit

Task: Write a list of words that describe Lord Capulet's character.

- _____
- _____
- _____
- _____
- _____
- _____

How does Shakespeare present Lord Capulet in Act 3?

1. Explain how Shakespeare presents Capulet
2. Summarise what is happening in Act 3, Scene 5
3. Provide a quotation
4. Explore this quotation
5. Discuss how this quotation would impact Juliet and the audience

In Act 3, Scene 5, Shakespeare presents Lord Capulet as a spiteful and vicious father, determined to exercise control over his young daughter. Before Paris has even been to visit her, Lord Capulet tells Juliet that she must marry him in a few days' time. After she refuses, he erupts in a violent tirade, saying that she should 'Hang, beg, starve, die in the streets' if she doesn't obey him. This is a truly devastating threat. He is not mild or understanding. He does not care about Juliet's concerns about marrying a complete stranger. Instead, he tries to force her into obeying him without question by threatening to disown and humiliate her. Juliet is already suffering: her cousin is dead and her husband has fled the city. But this terrible threat from her father is perhaps the worst. He completely degrades his only daughter when she is clearly upset. It is no surprise that she is completely speechless as he insults her: she cannot believe what is happening to her. Shakespeare continues to pile misery upon misery on Juliet, and Shakespeare makes her suffer terribly until her tragic end.

Now write your own paragraph on this question:

How does Shakespeare present Lord Capulet in Act 3?

You are now going to write another paragraph on this question using the evidence from this scene.

Here's how you can structure your paragraph:

1. Explain how Shakespeare presents Capulet (use some of the words from the previous activity to help you)
2. Briefly summarise what is happening in Act 3, Scene 5
3. Provide a quotation that shows Lord Capulet's character
4. Explore this quotation
5. Discuss how this quotation would have an impact on Juliet and the audience

You may also want to write about how Lord Capulet has **changed** throughout the Act.

Romeo and Juliet – Lesson 17

Mastery Content:

- Juliet threatens to kill herself if she is forced to marry Paris
- Friar Lawrence advises her to take a potion that will make her appear dead
- Juliet follows the Friar's plan
- Juliet is a tragic character: she suffers and takes action

Do Now:

1. _____

2. _____

Extension:

Last lesson, Lord Capulet told Juliet:



Thursday is near; lay hand on heart, advise:
And you be mine, I'll give you to my friend:
And you be not, hang, beg, starve, die in
the streets, I'll not be forsworn.

1. What does Lord Capulet want Juliet to do?
2. Why is Juliet unable to do this?

Extension: What would you do if you were Juliet?

Juliet doesn't know what to do.

She can't ask Romeo for help because he has been exiled from Verona. Romeo is currently living in Mantua, 30 miles away.

The only person she can turn to is Friar Lawrence. Juliet is desperate. She will do anything to avoid being forced to marry Paris.



Luckily, Friar
plan. But it is very dangerous.

Lawrence has got a

Today, we will find out Friar Lawrence's plan.

Let's read the scene.

The first part of the scene has been modernised. This is in italics.

Juliet begs Friar Lawrence for advice (Act 4, Scene 1)

Parts in *italics* are in a modern version

JULIET	<i>O shut the door! and when you have, Come weep with me. I am beyond all hope!</i>	
FRIAR LAURENCE	<i>Ah, Juliet, I already know why you are so upset. I hear you must – and nothing can delay it – Be married to Paris on Thursday.</i>	5
JULIET	<i>Don't remind me, Friar, Unless you can tell me how I may prevent it. If, in your wisdom, you cannot help me, At least call my solution wise, And with this knife I'll sort out my situation now. So, with your wise experience Give help me now, or, behold: This knife will solve all of my problems.</i>	10

FRIAR	<i>Stop, child: I do spy a kind of hope.</i>	15
LAURENCE	<i>It is dangerous, but desperate times Call for desperate measures. If, rather than marrying County Paris,</i>	20
	<i>You have the strength of will to kill yourself, Then is it likely you will undertake A thing like death to escape the shame you feel. If you are willing, I'll give you a solution.</i>	
JULIET	<i>O, ask me to leap from off the battlements Of yonder tower, rather than marry Paris; Or tell me to go into a new-made grave And hide with a dead man in his shroud. Things that, to hear them, would make me tremble; And I will do it without fear or doubt, To live a pure wife to my sweet love.</i>	25

