

## English Junior Certificate Higher Level Study Plan 2016

**Both papers: Write to impress, both with syntax and diction, but do not forget your basic rules of grammar, punctuation, capitalisation and spelling**

**Paper I: This paper is mostly 'unseen' in the sense that there are no prepared texts but there are terms and formats to be learned and, of course, practice makes perfect! 180 marks: 150 minutes: .83 min per mark**

### **Section 1: Reading 40 marks 33 minutes (Aim for 30!) 2 pages total**

This is a reading comprehension of a non-fiction passage. Read the questions through first, but certainly read the passage and questions carefully twice each, noting key words and points with your pen. There is no suggested length but a full, complete paragraph of about ½ A4 per 10 marks is a good target. (Therefore, for 15 marks, aim for ¾ page.) There are usually 4 questions of 10 marks each but sometimes 3 of 15, 15 and 10. Make sure the time and length of your answers corresponds to the marks. Use complete sentences. Definitely refer to the text but do not quote full sentences too much. Rather, embed your quotes. Also, put much of your answers in your own words as much as possible, using synonyms for the writer's words. Refer to the writer and people in the passage by name (not characters: they are real people!) Questions are usually of three types: 1) Content: What is it about? 2) Analysis/Style: What does the author think? How does she get her points across? 3) Response: What do *you* think? Try not to use weak words such as 'good' or 'well.' Be specific and varied in your diction!

### **Section 2: Personal Writing 70 marks 58 minutes (Aim for 55!) 3-4 pages**

You have 7 or 8 titles from which to choose. Practise by preparing a few common essays which may then be adapted (not regurgitated) on the following popular titles: influential person, memory from childhood, memorable journey, dream, future, suspenseful story, speech about teenage issue, etc... Combine two or three to cover more possibilities: Write about a trip you took in childhood with your very influential granddad! Genre (form) is sometimes suggested ('Write a story...a diary...a speech...') but you are otherwise able to use any you like: speech, narrative, story, drama descriptive.... The common 'Write a story which includes/begins/ends with the line...' is handy, as your prepared story can be adopted to suit. Make sure you plan in advance with a web and outline and do break into paragraphs! Use " " and other punctuation. Do be humorous but always '*Politically Correct*' (not like Mr. Latvis)! Personal response is encouraged even if you have to make up the details. Length of 4 A4s is a good target but it is quality, as well as quantity, that counts!

### **Section 3: Functional Writing 30 marks 24 minutes (Aim for 22!) 1-1/2 page**

This is writing with a specific purpose in mind, so make sure your language register and tone are appropriate. Be serious and methodical if necessary but show spark when needed. Choice of 2 or 3!

Recent Questions: 2015: guidelines for staff; report for school 2014: article for website; speech for award; 2013: flyer for talent show; restaurant review; 2012: school magazine article; prospectus based on photos; 2011: informal letter; review 2010: school article; nominate band; 2009: talk on JC; letter to author; 2008: school council report; competition entry for space mission; 2007: instructions; safety guidelines

Privilege List: **formal letters of complaint, application** (format!); **interview** (dialogue); **news report/article** (often for school paper or website); **speech/talk** (get rhetorical!); **review** (format/register); **report** (business type: introduction through to conclusion; bullets and facts); **Instructions/guidelines**

### **Section 4: Media Studies 40 marks 33 minutes (Aim for 30!) 2 pages total**

Know your advertising and newspaper terms! Usually there is a choice of two and sometimes a division into smaller questions. Do not forget to be PC, especially if newspapers come up. (i.e.: NO: "Northsiders read tabloids...")

Recent Questions: 2015: editor/editorials; web film review/interview 2014: magazine covers/target audience/review; radio advertising; 2013: newspaper report; poster and guerrilla advertising; 2012: product placement; school magazine: elements of course, features; 2011: news story, media formats; radio ad; 2010: advertising; review; 2009: advertising; tv show ratings; 2008: radio vs. tv; media posters vs. racism; 2007: cartoon and article; radio adv.

Privilege List: **social media; advertising/promotion: internet, poster, etc.; magazines** (youth; mainstream); **radio** (importance; differences; advertising); **television** (pros and cons; importance; differences; advertising); **newspapers** (broadsheets/tabloids; features; editorials; columnists) .....

Paper II: Preparation is the key! QTP: Quote (or at least refer to the text) to Prove! Quote Sandwich!

Question 1s (Unseen): write 2-3 full paragraphs with length dependent on marks (usually 2 of 3 for 15 each)!

Question 2s (Prepared): Structure your critical essays for the Question 2s around significant quotes. Question 2's 30 marks are usually split 15 and 15. Make sure you read both parts to avoid repetition. 3 paragraphs for each 15 mark, part with two quotes each paragraph, should be enough. For all Question 2s: State your author and title!

**180 marks: 150 minutes: .83 min per mark**

**Section 1: Drama 60 marks: 30 + 30: 25 minutes each part (Aim for 23!) <sup>3</sup>/<sub>4</sub>- 1 page for each 15 marks / 2 pages total**

Question 1: Pick Shakespeare or non-Shakespeare by quickly perusing both! Do Shakes if you can!

Answer the questions with full complete paragraphs, referring to the text with short quotes, but you must analyse as well as quote! Remember terms such as: stage directions, mood, tone, gesture, set, setting, character, emotion, tension; playwright, dramatist... (usually 2 of 3 for 15 each)

Question 2: Choose 1 of 2. Plan with web and outline based on quotes. Proceed!

Prepare based on character, scene, theme and style/technique, with recent questions combining aspects:

a) important scene b) how would you direct? QTP and Quote Sandwich!

