

How to support your child in English

Year 9

Romeo and Juliet

Character/Theme/Relationship
Analysis



Autumn Assessment

Dear parent/carer,

Your child has been selected to receive this support pack for English in order to ensure that they make accelerated progress this year.

On behalf of the English department at Dormston School, I recognise that you may not have hours to devote to helping your child with English. However, research proves that every child benefits from parental involvement in their learning and from one-on-one support, so any time that you can spare to aid them in their studies will be gratefully received.

This booklet has been compiled to help you if you wish to support your child further at home. It is by no means compulsory, but does include a number of activities, information and suggestions, both for the busy parents and those that have lots of time to offer. It is not homework and is not an extended learning project and therefore, will not be marked by English staff.

Please use it at your leisure and I hope that it gives you an insight into your child's learning. If you have any questions, please feel free to contact me via the school's main contact number.

A note for pupils: This is not a replacement for homework; homework must take first priority with pupils as it is compulsory.

Yours faithfully,

Mrs L Barley

KS3 co-ordinator of English

Upcoming Assessment: Autumn 2021

Assessment question:

45 minute assessment

Focus is on character/relationship

Essay question [15]

Look at the way _____ speaks and behaves here. What does it reveal to an audience about their/his/her relationship/character at this point in the play?

Assessment Objectives:

AO1 Read, understand and respond to texts to:
 a maintain a critical style. **b** develop an informed personal response.

AO1:2 Use textual references, including quotations, to support and illustrate interpretations.

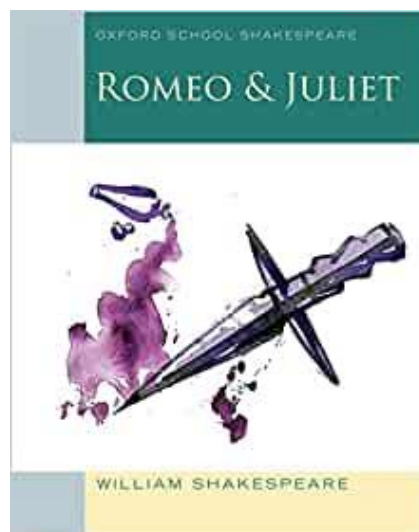
AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

Extra Materials to Support Learning:

- Baz Lurhman's Romeo and Juliet (1996)
- Franco Zeffirelli's Romeo and Juliet (1968)
- <https://www.sparknotes.com/nofear/shakespeare/romeojuliet/> (translates the original text into modern day English to allow for clear understanding)
- <https://www.sparknotes.com/shakespeare/romeojuliet/summary/> (plot overview)
- <https://www.sparknotes.com/shakespeare/romeojuliet/video-summary/> (video plot summary)
- <https://www.bbc.co.uk/bitesize/guides/zw7nk7h/revision/1> (character revision)
- <https://www.bbc.co.uk/bitesize/guides/z8dxg82/revision/1> (theme revision)
- <https://quizlet.com/22488198/romeo-and-juliet-flash-cards/> (Quizlet Flashcards)
- Condensed script (your child will have access to this from their English teacher)
- Notes from their English book

Although pupils are studying a condensed script version of Romeo and Juliet, the following full length copy is highly recommended to challenge more able readers:

https://www.amazon.co.uk/Oxford-School-Shakespeare-Reader-Schuljahr/dp/019832166X/ref=sr_1_1?keywords=romeo+and+juliet+book&qid=1583144796&sr=8-1



Mark Scheme:

	Band	AO1:1a+b, AO1:2	AO2
9	5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
8			
7	4 10-12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
6			
5	3 7-9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
4			
3	2 4-6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
2			
1	1 1-3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks			

Example Questions:

Character:

Look at how Juliet speaks and behaves here. What does it reveal about her character at this point in the play?

Relationship:

Look at how Juliet and the Nurse speak and behave here. What does it reveal about her character at this point in the play?

Possible Questions:

Character:

Romeo

Juliet

Relationships:

Romeo and Juliet

Juliet and Lord and Lady Capulet

Juliet and Friar Lawrence

Romeo and Friar Lawrence

Example Essay Plan – Question A

An introduction giving an overview of the question

Analysis of a quote from the beginning of the extract

- Answer the question – *keep linking back to it*
- Use short, apt quotations
- Use subject terminology – language / structure

Analysis of a quote from the middle of the extract

- Answer the question – *keep linking back to it*
- Use short, apt quotations
- Use subject terminology – language / structure

Conclusion giving an overview of the question

IMPORTANT!

You don't have the talk about every act, as long as you talk about the beginning, middle and end of the extract

Over to you:

Plan responses for the following tasks:

Task 1: Look at how Romeo and Benvolio speak and behave here – what does it reveal to an audience about their relationship at this point in the play?