FRIAR LAURENCE	<p>Hold, then; go home, be merry, give consent 30</p> <p>To marry Paris: Wednesday is to- morrow:</p> <p>To-morrow night look that thou lie alone;</p> <p>Take thou this vial, being then in 35 bed, And this distilling liquor drink thou off;</p> <p>When presently through all thy veins shall run 40</p> <p>A cold and drowsy humour, for no pulse</p> <p>Shall keep his native progress, but surcease:</p> <p>Each part, deprived of supple 45 government, Shall, stiff and stark and cold, appear like death:</p> <p>And in this borrow'd likeness of shrunk death 50</p> <p>Thou shalt continue two and forty hours,</p> <p>And then awake as from a pleasant sleep.</p> <p>Now, when the bridegroom in the morning comes</p> <p>To rouse thee from thy bed, there art thou dead:</p> <p>Then, in thy best robes uncover'd on the bier</p> <p>Thou shalt be borne to that same ancient vault</p> <p>Where all the kindred of the Capulets lie.</p> <p>In the mean time, against thou shalt awake,</p> <p>Shall Romeo by my letters know our drift,</p>	<p>look that thou lie alone – make sure that you sleep on your own (i.e. without the Nurse's company)</p> <p>vial – small bottle</p> <p>distilling liquor ... off – drink up this liquid that will spread through your veins</p> <p>humour – feeling</p> <p>no pulse ... surcease – your pulse will stop</p> <p>supple government – easy movement</p> <p>borrow'd likeness – temporary appearance</p> <p>the bridegroom – i.e. Paris</p> <p>rouse – wake you up</p> <p>bier – coffin</p> <p>borne – taken</p> <p>kindred – family</p> <p>against – before</p> <p>drift – plan</p>
---------------------------	---	---

	<p>And hither shall he come: and he and I Will watch thy waking, and that very night Shall Romeo bear thee hence to Mantua.</p>	
JULIET	<p>Give me, give me! O, tell not me of fear!</p>	
FRIAR LAURENCE	<p>Hold; get you gone, be strong and prosperous In this resolve: I'll send a friar with 55 speed To Mantua, with my letters to thy lord.</p>	<p>Hold – that's enough; prosperous – successful Mantua – the town where Romeo has fled</p>
JULIET	<p>Love give me strength! and strength shall help afford. Farewell, dear father! <i>Exeunt</i></p>	



Task: Here are some images that relate to Friar Lawrence's plan (lines 29 – 51).

Place the images in the correct order.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Task: Use the images to summarise Friar Lawrence's plan.

Juliet follows Friar Lawrence's advice and **drinks the potion**.

When her lifeless body is discovered, a large funeral is arranged.

Nobody knows that she is really alive except for Friar Lawrence.

Task:

Complete the boxes marked below. Use the line references to help you find a brief quotation or explanation.

The tragic hero	
The characters are 'high status' - they are important people Romeo Juliet	
The tragic hero acts: they try to do things Romeo	They don't just let things happen to them Juliet
Whatever they try to do, it always puts them in a worse situation Romeo	Juliet
They are exceptional - there is something about them Romeo	Juliet

4.1; Juliet's funeral

The tragic plot	
1: Exposition Montagues and Capulets are at war Lord Capulet has promised his daughter to Paris Romeo and Juliet fall in love	
2: Rising tension Obstacle A: Romeo and Juliet are from fighting families	
Obstacle B: Juliet has already been promised to another man	
Crisis: Romeo and Juliet get married in secret	
3: Catastrophe The story ends in the death of the main character	

4.1.10-13; 22-25 (today's resource)

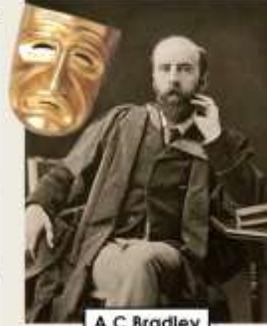
4.1

A C Bradley wrote that, towards the end of a Shakespearean tragedy:

Occasionally, where we dread the catastrophe because we love the hero, **a moment occurs**, just before it, in **which a gleam of false hope lights up the darkening scene**; and, though **we know it is false, it affects us**.

Write down your ideas for these questions:

1. How has Shakespeare used foreshadowing in the scene we have just read?
2. What 'false hope' does an audience (and Juliet) have at this point in the play?
3. What effect does the 'false hope' have on the audience? Why does Shakespeare include it in his plays?



Task:

1. _____

2. _____

3. _____

Exit Quiz - What examples of foreshadowing are there in Act 4, Scene 1?