Recent Questions: 2015: character with problem/moment in play- you are actor; theme/moment- you are director

2014: two characters different/more interesting; turning point/relate to theme or character

2013: character-first impression/change; scene-mood/director create mood

2012: character and obstacles; opening scene 2011: hero; serious/light-hearted

2010: two characters-tension; closing scene 2009: scene with mood; relationship

2008: character; character and theme 2007: idea/message; recommendation

Privilege List: **combo!**; **theme** (conflict, love, generations); **style/technique** (interesting, different world); **scene** (first, favourite, most important); **character** (identify with; contrasting; development; relationship);

**Section 2: Poetry 60 marks: 30 + 30: 25 minutes each part (Aim for 23!) <sup>3</sup>/<sub>4</sub>- 1 page for each 15 marks / 2 pages total**

Question 1: Answer the questions with full complete paragraphs, referring to the text but not over-quoting. It is your analysis that counts! Remember terms such as: imagery, mood, tone, metaphor, simile, assonance, rhyme scheme, metre, emotion, alliteration, personification, symbol, speaker ... Personal response is wanted but back it up and use good, *no*, exhilarating diction! (usually 2 of 3 for 15 each)!

Question 2: Choose 1 of 2. Have 5 or 6, covering a range (war, relationships, nature, youth) prepared. Plan with web and outline, based on quotes. Remember to make reference to: content (theme-what it is about? Young men at war) and style/technique ('like a devil sick of sin'- original simile) and personal response ('I felt like I was there..'). QTP and Quote Sandwich! "Owen effectively captures the horror of the battlefield with his carefully chosen diction and devastating similes, such as his description of a gas victim's face as "like a devil's sick of sin." This line brought to mind the contorted masks of the horror house inhabitants which terrified me in childhood." Be ready for a 'combo' question!

Recent Questions: 2015: sense of place- thoughts and feelings/images or sounds;

relationship between people and nature or adults and children-interesting/sound or images

2014: ordinary life/style; two poems same theme/more vivid?

2013: talk-why young should read poetry (30); new topic: people, relationships, world/technique

2012: language of thoughts and feelings; poet impressive, his themes

2011: person/place vividly; pick poem for reading; 2010: issue; recommendation

2009: war or peace; place 2008: vivid imagery; sound and music; 2007: imagination; interesting title

Privilege List: **two poems** about one theme; **favourite** poem(s)/poet; personal response; **theme:** nature, relationship, conflict, growing up, love; poet's **technique** (imagery, diction, similes...); **different world;**

**Section 3: Fiction 60 marks: 30 + 30: 25 minutes each part (Aim for 23!) ¾- 1 page for each 15 marks / 2 pages total**

Question 1: Answer the questions with full complete paragraphs, referring to the text with quotes, but it is your analysis that counts, too! Remember terms such as: narration, description, character, imagery, mood, tone, metaphor, simile, emotion, dialogue, dialect, suspense, diction ... Personal response is wanted, but back it up and use good, no *intriguing* diction! (usually 2 of 3 for 15 each)!

Question 2: Choose 1 of 2. Plan with web and outline, based on quotes. Character is almost always an aspect of one choice.... but you must not neglect theme, technique, setting, plot... Be ready for a 'combo' question!

Recent Questions: 2015: pick two descriptive words for story; character's strength and weaknesses  
2014: title/opening; (un)familiar world/enjoyment; 2013: fair world/character-incident; award-memorable, well written (30); 2012: liked or disliked character; talk on relevance for young; 2011: moving episode; setting; 2010: unexpected development; review; 2009: theme; favourite section of novel; 2008: relationship; writer's style 2007: recommendation; character you like

Privilege List: **theme** (growing up, conflict, discrimination!); **style/technique** (narration, dialogue, plot, interest...); **setting; relationship of two characters; character** (identify with, develops)

## Further Detail

### Paper I: Section 1: Reading 33 minutes (Aim for 30!) 2 pages total

#### 'Reading' Notes and Sample Answers

**colloquial language:** language as it is spoken everyday amongst a certain group. In fiction, and sometimes in non-fiction, it is used to convey **a sense of realism and immediacy**. It might be done by using a certain vocabulary (slang), grammar and/or accent. It can convey a different ethnic group, age or generation or social class. Conveys authenticity. *The Wire*.

**historical present tense:** Often used in Latin: When a narrator uses the present tense to describe a past event. Adds a sense of immediacy and excitement.

**internal/interior dialogue:** When the narration (often first person) describes the thoughts of a character, almost like an internal conversation.

#### From Key Skills: Agassi Extract Sample Answers:

1. The loneliness of the tennis player is the pivotal point for Agassi. He graphically refers to the fact that at least the runner can 'smell his opponents' while the tennis player is left in less than splendid isolation. This existence 'like an island' seems to be the aspect of tennis which Agassi laments the most.

2. Andre Agassi was undoubtedly a top tennis player, but I would not necessarily want to spend a long train journey with him! From the information I gathered in this excerpt, I have concluded that the word that captures him best is 'professional'. He takes the game of tennis very seriously, as we can see from the references he makes to 'his game face' and his rather worrisome statement, 'if tennis is life...'. His meticulous preparation for matches and his obsessive post-match post-mortem are signs of somebody who is absolutely devoted to his craft, perhaps overly so. I also get the impression that Agassi is aware of his tendency towards excessive concentration on his career. His plaintive references to loneliness and even mental illness convey a soul that is tortured as well as determined: 'I can't escape the feeling that I'm about to die.'

3. Agassi must have been an exciting tennis player to watch: he certainly is an thrilling writer to read. His groundwork of short sentences and the present tense heightens the drama of the piece; his figurative language helps make his points and the powerful serving of insights into his internal dialogue help win the match.

The extract is mostly written in everyday English with the natural flow of the long sentence, typical of

conversation, but every-so-often Agassi punctures the calm with an unexpected short, sharp sentence which hits the reader like a quick stroke at the net. 'Or darkest' is not even a true sentence, but it does the trick of heightening the reader's sense of drama and expectancy, as does 'It's our choice'. The reader knows now that this about more than just tennis. The use of the present tense intensifies the sense of urgency and immediacy. 'With the water roaring in my ears...' puts us in the shower with him. By the time we get to 'I start to cry', we believe Agassi, and feel for him, and a sentence which might otherwise have been considered to be over-hit, falls right inside the line.