BENVOLIO: Good-morrow, cousin.

ROMEO: (*sighs*) Is the day so young?

BENVOLIO: But new struck nine.

ROMEO: Ay me! sad hours seem long.

BENVOLIO: What sadness lengthens Romeo's hours?

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

BENVOLIO: In love?

ROMEO: Out-**BENVOLIO:** Of love?

ROMEO: Out of her favour, where I am in love.

BENVOLIO: Alas, that love, so gentle in his view, should be so tyrannous and rough in proof!

ROMEO: Alas, that love, whose view is muffled still, should, without eyes, see pathways to his will! (*waving Benvolio away*) Tut, I have lost myself. I am not here: this is not Romeo -- he's some other where.

BENVOLIO: Tell me in sadness, who is it that you love.

ROMEO: In sadness, cousin, I do love a woman. (*sighs*) She'll not be hit with Cupid's arrow. In strong proof of chastity well-arm'd, from love's weak, childish bow she lives unharm'd.

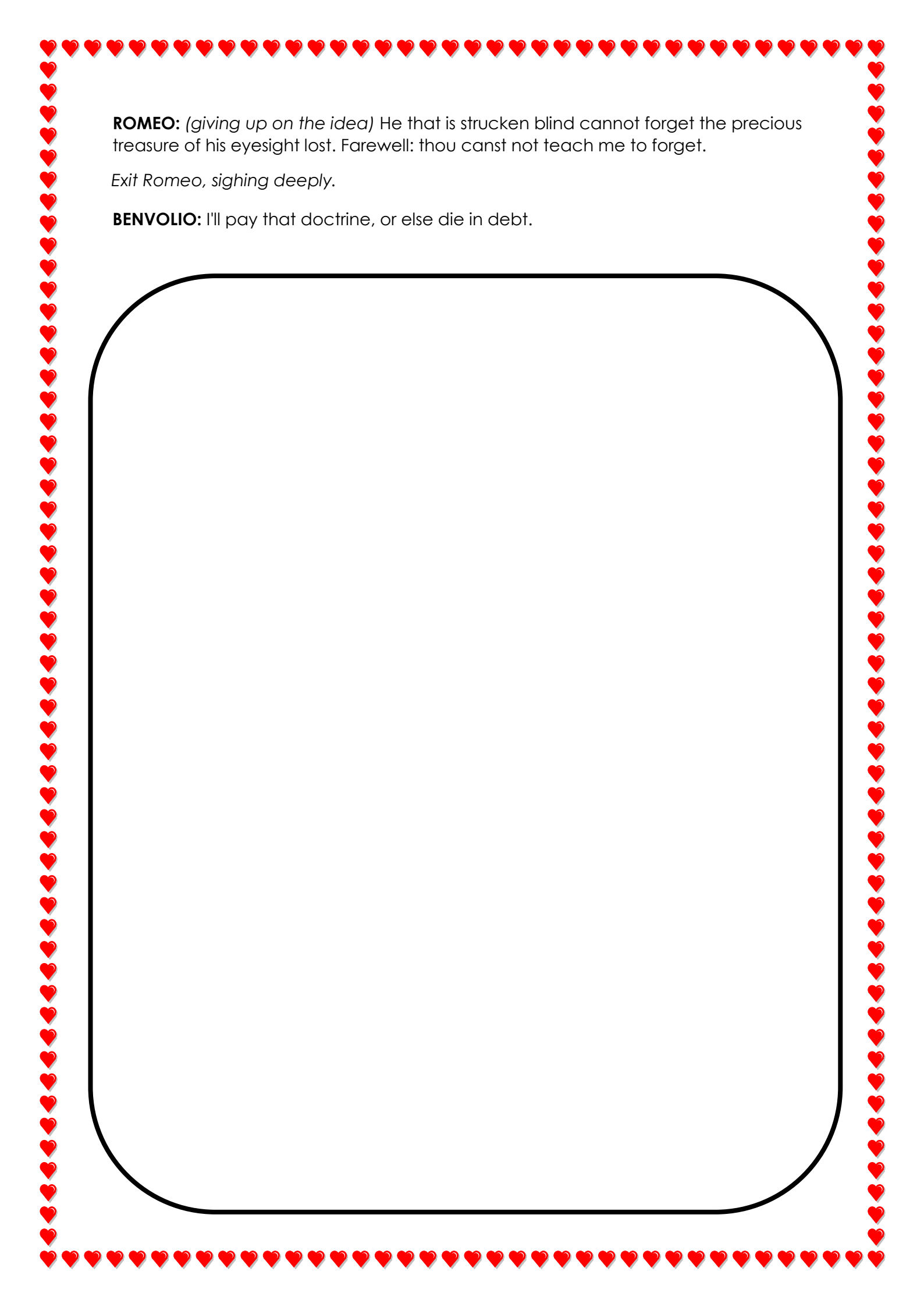
BENVOLIO: Then she hath sworn that she will still live chaste?