- a) Juliet takes a potion that makes her appear dead. This foreshadows her real death at the end of the play.
- b) Juliet must drink a potion. This foreshadows the way that Romeo will die at the end of the play.
- c) Juliet says that she will kill herself with a dagger instead of being forced to marry Paris. This foreshadows how she dies at the end of the play.
- d) Friar Lawrence gives Juliet advice. This foreshadows the way that he married Romeo and Juliet in Act 2, Scene 6.
- e) Juliet follows Friar Lawrence's advice. This foreshadows how Lord Capulet is devastated by Juliet's death at the end of the play.

Romeo and Juliet – Lesson 18

Mastery Content:

- Romeo doesn't receive the Friar's letter
- He visits Juliet's tomb
- Romeo finds Juliet's lifeless body
- He kills himself with poison
- Romeo is a tragic character

Last lesson, Friar Lawrence made a plan for Romeo and Juliet to be reunited. He told her,

In the mean time, before thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come:



1. What is Friar Lawrence's plan?
2. Why must Friar Lawrence tell Romeo about this plan in a letter? Why is he unable to tell Romeo in person?

Extension: Why did Juliet follow Friar Lawrence's plan?

Do Now:

1. _____

2. _____

Extension:

- _____

Task: Why is it terrible that both of these things have happened?

- _____

But the plan has gone wrong.

1. Friar Lawrence's letter did not reach Romeo. There was an outbreak of sickness at the city limits, and nobody was allowed to leave or enter. Romeo does not know about the plan.
2. Romeo's friend, Balthasar, was able to sneak into the city. He saw Juliet being buried in the Capulet's tomb. Balthasar managed to get out of Verona. He told Romeo what he saw: Juliet is dead and has been buried in the Capulet tomb.



Catastrophe

At the end of 'Romeo and Juliet', we hurtle towards the catastrophe.

Let's remind ourselves what is meant by this. We'll re-read the section on 'Catastrophe' from A C Bradley's second lecture (p50).

Romeo

- Romeo thinks that Juliet is dead.
- He **returns to Verona** to see Juliet **in her tomb**.
- He brings along a powerful and deadly poison.

Reading – Act 5 Scene 3 (Romeo's death)

ROMEO

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; O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars

From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!
Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark!
Here's to my love!

Drinks

O true apothecary!
Thy drugs are quick. Thus with a kiss I die.

Dies

Task: Summarise what Romeo is saying in these lines and explain why these lines are tragic.

Here is another passage where Romeo is talking to Death.
He uses a **metaphor** to describe his life as a **boat** ('bark'):

Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark! (116-118)

In this **metaphor**:
The **tenor** (the thing being described) is **Romeo and his life**.
The **vehicle** (the thing being compared to) is **a boat ('bark') on the sea**.
Romeo is comparing **his life** to **a boat on a sea**.

Task: What is the ground?

Task:

Romeo has met his tragic end.
Complete the boxes marked below. Use the line references to help you find a brief quotation or explanation.

The screenshot shows a digital text editor with the text of Act 5, Scene 3 of Romeo and Juliet. Two boxes with arrows point to specific lines: '5.3.88-120' points to the beginning of Romeo's soliloquy, and '5.3.116-120' points to the end of his soliloquy.

Romeo dies at the end of the play. He would rather die than live without Juliet.

The **intensity** of his love makes him a **tragic hero**.

Here are two students' **theses** on Romeo. (Remember, a **thesis** is the main idea that you want to discuss in an essay).

A. Romeo is an immature fool. His immaturity led to his death; he does not deserve pity. He warns an audience against loving too intensely.



B. Romeo is a romantic hero. He shows us that true love exists, and demonstrates how to love truly and with passion. His death is a tragedy.

Task: Which theses do you agree with the most and why?

Numbers in brackets show the number of correct answers for each question.

1) Here are Mercutio's dying words:

A plague o' both your houses!