The best metaphors and similes are the ones which spark our interest but also fit the text: Agassi again serves up the proper mixture of inventiveness and restraint. 'Than a bad back' is a simile but a pointed one as we know Agassi is playing injured, yet he is more afraid of the mental paralysis of 'regrets'. The 'distorted mirror of TV' hints at the darker side to sport and show business's unhealthy marriage and its effect on the competitors' psyches. And who does not feel that sometime our vistas have been reduced to the claustrophobic logic of all-encompassing 'Russian dolls'? The metaphor of 'In tennis, you're on an island' is a powerful way of reversing our perspective. We actually feel pity for a rich, successful professional athlete-and we feel that he deserves it! The simile and metaphor of the closing paragraph are the easiest to applaud: for who does not think that life is sometimes like a series of 'exams' and who of us has not fantasised about the 'roar' of the fans in the shower?

The feature which impacts the reader most is the net effect of those above: we get a penetrating insight into a fascinating mind as we hear Agassi's internal dialogue. This is done most obviously with statements which stand out for their emotional intensity and drama, yet ring true because of how well they fit the flow of the piece. How else could a reference to post-tennis life as 'the unknowable void' be taken seriously? We all have dramatic interior lives. Agassi's is just more interesting because it matches a rather memorable exterior one. When he subtly slips in '...now that I know roughly who I am..' we rush to the net in a show of fellow existential sympathy. And when Agassi ends with 'Please let this be over. I don't want this to be over' our much smaller trials, tribulations and occasional victories are suddenly rendered a deeper and wider significance as we realise that is a flawed human being, just like me, who is just about to serve match-point.

### **Reading- 2012- Model Answer**

1. The Associated Press's survey depicts a group of consumers who are crying out for a better product. The target group of 'young news consumers' seem to be desperate for deeper and more significant news than is currently available, and the internet exacerbates the problem. The 'steady, shallow stream of updates' which are the standard 24 hour news site's or station's fodder leave this group wanting more, and sadly neither the traditional media outlets nor the web have catered to this need. Surprisingly, as the writer notes, in this age of technological advances and instant access to massive amounts of information, those interested in more penetrating and stimulating journalism are usually left with very little news, at all.

**Essay Tips**

The easiest type of essay for most students is either the personal narrative (telling a story about something that happened to you) or the discursive essay (discussing a topic and giving your opinion on it). The short story option, while it may seem attractive, is best avoided unless you have been practising this type of writing for at least a year and have been achieving high grades in the stories you have submitted to your teacher. There are a number of recurring themes and titles which you would do well to think about before the exam:

1. The difficulties facing young people in Ireland today
2. Social media / mobile phones / technology in general – advantages and disadvantages
3. Things /places you like and which make you happy / relax you
4. Things you dislike or which make you angry
5. Your friends and what their friendship means to you
6. The old reliable ‘A Day I Will Never Forget’. You would be amazed how many times you can use this essay if you have prepared it in advance. Just be ready to change a paragraph or two to fit the title you are given on the day.

**Things you should consider:**

1. Avoid writing a ‘list’ essay. By this I mean that if you are asked what is most important in your life, you should not just throw down a random collection of things: iPod, phone, computer, pet, chocolate, friends, hurling, Call of Duty... etc. You must find something to link all of the things together. So, for example, you might look at your list and you might decide that the most important things in your life are those which don’t cost any money: friends, family, sport, walking your dog... Or you might decide that the most important things are all connected to technology. Is the internet your lifeline? Is it where you work and play? Do you do most of your chatting to friends on Skype etc.? It doesn’t matter what the thread is that holds all your points together, as long as you have one. That will form the basis of your introduction.

2. Avoid writing the same thing as every other boy in your class. Imagine how you would feel as an examiner if you picked up the tenth essay in which a student assured you that they could not live without their mobile phone. Try to be original. Think around the title a little. Had you an essay prepared on the importance of sport, and did the title ask you to talk about your most useful possessions? Well, why not say that your most useful possessions are your football boots, for example, and then take it from there, using most of the material you had prepared for an essay on the c o m Revision importance of sport.

3. Don’t forget to link your essay to the title. This is vital. You can do this in the introduction and the conclusion. Say, for example, that you had decided to do the football essay under the title of ‘My Most Useful Possessions’. You would have to link it back to the title again at the end. You could do it like this: Whenever I see my boots thrown in the hall or – even more unacceptable in my Mum’s eyes – abandoned beside the couch in the living room, I remember that my most important possessions are not necessarily the flashiest or the most expensive things I own. To anyone else, they just look like a normal pair of fairly grubby, grass-stained, muddy football boots. To me, however, they are symbols of some of the best days of my life.

4. Don’t worry that your story is not the most exciting one in the world. Think about it for a moment. You will be writing approximately three pages of foolscap. That’s not an awful lot of space! You only have time to discuss one thing in some detail, and it will make a far better impression on the examiner if your story is real and believable than if it is a rather scrappy rewrite of a ninety minute film (which would take you around two to three hundred pages to write...)

5. Beware.... I have read the following essays more times than I care to remember: You won the County Final You went sailing and a storm blew up and you got into difficulties You went to see a football / rugby match You went to concert in the O2 in Dublin You went to a party at a friend’s house and Things Went Wrong (the house burned down people behaved badly etc.)

6. Try to... Make your introduction interesting. If you are telling me about your pet, for example, you might want to introduce the topic like this: ‘He’s only five, but he’s my best friend. Admittedly, he’s not perfect. He has an annoying habit of stealing my food if I turn my back for a moment, and he never, ever takes a bath if he can help it...’

7. Please don’t... State the obvious. If you went somewhere, I am capable of imagining that you got up that morning ate your breakfast and got dressed. There is no need to tell me about it. How often did you see James Bond washing his teeth or putting out the recycling? Get straight to the action! (I probably shouldn’t have mentioned James Bond, as you are NOT advised to write a spy thriller in three pages, but you get the idea.)