ROMEO: She hath, and in that sparing makes huge waste, for beauty starved with her severity cuts beauty off from all posterity.

BENVOLIO: Be ruled by me, forget to think of her.

ROMEO: O, teach me how I should forget to think.

BENVOLIO: By giving liberty unto thine eyes. Examine other beauties.



ROMEO: *(giving up on the idea)* He that is stricken blind cannot forget the precious treasure of his eyesight lost. Farewell: thou canst not teach me to forget.

Exit Romeo, sighing deeply.

BENVOLIO: I'll pay that doctrine, or else die in debt.



Task: Look at how Juliet speaks and behaves here. What does it reveal to an audience about her character at this point in the play?

ROMEO: If I profane with my unworhiest hand this holy shrine, the gentle fine is this: my lips, two blushing pilgrims, ready stand to smooth that rough touch with a tender kiss.

JULIET: (*giggling*) 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 palmers' kiss.

She brings his hand up and they touch palm to palm.

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

JULIET: Ay, pilgrim, lips that they must use in prayer. **ROMEO:** O, then, dear saint, let lips do what hands do *They kiss.*

ROMEO: Thus from my lips, by yours, my sin is purged.

JULIET: Then have my lips the sin that they have took?

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

They kiss again.

JULIET: (*giggling*) You kiss by the book.

The nurse is the first to see the two of them together and runs over to separate them.

Nurse: Madam, your mother craves a word with you.

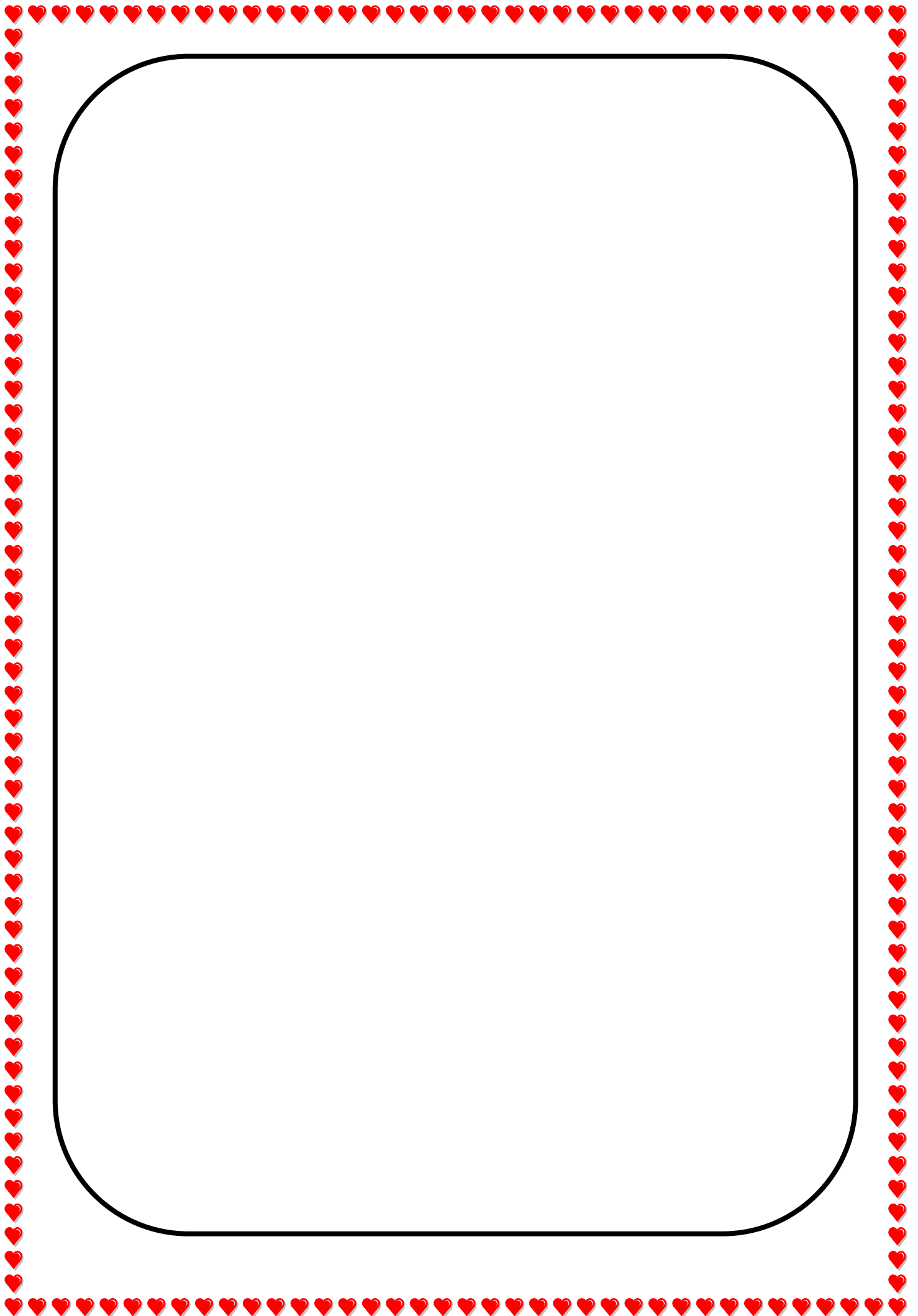
She shoves Juliet back towards her mother. Juliet goes, glancing over her shoulder at Romeo.