Which statements about this quotation are correct? **(2)**

- a) Mercutio realises that the feud between the two families is pointless.
 - b) Mercutio wants the people living in Tybalt's house to get sick as revenge for killing him.
 - c) Mercutio wishes that he was a member of the Capulet family instead of a Montague.
 - d) Mercutio has magical powers just like Prospero. He has cast a magical spell on Romeo which will lead to Romeo's tragic death.
 - e) Mercutio hates that the feud between the two families has led to his death.
- 2) Which statements about the role of women in the Elizabethan era are correct? **(2)**
- a) Juliet acts like a typical Elizabethan woman.
 - b) Women had to obey their father, or the eldest man in the household, until they were married.
 - c) Women in the Elizabethan era had to be obedient until they were married. After that, they could be completely independent.
 - d) In the Elizabethan era, fathers did not care if their daughters were happy or not.
 - e) Fathers often chose their daughter's husband to make their families richer and more powerful.
- 3) In Act 3, Scene 5 Romeo and Juliet leave each other for the final time. Which of these statements about the scene are correct? **(2)**
- a) Juliet's vision of Romeo at the bottom of a tomb is an example of foreshadowing.
 - b) Juliet is glad that Romeo is leaving because she has begun to regret marrying him so quickly.
 - c) Shakespeare foreshadows Romeo's death to add a moment of comedy to the play before the tragic end.
 - d) Romeo is going to leave Verona to bring peace to the Montagues and Capulets.
 - e) Romeo's banishment from Verona means that he has to leave Juliet, which is an example of how the couple suffer throughout the play.
- 4) Why is Lord Capulet so angry at Juliet in Act 3 Scene 5? **(2)**
- a) Because he has already given his word that she will marry Paris. If she disobeys him, Lord Capulet will break a promise, ruining his reputation.
 - b) Because he has found out that she married Romeo, his family's sworn enemy.
 - c) Because Juliet insulted and threatened him.
 - d) Because Juliet should obey him completely, because she is his daughter.
 - e) Because he tells Juliet that she is a 'disobedient wretch'.

- 5) What examples of **foreshadowing** are there in Act 4, Scene 1? **(3)**
- Juliet takes a potion that makes her appear dead. This foreshadows her real death at the end of the play.
 - Juliet must drink a potion. This foreshadows the way that Romeo will die at the end of the play.
 - Juliet says that she will kill herself with a dagger instead of being forced to marry Paris. This foreshadows how she dies at the end of the play.
 - Friar Lawrence gives Juliet advice. This foreshadows the way that he married Romeo and Juliet in Act 2, Scene 6.
 - Juliet follows Friar Lawrence's advice. This foreshadows how Lord Capulet is devastated by Juliet's death at the end of the play.
- 6) What makes Romeo's death at the end of 'Romeo and Juliet' so tragic? **(3)**
- He is a young man. It is terrible for such a young person to die so needlessly.
 - Romeo had to die because his family is in a feud with the Capulets. This is a pointless war, which makes his death tragic.
 - Romeo is a Montague and Juliet is a Capulet, which highlights how tragic his death is.
 - Romeo was moments away from seeing Juliet wake up. If he had waited a few minutes, his death could have been avoided. This makes his death more tragic.
 - Romeo used the metaphor of a 'bark' on a sea to show how much he loved Juliet, which shows how sad his death is.
- 7) What statements about 'catastrophe' in Shakespearean tragedy are correct? **(2)**
- During the catastrophe, Shakespeare introduces the characters and the obstacles they will overcome.
 - The catastrophes in Shakespearean tragedy are inevitable.
 - The hero remains alive at the end of a Shakespearean tragedy.
 - The hero suffers a number of calamities which result in their tragic death.
 - All Shakespearean tragedies have a prologue which explains what the catastrophe will be.
- 8) When Romeo speaks metaphorically to death, he uses the following words:

<p>Come, bitter conduct, come, unsavoury guide! Thou desperate pilot, now at once run on The dashing rocks thy seasick weary bark! (116-118)</p>
--

- Which of these statements explore the **ground** of the metaphor? **(3)**
- Romeo and his life.
 - Romeo is comparing his life to a boat on a sea.
 - Romeo feels like he has no control over his life, like a boat in a storm.
 - Romeo describes himself as 'seasick weary': he has been bashed around and assaulted and made to suffer a lot.
 - Romeo is about to kill himself, like a boat being tossed on 'dashing rocks'.

- 9) Many things lead to **Juliet's** tragic death. Place these events in the correct order:
- a) Friar Lawrence suggests a sleeping potion that will allow Juliet to appear dead to avoid marrying Paris.
 - b) Juliet meets Romeo at the Capulet ball.
 - c) Juliet proposes marriage to Romeo at their second meeting.
 - d) Juliet's father says she must marry Paris otherwise she will be turned out on the street.
 - e) Romeo and Juliet spend a night together, knowing that they will soon be separated by Romeo's banishment.
- 10) Many things lead to **Romeo's** tragic death. Place these events in the correct order:
- a) Romeo climbs the walls of the Capulet orchard to catch a second glimpse of Juliet.
 - b) Romeo and Juliet marry. Soon after, Romeo is caught in a brawl between Tybalt and Mercutio. Both men die.
 - c) Romeo asks Friar Lawrence to marry them. Friar Lawrence agrees, because he thinks 'this alliance may so happy prove / To turn your households' rancour to pure love' (2.3.1.91-2)
 - d) Romeo is banished to Mantua for killing Tybalt.
 - e) Romeo believes that Juliet is dead. He sneaks in to Verona and visits her tomb.