## **Outline Structure for a story**

Title: The most interesting place I have been ]

Title: The Land that Time Forgot

Place= 1950's land

Narrator: First Person/ Third (You? )

1. Opening: Not an outline! In media res... Hook!
2. Development of plot and character
3. Resolution/Conclusion

### **Story:**

**POV:** I, he/she, you

### **Character**

JM- spy who goes 'rogue' and a teen gets mistaken for him

Boy who creates popular alter ego and then has to show up for real...

Alternate universe guy...

### **Plot**

Middle, beginning, end

Action for each part...

### **Style/Tone**

Show, don't tell...

Humorous but with some serious points...

Tense? Stick to one! (past)

Chronological Plan: 1,2,3... paragraphs....

## **Structure of a Discursive/Personal essay**

**Write a personal essay about your clothes, what they mean to you and what they say about you.**

### **BRAINSTORMING -**

- Clothes:

Uniform, pyjamas, going out clothes, old trusty sweatshirt and sweat pants (trackies)

- What they mean to you:

Mean a lot but perhaps sometimes they don't mean as much as I think they mean....

- What they say about you:

They probably say more about me than I think, but maybe they don't say what I want them to say.

### **STRUCTURE -**

- Intro:

Hook. Clothes of course mean a lot, but they don't always mean what we want them to mean. LIST DIFF TYPES OF CLOTHES, TALK ABOUT WHAT THEY MEAN, TEMPORAL STRUCTURE

- Body 1

MAKE A COMMENT ABOUT PJ's, recently in Dublin they have been seen in more places than the bedroom.

- Body 2:

If it's a weekend I get to wear what I want, but if its Monday or Friday I have to wear uniform. But think about all the great uniform wearers of history, Nazi's, Mao.

- Body 3:

Finally its Friday and I get to choose what I wear, but I wear all the same thing as my friends, I am always wearing a uniform no one ever sees the real me.

- Body 4:

When I look at the photos of my childhood, I associate memories, and people with clothes. I associate my

**Article**

**Suit your audience and your register! School Newspaper? Broadsheet? Web?**

**1) Pros and Cons of Technology and Youth Culture**

- 2) Bullying: The scourge of schools
- 3) Threat of video games: Do they lead to violence?
- 4) Digital Friends are better than real ones
- 5) We need to preserve the environment for future generations...
- 6) Too many pictures!
- 7) I could barely hear him whisper...
- 8) What would you bring with you when you are forced to abandon Earth?

**Hook:**

Remember when you played your first GTA? Did you immediately go out afterwards and rob a bodega and pick up a hooker? I do not believe that video game lead to greater incidence of violence..

Title: \_\_\_\_\_

**Brainstorm:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Intro:** \_\_\_\_\_

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**Par 2:** \_\_\_\_\_

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**Par 3:** \_\_\_\_\_

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**Par 4:** \_\_\_\_\_

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**Par 5:** \_\_\_\_\_

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\_\_\_\_\_  
\_\_\_\_\_

**Conclusion:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Section 3: Functional Writing    30 marks    24 minutes (Aim for 22!) 1-1/2 page**

**Functional Writing: letter, report, review, speech, talk, debate, diary, short article, memo**

**Formal Letter**

Your Address.  
(skip line)  
November 3, 2014

(Title/Name of Addressee)

Address

Dear Sir or Madam,

- Body: 1) Purpose of letter.  
2) Development (qualifications, experience..)  
3) Further Development and closing (recommendations, CV attached...)

Yours sincerely, (capital 'Y' ; small 's') (Dear Sir/Madam- Yours faithfully)

Sign Name

Print Name

**Report**

1. Report: You are on your school's Student Council. The principal has requested a report on the school cafeteria. You and a few other students have taken on the task. Write out the report which you will submit.

**Title:** A Report on Past and Potential Use of the School Cafeteria

**To:** The Principal of Ridgemount High School

**Terms of Reference:** The Principal has asked the SC to report on the current use of the cafeteria and to suggest ways of improving the quality of the service.

**Introduction/Methodology-Procedure:** The team surveyed 69 students about their usage and their preferences for change. The canteen staff were also interviewed and the school's financial report for the canteen was examined. The Parents' Association was also consulted.

**Facts/Figures-Findings:**

**Survey Results:**

- 60% were satisfied with canteen as it is. 35% found it unsatisfactory.
- Those unsatisfied listed the following as reasons:
  - Not enough variety
  - Food often cold
  - Cleanliness of staff questioned (hair in food)
  - Too crowded
- **Canteen Staff Interview Results:**
  - Students not lining up properly, skipping
  - More Hygiene equipment (soap, hairnets, etc...)
  - More Staff needed during peak times

- **Financial Report:**
  - Canteen Actually Making a profit
  - Money Available for Investment in Improvements
- **Parents' Association**
  - Willing to help
  - Parents willing to volunteer
  - Can contribute to purchase of equipment

**Conclusion:** The canteen is providing an adequate service but there is room and desire for improvement. Staff, student and parents seem willing to work together.

#### **Recommendations:**

- ✚ Parents will complete a rota ...

#### **Another Report**

1. Report: You have been asked by the local council to (as part of your TY programme) conduct research on local park usage and write a report suggesting how the town could put it to better use.

**Title:** A Report on Past and Potential Use of Herbert Park

**To:** The Town Council

**Terms of Reference:** The Town Council has asked our TY team to report on the current use of the park and to suggest ways of improving the quality of the service.

**Methodology:** The four man team performed research in the following ways:

- We conducted research through a survey emailed to all town residents asking about current usage and their suggestions for improved usage.
- We handed out the same survey to people using the park.
- We conducted a numerical assessment of park usage, counting the numbers and the types of people (age, gender) using each amenity (pond, playground, bowls, tennis, pitches, astro)
- We contacted state authorities about funding availability.