ROMEO: (*to the nurse*) What is her mother?

Nurse: Marry, bachelor. Her mother is the lady of the house

The Nurse drags Juliet away.

ROMEO: (*aside*) Is she a Capulet? O dear account! My life is my foe's debt.



Task: Look at how **Romeo and Juliet** speak and behave here. What does it reveal to an audience about their relationship at this point in the play?

ROMEO: If I profane with my unworhiest hand this holy shrine, the gentle fine is this: my lips, two blushing pilgrims, ready stand to smooth that rough touch with a tender kiss.

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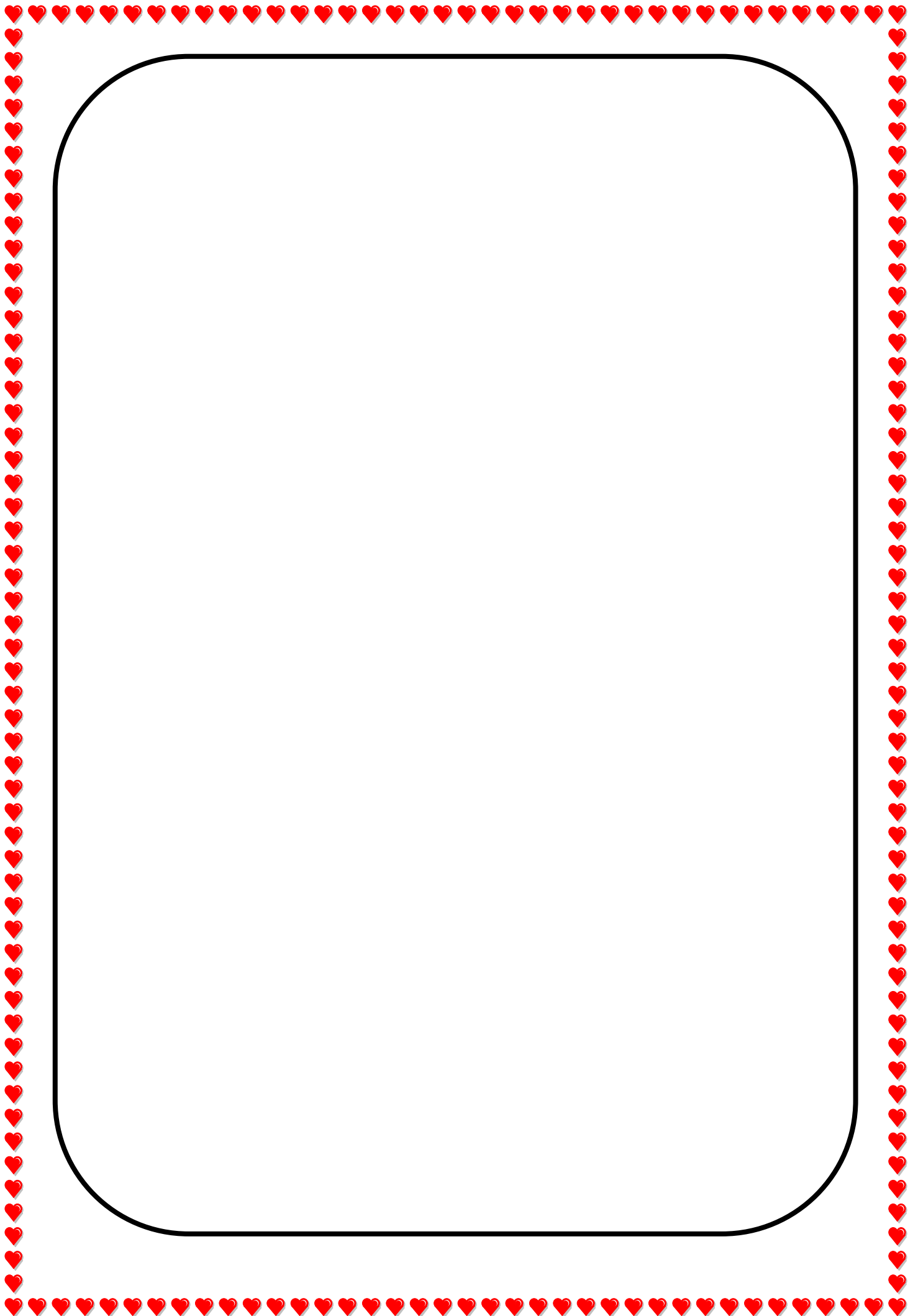
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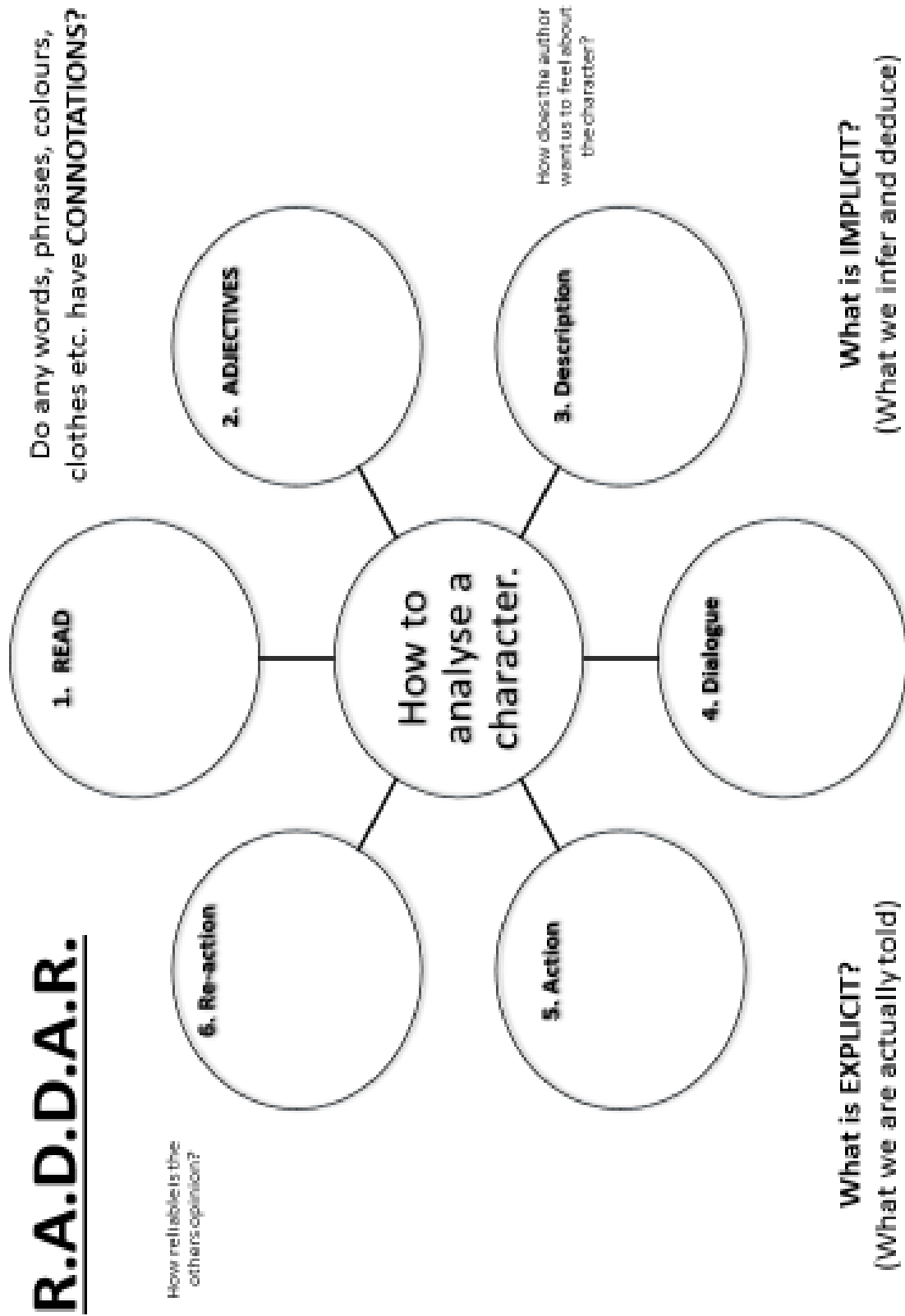
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Other Ways to Analyse Character:



Skill 1: Choosing relevant evidence

In English, pupils must be able to make points about the book and choose quotations (the exact words from the text) to prove those points.