Romeo and Juliet – Lesson 19

Mastery Content:

- Juliet wakes, finds Romeo's body, and kills herself
- Romeo and Juliet's final meeting mirrors their first
- Juliet has changed throughout the play

Do Now: Why did Romeo kill himself?

Extension: What were the main events that led to his death?

Let's read as Juliet wakes up.

Friar Lawrence is also in the tomb as Juliet awakens.

Reading – Act 5 Scene 3 (Juliet's death)

JULIET wakes

JULIET

O comfortable friar! where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?

Noise within

FRIAR LAURENCE

I hear some noise. Lady, come from that nest
Of death, contagion, and unnatural sleep:
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead;
And Paris too. Come, I'll dispose of thee

Among a sisterhood of holy nuns:
Stay not to question, for the watch is coming;
Come, go, good Juliet,

Noise again

I dare no longer stay.

JULIET

Go, get thee hence, for I will not away.

Exit FRIAR LAURENCE

What's here? a cup, closed in my true love's hand?
Poison, I see, hath been his timeless end:
O churl! drunk all, and left no friendly drop
To help me after? I will kiss thy lips;
Haply some poison yet doth hang on them,
To make die with a restorative.

Kisses him

Thy lips are warm.

First Watchman

[Within] Lead, boy: which way?

JULIET

Yea, noise? then I'll be brief. O happy dagger!

Snatching ROMEO's dagger

This is thy sheath;

Stabs herself

there rust, and let me die.

Falls on ROMEO's body, and dies

Task:

Which quotation best shows that Juliet wishes to stay with Romeo's body?

- a) 'Oh comfortable Friar, where is my lord?' (148)
- b) 'Go get thee hence, for I will not away.' (160)
- c) 'Poison I see hath been his timeless end.' (162)

Which quotation shows where Juliet realises how Romeo killed himself?

- a) 'Poison I see hath been his timeless end.' (162)
- b) 'Haply some poison yet doth hang on them' (165)
- c) 'O happy dagger, / This is thy sheath' (168-9)

Which quotations show that Juliet is glad to die because she can be with Romeo?

- a) 'I do remember well where I should be; / And there I am.' (148-9)
- b) 'Haply some poison yet doth hang on them / To make me die with a restorative' (165-6)
- c) 'O happy dagger, / This is thy sheath' (168-9)

Task: Did Juliet have to die?

Romeo and Juliet's first and last kiss

Earlier, we read Romeo and Juliet's first kiss at the Capulet's masked ball:

ROMEO Then move not, while my prayer's effect I take.
Thus from my lips, by yours, my sin is purged.

[Kissing her]

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.

[Kissing her again]

JULIET You kiss by the book. (1.5.105-9)

Task: Juliet kisses Romeo before she kills herself in Act 5.

Write down your ideas for these questions:

1. Are there any similarities or differences between Romeo and Juliet's first kiss in Act 1 and their last kiss in Act 5?

2. Shakespeare made Romeo and Juliet kiss each other on their first and last meeting. Why do you think he did this? How does this make the play more tragic?

The two kisses at the start and end of 'Romeo and Juliet' suggest that their deaths were inevitable. They died with a kiss, so it is appropriate that they met with a kiss as well.

Their final kiss recalls their first kiss. It reminds an audience of how happy and innocent they were at the start of the play compared to their miserable and tragic state at the end.

The two kisses also show how different the two characters are at the start and end of the play.

Task: Make a list of the ways Juliet has changed throughout the play.

Juliet at the start of the play	Juliet at the end of the play

Exit Quiz - Which statements about Juliet's death are correct?

- a) Juliet killed herself because she was too scared of what her father would say about her marrying Romeo.
- b) Just like Romeo, Juliet could not bear to live without the person she loved.
- c) Lord Capulet will be glad his daughter is dead because she refused to marry Paris.
- d) Juliet hoped that her death would reunite her with Romeo.
- e) 'Thy lips are warm' proves that Romeo is actually still alive, and so Juliet did not need to kill herself.