#### **Facts/Figures-Findings:**

- **Survey Results:**
  - 65% were perfectly satisfied with the park as it is. 35% found it unsatisfactory.
  - Those unsatisfied listed the following as reasons:
    - Not enough variety in the playground: we need more challenging activities for older children (7-11)
    - More trash bins needed and they need to be emptied more often.
    - Teenagers from local school are smoking and setting bad example
    - Some sort of food vendors would benefit the users of the park.
      - 40% want hot-dogs
      - 30% suggested sandwiches and coffee
      - 30% want a variety of foods

\*Actual park-users' results showed a 10% higher rate of satisfaction.

- **Field Assessment Results:**
- On average, there are 83 people in the park at one time.
  - 23 are middle-aged adults; 32 are children 1-11; 17 are unaccompanied teenagers; 11 are elderly people. \*After school, the number of children and teenagers increases dramatically (by 40%)
  - % usage per activity: pond 15% , playground 35%, bowls 7%, tennis 15%, pitches 20%, astro 18%, 5% walking)
- **Availability of State Funding:**
- With proper application and approval, the state will match all local council expenditure.
- **Conclusion:** The canteen is providing an adequate service but there is room and desire for improvement. Staff, student and parents seem willing to work together.

#### **Recommendations:**

- + Parents will complete a rota ...

### **Format of a Review**

Question: Often gives several options: book, film, music, play, sports event, website, product (iphone, car etc..), video game,...

Language: Must be adapted to venue/publication and audience

- For school newspaper/website: informal, chatty
- For 'broadsheet' paper or website: more formal
- For 'specialist' audience: more specific, technical

Ex.: Reviewing video game for a video gamers' website would use 'jargon' language.

Format:

Headline: Includes title and witty reference to your opinion

Ex.: 'There is no star in this Star Wars'  
 'FIFA puts the fun back in football gaming'  
 'New Professor Layton has No Clue'

Opening Line: Hook. Then conveys details such as title, author and venue.

State your overall opinion in a topic sentence.

Body: Details about product/performance: actors, graphics, weaponry, cinematography,

Closing: Recommendation/ Rating (stars, number...)

Suitability (U18s) Witty last line.

Closing details: FIFA 15 is available at...

**Speech and debate:** Two different forms/styles! Both are written to be spoken so they need rhetorical elements, but a debate 'speech' needs to be more 'argumentative' and a speech should be more 'persuasive.'

**Speech:** Typical functional questions- 'to your graduation class'; to a group of parents; honouring someone or in praise of someone;

-needs to be rhetorical (written to be spoken): emphasis, tone, grammar all should be accentuated for oral performance (raise fist!/ pause for effect)

-aimed at target audience (general, students, parents...)

-language can be formal or informal; serious and/or humorous

Examples of rhetorical ‘affects’: rhetorical question (Can we really afford to short-change our children’s education?); emphasis (underline or parentheses: ‘I say to you (pause and raise hand), we are the future!!!’)

**Debate:** Be more careful! Needs a tighter structure and needs to be based on logical argument.

Normal structure:

Greeting to chairperson, opposition, house and adjudicators...

(Hook) State motion and position (pro or con)...

Rebuttal?

List your points/proof

Go through each point.

Summarise and leave with a bang/hook.

Use rhetorical devices/affects as above but be careful of rhetorica questions!

Be more aggressive/argumentative/biased...

1. **Greeting: Chairperson, adjudicators, members of the opp and prop, house...**
2. **Hook** 3. **Motion/Intro (outline)** 4. **(Rebuttal)** 5-7. **Proof** 8. **Conclusion**

**Talk:**

Can be more informal, depending on target audience and medium (radio, locker-room, school...)

Opening on technology for debate and speech: (both to mixed parents and kids audience)

Speech: In 1901, Bartholemew Higgins drove one of the first motorcars down the street in Boston. Many of his neighbours prophesied the end of humanity as they knew it. The following week, Bart saved the life of one of these neighbours, Mrs. Doubtfire, by taking her to the hospital for an appendectomy in his infernal motorcar. Technology is humanity. It is what we make and it is what makes us, us.

Debate: Members of the...The Luddite proposers of this motion have been here before: They protested at the depravity of the motion picture. They smashed the factory machines of the 18<sup>th</sup> Cent.. They may have even decried the softening moral effect of the invention of the wheel. I have three points to make in response...

**Diaries**

Diaries are a form of ‘functional’ writing: they have a particular form and purpose.

But under PW, they can be more creative/expansive.

Purpose: to express personal opinions and feelings in a private document, often at daily intervals. (Some diaries are later published; some even written for publication.)

**Form:**

the date

place of writing (especially if travelling)

greeting (Dear Diary or variation)

informal/casual/intimate tone and language

abbreviations

nicknames

shorthand

references to daily events: looking back and forward

signature

## Sample Diary

Date  
Place

1 My Bedroom  
2 The Worst Place in the World  
2 Hell  
3 Heaven

1 Dear Diary/ 2 Dear Loser/ 3 Dear Legend,

### Body Sentences:

- 1 There is a new girl in my homeroom...I hope she notices me!
- 2 What is my problem? Am I really that ugly? Do I smell?
- 3 Who's your Daddy? Yesssssss! Two dates in one night...Stuck in!!

Sample closing lines:

- 1 I think tomorrow I am going to try and speak to her...I hope Muscle-head Murphy does not butt in...
- 2 I want to go in my closet and never come out again...
3. Maybe I am getting ahead of myself, but I wonder if we will some day be married...

1) Sincerely, Bob 2) Painfully, Loser Bob 3) Triumphantly, Bob the Beast

**Short article** of 1 ½ -2 p.. Suit your audience and your format.

1) Pros and Cons of Technology and Youth Culture

2) Bullying:

3) Threat of video games: Do they lead to violence?

4) Digital Friends are better than real ones

Remember when you played your first GTA? Did you immediately go out afterwards and rob a bodega and pick up a hooker?

I do not believe that video game lead to greater incidence of violence...