Things to note:

- The point and evidence must match up closely
- The evidence must be the exact words from the book
- The evidence must have quotation marks “ ” surrounding it

Skill 2: Inference and Deduction

Inferring and deducing is an important skill in English; it basically means that pupils must look for clues in the texts and from those clues, come up with interpretations. The best inferences or deductions are those that read between the lines, rather than state the obvious.



Skill 3: Creating PEAL paragraphs

PEAL is an acronym that stands for 4 important words

Point	How would you describe the character?
Evidence	Your quotation in quotation marks “ ”
Analyse	What the quotation tells you about the character
Language	Particular words that have been used and why Any similes/metaphors/personification/etc

Language Terminology

(You need to know these terms for both your **English Language** and **English Literature** exams.) The examples are all taken from Macbeth (A GCSE text you will study next year)

adjective	A word which describes a noun. (‘So foul and fair a day, I have not seen’)
adverb	A word which describes a verb. They often end in ly . (‘What thou wouldst highly /That wouldst thou holily .’)
concrete noun	This type of noun denotes something that is a material or tangible object, person, place or thing. (‘That my keen knife see not the wound it makes.’)
abstract noun	Names an abstract concept or idea rather than a concrete object. (‘And fill me from the crown to the toe topfull /Of direst cruelty .’)
personal pronoun	A pronoun (which replaces a noun) that refers to a specific person. (<i>I, you, he, she, it, we, they, me, him, her, us, and them</i>)
verb	A verb describes an action. (‘...his brandished steel/Which smoked with bloody execution.’)
personification	Giving a non-human thing living characteristics. (‘Stars hide your fires/Let not light see my black and deep desires’)
metaphor	A direct comparison where one thing is said to be another that it could not possibly be. ‘ The instruments of darkness tell us truths ...’
simile	A comparison which uses the words like or as. (‘ As thick as hail /Came post with post...’)
determiner	A word that determines or modifies a noun. (<i>a, an, the, this, that, all, your, my, its etc</i>) (‘He was a gentleman on whom I built/ An absolute trust.’)

List of Characters:

Prologue: speaks the opening (may be done by the prince, if desired) *The Montagues:*

Romeo: a young man of Verona; only son of the house of Montague; in love with Rosaline. (props: sword, mask for the party, money to give to Apothecary, letter to give to Balthasar) **Montague:** Romeo's father.

Lady Montague: Romeo's mother.

Benvolio: Romeo's cousin and friend. (props: sword, mask)

Balthasar: Montague servant. (props: sword, torch) **Abraham:** Montague servant. (props: sword) *The Capulets:*

Juliet: a young woman of Verona; only daughter of the house of Capulet; engaged to Paris. (props: knife) **Capulet:** Juliet's father. (props: list to give to Peter) **Lady Capulet:** Juliet's mother.

The Nurse: Juliet's nurse and friend.

Tybalt: Juliet's cousin. (props: sword)

Peter: Capulet servant. (props: fan to give to the Nurse)

Sampson: Capulet servant. (props: sword) **Gregory:** Capulet servant. (props: sword) *Of Verona:*

Prince Escalus: Ruler of Verona.

Mercutio: kinsman to the prince, and Romeo's friend. (props: sword, mask)

Paris: the County Anselme, also kinsman to the prince. (props: sword) **The Page:** Paris' servant. (props: flowers and a torch to give to Paris) **Friar Lawrence:** priest; confessor and friend to both Romeo and Juliet.

(props: basket and flowers for his first scene) **Friar John:** Friar Lawrence's messenger *Of Mantua:*

The Apothecary: maker of drugs and poisons. (props: poison)

You will also need to revise **key language and structural terminology**, as it is essential that when you are answering the question, and analyse language and structure, that you use subject terminology.