Reading – Act 5 Scene 3 (The End)

PRINCE

This letter doth make good the friar's words,
Their course of love, the tidings of her death:
And here he writes that he did buy a poison
Of a poor 'pothecary, and therewithal
Came to this vault to die, and lie with Juliet.
Where be these enemies? Capulet! Montague!
See, what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love.
And I for winking at your discords too
Have lost a brace of kinsmen: all are punish'd.

CAPULET

O brother Montague, give me thy hand:
This is my daughter's jointure, for no more
Can I demand.

MONTAGUE

But I can give thee more:
For I will raise her statue in pure gold;
That while Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.

CAPULET

As rich shall Romeo's by his lady's lie;
Poor sacrifices of our enmity!

PRINCE

A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo.

Exeunt

Task: Answer these questions.

1. What happens to the **feud**?

2. Why?

3. What is the weather used as a metaphor in lines 305-6?

For never was a story of **more** woe
Than this of **Juliet** and her **Romeo**.



'Romeo and Juliet' is one of Shakespeare's most famous and loved tragedies. Today, we will revisit the two A C Bradley lectures and review what makes the plot and characters in the play a tragedy.

Task: Re-read the two A C Bradley lectures on tragedy.

As you read, annotate the lectures with notes on how they apply to the characters of Romeo and Juliet, and to the play 'Romeo and Juliet' as a whole.

Take 10 minutes to annotate lecture 1, then 10 minutes to annotate lecture 2.

Example:

Handwritten annotations on a printed text. The text reads: "First, it is the story of one person, the 'hero,' or at most of two, the 'hero' and 'heroine.' It is only in the love-tragedies, Romeo and Juliet and Antony and Cleopatra, that the heroine is as much the centre of the action as the hero. The rest, including Macbeth, are single stars. We may speak of the tragic story as being concerned primarily with one person." Annotations include: "Romeo and Juliet" with an arrow pointing to the text; "Romeo" and "Juliet" with arrows pointing to the words in the text; "Juliet is just as important as Romeo" with an arrow pointing to "the heroine"; and "But not in '243'; there are two characters here" with an arrow pointing to "one person."

Exit Quiz- Which events from 'Romeo and Juliet' show that it is a tragedy?

- a) Romeo and Juliet are from powerful families with high status in Verona.
- b) The play was written in the Elizabethan era by William Shakespeare.
- c) Both of the main characters die in terrible ways at the end of the play.
- d) The Montagues and Capulets are two feuding families.
- e) Romeo and Juliet's love for each other is intense and passionate – their love is greater than many other love stories.

Romeo and Juliet – Lesson 21

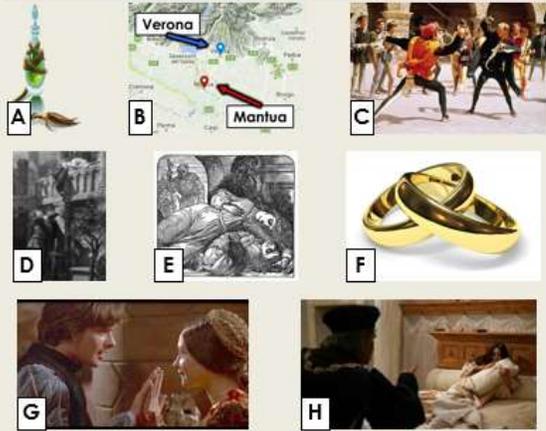
Mastery Content:

- Students need to include a thesis – a main argument – in their assessment
- Essays should be written accurately
- The assessment will be an unseen extract. They will not be told the assessment question

Do Now:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

These images illustrate different events from 'Romeo and Juliet'.
1. Place the images in the correct sequence.
2. Explain what is happening in each image.



Next lesson, you will sit your assessment on 'Romeo and Juliet'.

- ✓ You will have to respond to an **extract**.
- ✓ You will also have to talk about the **rest of the play**.
- ✗ You will **not** be allowed to bring in any notes.
- ✗ You will **not** be allowed to bring in a copy of the play.

However, we have studied the play closely.

Over the past couple of lessons, we have reviewed:

- ✓ the plot of the play, and
- ✓ what made it a tragedy.

You should continue to include an **introduction** and **conclusion** to your essay.

Your **introduction** should give some important details about the play and explain how you are going to answer the assessment question.

Your **conclusion** should summarise your main thoughts and restate your main argument from your essay.



Essay Writing

Writers' names

You should refer to the author of a text by their **surname**.