### **Memo/email:**

short, to the point, informal (especially if internal), bullets...

To:

Subject: (memo (Re:))

Attached: (email) icon of pdf/word/jpeg

Greeting (informal if internal),

Short Intro. Get to the point (s). Refer to previous memos/emails. (orders, etc..)

Closing.

## Romeo and Juliet

### Essay Prep: Theme/Relationships/Conflict/Characters

#### 1) a) Describe the development of a relationship between two characters in your play. (15)

Romeo/Juliet: 3 aspects: temporal: early, middle, late

---

Early: first meeting/changes: Romeo especially develops...love...language....name

Their meeting is an example, *par excellence*, of love at first sight: 'What lady doth...'

---

Middle: gets serious,...poetic... intertwining lines of sonnet, marriage, religious, feud/honour,

Love is stronger than the feud, or at least it seems to be to Juliet: "Tis but thy name which is mine enemy."

---

End: Tragic but true love, sacrificed....

---

#### b) How does the playwright and/or director develop our understanding of this relationship and its changes?

Refer to both textual and performance techniques. (15)

---

Aspect Structure: Shakespeare in text itself!

1) language: flowery of Romeo, plain/direct of Juliet; later, truly authentic poetic, tragic

---

2) character creation: well-drawn, personalities are in contrast to others

Romeo: Mercutio, Tybalt, Benvolio Juliet: Capulets

Relationship separates...3) foreshadowing, foreboding

---

3) Director:

1) music, 2) lighting 3) costume 4) acting: physical 5) voices/projection

---

If I was.... I would have the actors dressed in red, with the whole stage dark except for two white lights on R and J.

---

I would have the music build up in a crescendo and cut out at the point which they begin to speak. I would have all the other actors who are portraying party-goers freeze.

I would direct the actors to walk towards each other slowly, one step at a time.

---

#### **2. Select a play you have studied and choose from it a scene where conflict occurs.**

(a) **Outline** what happens in this scene. (10)

(b) What are the underlying causes of the conflict in this scene?

Support your answer by reference to the play as a whole. (20)

- (a) Who of us has not had a knockdown-drag-out fight with their parents? In Act III.v of Shakespeare's Romeo and Juliet, we witness Juliet's over-bearing, aggressive father roar and shout at his daughter for refusing to marry Paris. The scene opens with Juliet and Romeo,.....
- 

- (b) Love, that many splendoured but also many-barbed thing, is the cause of **conflict**.

20marks= 1 1/3 pages: 3 paragraphs

Clash of generations rather than clans: for culture/class, arranged marriage is the norm...

(Dad looking out for her?)

Both go back on word...

Religious aspect...

Juliet is strong...

The main cause of trouble between Capulet and Juliet is generational conflict. They seem to love each other, but as in many families, the difference in values between the generations leads to problems. Early on, Juliet appears the dutiful daughter and Capulet, the doting dad. He tells Paris 'My consent will be but a part' showing a remarkably liberal attitude for the time and culture towards marital arrangements..

---

Second cause is chance: Love gets in the way. Third: religion. Juliet would rather die than commit bigamy...

---

## Same question but Act III:i

Act III:i of William Shakespeare's Romeo and Juliet is a pivotal and exciting scene. It opens with Benvolio's assessment of the mood on the streets of Verona: 'mad blood is boiling'. It is clear that trouble is a-brewing. Benvolio, with trepidation in his voice, warns his mate Mercutio that a crew of Capulets is approaching but Mercutio's flippant response is 'I care not.' Tybalt appears and his temperament has obviously not improved. He is looking for Romeo, apparently to punish him for the unforgivable transgression...

### Sample from Web:

#### STAGING AND SETTING

■ This is something you should have studied for your unseen drama, so think of everything you learned when preparing for that section.

■ The questions on staging and setting can sometimes give you a helpful list of things to consider when answering. Look at the example from 2009 in which you are advised to think about setting, lighting, stage directions, music, sound or dialogue.

■ Note the difference between the 2010 and 2009 questions. In the former you are free to use your own imagination, while in the latter you must focus on what information exists in the play.

#### Sample answer 1: 2010 examination– based on Romeo and Juliet

3) (b) Imagine you are directing a stage production of this play. Select a scene where this tension is evident and explain what you, as director, would do to convey the tension between these two characters on stage. (15)

**s, t, d**

*Note: This is the second part of the question, and is worth 15 marks. That means you should write three paragraphs. Each paragraph should be a well-developed point. Make your point, develop it, and support it with suitable quotation from and/or reference to the play. My answer is longer than you would be expected to write in the exam, but it is no harm to see what can be said on the topic.*

If I were directing this play, I would focus on staging, costumes, lighting and posture in order to convey the tension between Romeo and Tybalt. Assuming that the stage was a traditional proscenium arch, I would have the principal characters standing centre stage from the start. The pages, servants and members of the public would stand stage left and right, allowing the main characters a position of dominance. In the opening lines, Shakespeare has Benvolio repeatedly mention the heat of the day – and of the characters: 'For now, these hot days, is the mad blood stirring.' I would use bright lights to give the impression of a baking summer sun and would have the main characters' hair slightly damp, as if with sweat. This would make them look uncomfortable and perhaps agitated, which would add to the sense of tension in the scene.

Romeo and Tybalt should be dressed in bright, but contrasting, costumes. I would dress Tybalt in a flaming orange or red as he is a hotheaded young man: Benvolio describes him as the 'fiery Tybalt' earlier in the play. The opening line reflects the wording of the question and shows the direction the answer will take. There is no need to name the play or playwright again, as this has been done in the first part of the question. Every paragraph should refer back to the question. Red and orange signify danger and passion, both of which are appropriate for a man who is so easily stirred to anger, particularly by the sight of his arch-enemy Romeo. I would dress Romeo in a deep blue costume, more sober and less flashy than Tybalt's, but still eye-catching. The difference between their costumes would give the audience a visual clue to the lack of harmony between the two young men. I would have Tybalt adopt an aggressive stance, with his sword pointed towards Romeo in the early part of their exchange when he calls Romeo a villain, and asks him to 'turn and draw'. Romeo should respond to these taunts in a measured manner, perhaps raising his hands and holding them towards Tybalt, palm outward, in a gesture that the audience may view as placatory but which Mercutio would label 'calm dishonourable, vile submission'. The dramatic irony in this scene - Romeo and Tybalt are now kinsmen by marriage – adds to the tension because Romeo's unexpected desire to make peace only forces Mercutio to draw his sword in order to save face in front of the Capulets.