Subject Terminology

Essential Subject Terminology

Building on Essential Subject Terminology

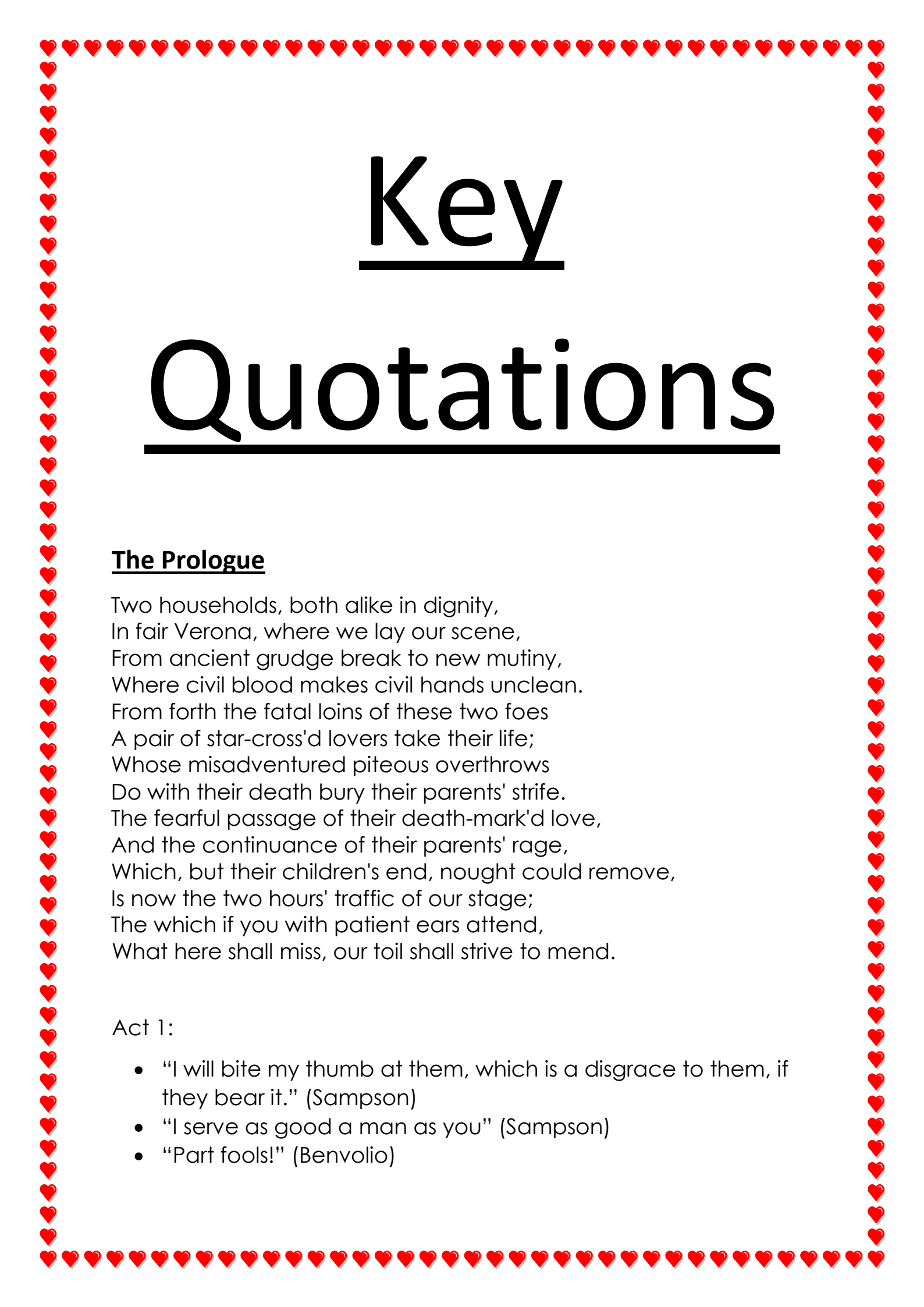
Challenging Subject Terminology

Language

- nouns – place, person or thing
- verbs – action words
- adjectives – describe nouns
- adverbs – describe verbs
- pronouns – replaces a noun
- similes - a comparison using like or as
- metaphors – a direct comparison between two things
- personification – giving an inanimate object human qualities
- alliteration – same sounds at the beginning of words
- hyperbole - exaggeration
- prepositions – indicate the position of something
- determiners – determines a noun (the/a/numbers/some, etc.)
- oxymoron – opposite words directly next to each other

Structure

- juxtaposition – contrasting ideas
- simple sentences – one main clause
- compound sentences – main clauses joined by a conjunction
- complex sentences – at least one subordinate clause
- punctuation
- repetition – repeating a word or phrase
- Declarative – a statement
- Interrogative – a question
- Imperative – a command
- Exclamatory – an exclamation
- Blank verse – unrhymed iambic pentameter
- Prose – normal continuous writing (like in speech)
- Paradox – two contradictory ideas that can actually coexist
- Anaphora – repetition at the beginning of lines
- Epiphora – repetition at the end of lines



Key

Quotations

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.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd 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;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Act 1:

- "I will bite my thumb at them, which is a disgrace to them, if they bear it." (Sampson)
- "I serve as good a man as you" (Sampson)
- "Part fools!" (Benvolio)