- Which **two sentences** would be **correct**?
- **Fix up the incorrect sentences.**

1. The character of Miss Temple shows Brontë's forgiving and kind attitudes to childhood.
2. George highlights how corrupt the pigs are becoming as they begin to sleep in beds and drink whiskey.
3. Bill is one of Dickens' most famous and wicked villains.
4. In 'The Tempest', Shakespear portrays Caliban as a victim of Prospero's cruelty.
5. By including both Holmes and Watson, Sir Arthur highlights just how brilliant the detective's mind is.

Thesis

Your answer should contain a thesis. A **thesis** is the **main argument** that runs through your essay.

With a partner, come up with **2 theses** for **these questions**:

1. Is Lord Capulet a tyrant?
2. What is the greatest obstacle the two lovers face in 'Romeo and Juliet'?

Pronouns

You should make it clear who you are talking about in your writing. You should avoid using 'he', 'him', 'she' and 'her' if it could be unclear who you are talking about.

Correct the unclear parts of these sentences.

1. Before the Capulet's ball, Lady Capulet and the Nurse discuss marriage with Juliet. Lady Capulet and the Nurse declare how handsome Paris is. She tells her that she will do what she asks her to do.
2. Romeo and Juliet fall deeply in love at first sight. Romeo compares Juliet to a saint and an angel.
3. Tybalt and Mercutio fight to the death as Romeo looks on. He stabs him underneath his arm.

<p>Term: Obstacle Definition:</p> <p>Example from 'Romeo and Juliet': The feud between the Montages and Capulets; Juliet has been promised to Paris in marriage</p>
<p>Term: Definition: The beginning part of the play, where the situation is explained. Example from 'Romeo and Juliet': We learn of the feud between the Montages and Capulets; Romeo falls in love with Juliet at the Capulet's ball.</p>
<p>Term: Definition: the situation as it currently exists. The 'normal' situation. Example(s) from 'Romeo and Juliet': The Montagues and Capulets are enemies; fathers tell their daughters who to marry.</p>
<p>Term: Foreshadowing Definition: to foreshadow is to show or warn that something bigger, worse, or more important is coming. Example(s) from 'Romeo and Juliet':</p>
<p>Term: Hyperbole Definition:</p>

Example from 'Romeo and Juliet': Romeo says, 'Juliet is the sun'; he compares her to 'the fairest stars', a 'bright angel', and a 'messenger of heaven'.

Fix up the errors in this paragraph.

Shakespear shows that Lord Capulet is a cruel and tyrant. Lord Capulet uses hyperbole to threaten his daughter. He tells her to 'hang, beg, starve, die in the streets. Juliet's cruel father cannot believe that his daughter will not obey his orders. Lord Capulet and Romeo treat Juliet in different ways. Romeo is upset when he leaves Juliet, but he is furious. This contrast between Lord Capulet and Romeo highlights how desperate and confused Juliet is.

Exit Quiz – Which statement about the play is correct?

- a) 'Romeo and Juliet' was written by William Shakespeare.
- b) The play is set in Elizabethan England.
- c) Romeo and Juliet are typical tragic heroes.
- d) Romeo loves Juliet because she is a Capulet, the enemy of his family.
- e) Romeo and Juliet are exceptional because they are from the Montagues and Capulets.

Romeo and Juliet – Lesson 22

Mastery Content:

- Mercutio wants to convince Romeo that dreams do not mean anything; they are nonsense.
- Queen Mab is a little fairy that puts idle dreams into the minds of sleeping men.
- Queen Mab and dreams are similar because they are nothing but vain fantasy

Here are some characters from 'Romeo and Juliet'.

Which household are they a member of? Or are they not a member of any house?

Extension: How would Mercutio feel about each character?

Do Now:

Montagues	Capulets	Neither

Extension:

Task: List all the things that you already know about the character of Mercutio. Think about the things he says and does. What do they show he is like?

Act 1 Scene 4

Romeo is worried about attending the Capulets' ball because he had a dream warning him against it the previous night. Mercutio wants to convince Romeo that dreams do not mean anything; they are nonsense.

Here is what they say:

ROMEO	I dreamt a dream tonight.
MERCUTIO	And so did I.
ROMEO	Well, what was yours?
MERCUTIO	That dreamers often lie.
ROMEO	In bed asleep, while they do dream things true.

- 1. What does Mercutio believe about dreams?
- 2. What does Romeo believe about dreams?

Task:

1. _____

2. _____

Queen Mab

Queen Mab is a little fairy that puts idle dreams into the minds of sleeping men.



Task:

1. What other characters does he remind you of?

2. From your previous knowledge of these characters, what do you think Queen Mab will be like?

Reading – Act 1 Scene 4

ROMEO
And we mean well in going to this mask;
But 'tis no wit to go.