When Tybalt kills Mercutio, the mood in the scene changes quite dramatically. Romeo becomes a man of action once more. I would dim the lights slightly at the announcement of Mercutio's death, and place spotlights on Romeo and on Tybalt as he re-enters. This would show that the tension between the pair has reached a climax and that a resolution is imminent. I would make the fight between the two full of action and loud, angry cries.

Their swords would ring, and the bystanders would add their voices to the din. This cacophony would provide a fitting accompaniment to the violence and hatred being expressed in the scene. When Tybalt falls dead, I would have Romeo drop his sword and sink to his knees as he realises that he is 'Fortune's fool'. It would take all of Benvolio's efforts to alert him to the danger of the Prince and his men approaching. I think this would be an appropriate end to the tense and ultimately tragic encounter between the two young men.

*Explain the reason for your having Romeo adopt this particular posture. Think of what you learned about colours when preparing for your media studies questions. Explain your choices. Use a rich and varied vocabulary.*

**Another scene question:**

**4) a) What is the most important scene in the play which you have studied? Describe what happens and explain why it is pivotal to the play as a whole. (15)**

character development: R, T, M      mood      action/love      culture: revenge

1) Par: RJ by Shakespeare. Hook. Restatement. Character development R,T,M

2) Shift thematically from love to action/violence

Mercutio refers to his injury as 'but a scratch' but quickly it becomes apparent that Formerly boisterous mood of the scene is about to darken...

3) Insight into culture of honour

Tybalt: Character stays consistent in that he still is a humourless antagonist, but his hatred has become more specific and targeted:

Well, peace be with you, sir: **here comes my man.**'

He wants to fight Romeo alone, but still responds aggressively to Mercutio's provocations: 'You shall find me apt enough to that, sir, and you will give me occasion.' Not quite the utter venom of the earlier 'I hate Hell,...' His civility is short-lived: 'Romeo, the hate I bear thee can afford

No better term than this, **—thou art a villain.**' Contrasts with Mercutio's creative banter. Direct: 'says what he means, means what he says...'

Responds to Romeo's blandishments with 'Boy, this shall not excuse the injuries

That thou hast done me; therefore turn and draw.' What has offended him so?

Tybalt is clearly the character who most aggressively pursues the feud. (Contrasts with Benvolio the peacemaker, Mercutio the renegade, Romeo who is more obsessed with love, and even Capulet!)

Why? He has a very strict interpretation of the Code of Honour, even interpreting his religion in terms of it. 'To strike him dead, I think it not a sin.'

Theme: Violence (begets violence...tit for tat...), Code of Honour/Christianity, Relationships, Gender,

Stage/Technique:

**b) Imagine you are the director of this scene and explain what techniques you would use which emphasise its importance and effect. (15)**

music, lighting, action, spfx, costume, acting (volume, pacing), stage machinery, props, make-up, back-drop, set

acting: body language/posture/ stance, gestures, voice,

innovative staging:

Clothing: Tybalt and Romeo should be dressed differently (black (just Tybalt?))

Pick 3 aspects: one for each paragraph

**5. Choose your favourite character from a play you have studied.**

(a) Why do you find this character interesting? Support your answer by reference to the text. (10)

(b) Discuss the relationship between your chosen character and ONE other character in the play. Refer to the text in support of your answer. (20)

(a) Romeo: identify with his adolescent emotional swings, anger, friendship...; difference: talks about love (courtly).  
Juliet: strength, believable...

## **Summary**

### **Prologue**

Arguably Shakespeare's most famous play begins with a Prologue which establishes that this play will be a tragedy and that the children of two feuding families, Romeo of the Montague family and Juliet of the Capulet family, will both love and die in the course of this play...

### **Act I.**

Sampson and Gregory, servants to the Capulets and Abraham and Balthasar, servants to the Montague family start a street fight, which is joined by Benvolio (Montague) and Tybalt (Capulet). Escalus, the Prince of Verona who angrily learns of this fight, declares a death penalty for further feuding between the two families. Romeo we learn is lovesick; Rosaline, the object of his affections will not requite (return) his love. His friend Benvolio tells Romeo to look at other girls...

Meanwhile Capulet is keen for Paris to marry his daughter Juliet and plans a party to be held later that night. Romeo and friends decide to turn up uninvited, Romeo hoping to see Rosaline, whom he still pines for... Lady Capulet discusses the idea of marriage to Paris with Juliet. Juliet keeps her options open. The Nurse wishes Juliet every possible happiness...

Meanwhile Mercutio attempts to cheer a lovesick Romeo up, telling him to be rough with love if need be. At the Capulet's party, Romeo who is disguised by a masque (mask), falls in love with Juliet on sight. Capulet stops Tybalt from attacking Romeo at his party, telling him there will be other opportunities. Both Romeo and Juliet learn that they are each enemies of the other's family... A Prologue sung by a choir dramatizes the conflict both Romeo and Juliet feel between their love for one another and their loyalty to their respective families.

### **Act II.**

Ignoring the danger, Romeo scales the Capulet's wall to be near Juliet, the woman he cannot forget... Unnoticed in Juliet's orchard, Romeo learns of Juliet's love for him. After declaring their feelings for each other, the two decide to marry. Juliet will send Romeo a messenger in the morning to make plans for their wedding...

The very next day, we meet Romeo's friend, Friar Laurence. He wonders how Romeo can forget Rosaline so quickly but agrees to marry the two since he hopes this marriage it will end the long running Montague / Capulet feud...