- "I do but keep the peace" (Benvolio)
- "If ever you disturb our streets again your lives shall pay the forfeit of the peace" (Prince)
- "I do love a woman. She'll not be hit with Cupids arrow" (Romeo – about Rosaline)
- "Younger than she are happy mothers made" (Paris)
- "[Marriage] It is an honour I dream not of" (Juliet)
- "You have dancing shoes with nimble soles, I have a soul of lead" (Romeo)
- "I talk of dreams, which are the children of an idle brain, begot of nothing but vain fantasy." (Mercutio)
- "Did my heart love till not? Forswear it, sight! For I ne'er saw true beauty till this night" (Romeo – about Juliet)
- "I'll not endure him!" (Tybalt – about Romeo)
- "my lips, two blushing pilgrims, ready to stand to smooth that rough touch with a tender kiss" (Romeo)
- "You kiss by the book" (Juliet)
- "The only son of your great enemy" (Nurse)
- "My only love sprung from my only hate! Too early seen unknown, and known too late!" (Juliet)

Act 2:

- "Romeo! Madman! Lover!" (Mercutio)
- "O, that I were a glove upon that hand, that I might touch that cheek." (Romeo)
- "O Romeo, Romeo! Wherefore art thou Romeo? Deny thy father and refuse they name." (Juliet)
- "If they do see thee they will murder thee" (Juliet)
- "Thy purpose marriage, send me word to-morrow, by one that I'll procure to come to thee" (Juliet)
- "Romeo hath not been in bed to-night" (Friar Lawrence)
- "My heart's dearove is set on the fair daughter of rich Capulet" (Romeo)
- "Thou must combine by holy marriage" (Romeo)
- "For this alliance may so happy prove to turn your households rancour to pure love" (Friar Lawrence)

- “A gentleman, nurse, that loves to hear himself talk” (Romeo – about Mercutio)
- “like an honest gentleman, and a courteous, and a kind, and, I warrant a virtuous...” (Nurse – about Romeo)
- “So smile the heavens upon this holy act” (Friar Lawrence)

Act 3:

- “If we meet, we shall not ‘scape a brawl” (Benvolio)
- “Romeo, the hate I bear thee can afford no better term than this: though art a villain” (Tybalt)
- “love thee better than thou canst devise!” (Romeo – to Tybalt)
- “A plague o’both your houses! They have made worms’ meat of me” (Mercutio)
- “Either thou, or I, or both, must go with him” (Romeo – to Tybalt)
- “Prince, as thou art true, for blood or ours, shed blood of Montague” (Lady Capulet)
- “For that offence immediately we do exile him hence!” (Prince)
- “That one word ‘banished’ hath slain ten thousand Tybalts!” (Juliet)
- “heaven is here, where Juliet lives; and every cat and dog and little mouse may look on her, but Romeo may not” (Romeo)
- “Ascend her chamber, hence and comfort her. But look thou stay not till the watch be set, for then thou canst not pass to Mantua, where thou shalt live, till we can find a time to blaze your marriage, beg pardon of the prince, and call thee back with twenty hundred thousand times more joy than thou went’st forth in lamentation” (Friar Lawrence)
- “Prepare her wife, against this wedding-day” (Lord Capulet)
- “I have more care to stay than will to go” (Romeo)
- “The gallant, young and noble gentleman, the County Paris, shall happily make thee there a joyful bride” (Lady Capulet)
- “Hang thee, disobedient wretch!” (Lord Capulet)


- "I have done with thee" (Lady Capulet)
- "If all else fail, myself have power to die" (Juliet)

Act 4:

- "Happily met, my lady and my wife!" (Paris)
- "Come weep with me; past hope, past cure, past help!" (Juliet)
- "With this knife, I'll help it presently" (Juliet)
- "My heart is wondrous light, since this same wayward gir is so reclaimed!" (Lord Capulet)
- "What if this mixture do not work at all? What if it be a poison, which the friar subtly hath minister'd to have me dead, lest in this marriage he should be dishonour'd?" (Juliet)
- "O lamentable day!" (Nurse)
- "she's dead, she's dead!" (Lady Capulet)

Act 5:

- "For nothing can be ill, if she be well!" (Romeo)
- "Her body sleeps in Capulets monument" (Balthasar)
- "Well, Juliet, I will lie with thee to-night" (Romeo)
- "Put this in any liquid thing you will and drink it off; and if you had the strength of twenty men, it would dispatch you straight" (Apothecary)
- "Come poison, go with me to Juliet's grave, for there must I use thee" (Romeo)
- "Unhappy fortune!" (Friar Lawrence)
- "Oh my love! My wife!" (Romeo)
- "Eyes, look your last! Arms, take your last embrace! And lips, O you the doors of breath, seal with a righteous kiss." (Romeo)
- "Thy drugs are quick. Thus with a kiss I die" (Romeo)
- "Drunk all, and left no friendly drop to help me after? I will kiss thy lips." (Juliet)
- "O happy dagger!" (Juliet)

- 
- “O brother Montague, give me thy hand. This is my daughter's jointure for no more can I demand” (Lord Capulet)
 - “Some shall be pardon'd and some punished, for never was a story of more woe than this of Juliet and her Romeo.” (Prince)