MERCUTIO
Why, may one ask?

ROMEO

I dream'd a dream to-night.

MERCUTIO

And so did I.

ROMEO

Well, what was yours?

MERCUTIO

That dreamers often lie.

ROMEO

In bed asleep, while they do dream things true.

MERCUTIO

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her wagon-spokes made of long spiders' legs,
The cover of the wings of grasshoppers,
The traces of the smallest spider's web,
The collars of the moonshine's watery beams,
Her whip of cricket's bone, the lash of film,
Her wagoner a small grey-coated gnat,
Not so big as a round little worm
Prick'd from the lazy finger of a maid;

Task:

Answer these questions when you have finished reading:

1. How big is Queen Mab?

2. What does she travel in?

3. What are the spokes on the wheels made from?

4. What is the roof made from?

5. What pulls her vehicle?

6. Where does she drive the vehicle?

7. What creature is the driver of the vehicle?

Continue reading

And in this state she gallops night by night

Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on court'sies straight,
O'er lawyers' fingers, who straight dream on fees,
O'er ladies' lips, who straight on kisses dream,
Which off the angry Mab with blisters plagues,
Because their breaths with sweetmeats tainted are:
Sometime she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit;
And sometime comes she with a tithe-pig's tail
Tickling a parson's nose as a' lies asleep,
Then dreams, he of another benefice:
Sometime she driveth o'er a soldier's neck,

And then dreams he of cutting foreign throats,
 Of breaches, ambuscadoes, Spanish blades,
 Of healths five-fathom deep; and then anon
 Drums in his ear, at which he starts and wakes,
 And being thus frightened swears a prayer or two
 And sleeps again. This is that very Mab
 That plats the manes of horses in the night,
 And bakes the elflocks in foul sluttish hairs,
 Which once untangled, much misfortune bodes:
 This is the hag, when maids lie on their backs,
 That presses them and learns them first to bear,
 Making them women of good carriage:

Task: Complete the table.

Person Queen Mab visits	Part of the body Queen Mab drives her carriage	What the person dreams of

Extension: What other mischievous things does Queen Mab do?

Continue reading

ROMEO

Peace, peace, Mercutio, peace!
 Thou talk'st of nothing.

MERCUTIO

True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thin of substance as the air
And more inconstant than the wind, who wooes
Even now the frozen bosom of the north,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping south.

BENVOLIO

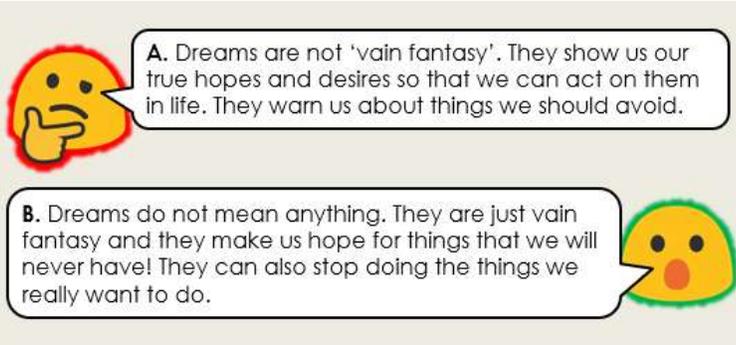
This wind, you talk of, blows us from ourselves;
Supper is done, and we shall come too late.

ROMEO

I fear, too early: for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels and expire the term
Of a despised life closed in my breast
By some vile forfeit of untimely death.

How are Queen Mab and dreams similar?

MERCUTIO
True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thin of substance as the air,
And more inconstant than the wind, who woos
Even now the frozen bosom of the north,
And, being anger'd, puffs away from thence,
Turning his side to the dew-dropping south.



A. Dreams are not 'vain fantasy'. They show us our true hopes and desires so that we can act on them in life. They warn us about things we should avoid.

B. Dreams do not mean anything. They are just vain fantasy and they make us hope for things that we will never have! They can also stop doing the things we really want to do.

Task: Which statement do you agree with most and why?

Exit Quiz- Which statements about Queen Mab are correct?

- a) Queen Mab is no bigger than a precious stone.
- b) She visits ladies' necks and makes them think about cutting the throats of their enemies.
- c) She visits lawyers' brains and makes them dream about love.
- d) Queen Mab travels on a star influencing the feelings of lovers.
- e) Queen Mab travels in a chariot made from an empty hazelnut.