Romeo catches up with his friends Mercutio and Benvolio. Juliet's messenger, the Nurse, arrives and the wedding is set for later that day. The Nurse brings Romeo "cords" or ropes which will allow Romeo to climb into Juliet's bedchamber as her husband later that night... Act II ends with Romeo and Juliet's marriage.

### **Act III.**

Benvolio and Mercutio (both Montagues) meet Tybalt (Capulet). Tybalt attempts to provoke Romeo into fighting. Mercutio fights Tybalt and is killed. Romeo then kills Tybalt. Escalus, the Prince of Verona banishes Romeo from Verona threatening death should he ever return. Juliet learns of Romeo killing Tybalt and despite being torn between her loyalty for her family and Romeo, mourns her husband Romeo's banishment.

Romeo learns of the banishment order, realizing he will not be able to see Juliet again. Friar Laurence suggests Romeo go to Juliet's bed chamber to comfort his wife... Capulet, who does not know of Romeo and Juliet's marriage, decides that the marriage of Juliet to Paris must now proceed, bidding his wife to make Juliet aware of Paris' love for her. The day of the marriage has been decided; it will be Thursday. We learn that Romeo has spent the night with his Juliet. Juliet who is now already secretly married to Romeo, learns that she is to marry Paris. She tries to fight her father's wishes, failing to dissuade him. Juliet decides to commit suicide if all else fails...

### **Act IV.**

Paris reveals that the wedding will occur on Thursday. Juliet is cold to Paris. Friar Laurence tells Juliet to take a potion simulating death, allowing Romeo to take her away, unopposed to Mantua since everyone will think she is dead at the Capulet's ancient vault or burial ground.

Capulet makes plans for Juliet's wedding. Juliet, who has decided to drink Friar Laurence's potion, no longer opposes the wedding, delighting Capulet.

Hearing this good news, Capulet, who is keen to have Juliet marry Paris decides to move the wedding forward. It will now be on Wednesday morning, not Thursday as previously planned...

Juliet succeeds in sleeping alone which allows her to take the potion in privacy. Juliet worries about the Friar's intentions before the potion takes effect and she falls asleep...

Lady Capulet and the Nurse are busy making preparations for the wedding. It is 3 o'clock in the morning and now Capulet hearing music announcing Paris' arrival, tells the Nurse to wake Juliet. The Capulet's learn that their daughter Juliet is dead. The wedding preparations are changed to those of a funeral.

## Act V.

In Mantua, Romeo learns of Juliet's death, deciding to risk his own life by returning to Verona at once to see Juliet one last time. Romeo also buys some poison from a local Apothecary. Friar John explains to Friar Laurence that his letter informing Romeo that Juliet is not dead, did not reach Romeo. Friar Laurence tries again to inform Romeo of his plan and heads off to the Capulet burial chamber where Juliet will soon awaken. Paris mourns his bride that never was. Romeo arrives, opening Juliet's coffin to look at his love one last time. Paris fights Romeo whom he believes is desecrating Juliet's grave. Paris dies, Romeo placing him beside Juliet. Romeo takes his poison, kisses Juliet and dies. Friar Laurence arrives too late. Juliet, now awakens, asking for her Romeo. Friar Laurence leaves, leaving Juliet alone. Juliet kisses Romeo and stabs herself, dying. The Prince, Capulets, and Montagues arrive, Balthasar and Friar Laurence explaining all. Escalus scolds the two families who finally end their feud. The play ends with the Prince summarizing this tragic love story.

## Character Summaries

**Paris:** A young nobleman, Kinsman to the Prince. Introduced to us in Act I, Scene II, it is Capulet's desire that the young Paris marry his daughter Juliet. Juliet later reveals her reluctance to be married so early in life rather than a dislike of Paris personally. When Juliet falls in love with Romeo, Paris is increasingly ignored by Juliet but remains polite, perhaps ignorant that Juliet does not want to marry him nor that she does not love him. At the end of the play, he is killed by Romeo, but has his death wish of being placed near Juliet whom he loved, granted by Romeo.

**Montague and Capulet:** The heads of two houses opposed to each other. Their feud has been going on for some time, described in the Prologue as an "ancient grudge" (Line 3). We never learn the cause of it, only that it continues to this day. Montague's son is Romeo, Capulet's daughter is Juliet. The two heads of their respective households never fight, only it appears do their servants, nephews and children. At the end of the play each man loses their beloved child. Montague's role in the play appears to be limited to concern for his son, and his last act in the play in Act V, Scene III is to raise a gold statue of his former enemy's daughter Juliet. Capulet's role, however is much greater. First we see him as the wise and charismatic, charming man who prevents Tybalt fighting Romeo at his party and graciously talks with various guests, then later as the firm, ruthless father who would see his daughter marry against her will rather than have his rule questioned...

**Romeo:** The son of Montague, Romeo is first introduced to us as a sad, melancholic, apathetic youth. His reason for sadness is universal; Rosaline his love will not return his affections. Not initially daring, it is his friends Mercutio and Benvolio who suggest he gatecrash or arrive uninvited at the Capulet party to see Rosaline. There he meets Juliet falling instantly in love. From this point on, Romeo no longer is melancholic, but dynamic and courageous, risking his life at the Capulet's house to be near Juliet and later breaking a banishment order which threatens death for him, to see his Juliet again. Well regarded even by Capulet, his enemy, Romeo is a thoughtful man, unwilling to provoke fighting unlike the hot-blooded, adversarial Tybalt, whom he kills. Romeo also kills Paris but in both encounters sought to avoid fighting, winning only to defend his life. At the end of the play, he commits suicide, rather than live without Juliet, the ultimate display of loyalty for his love Juliet since his life obviously no longer had meaning without her...

**Mercutio:** Kinsman to the Prince, Mercutio displays a fine if disrespectful tongue, especially towards Juliet's nurse. An unlikely source of wisdom, he tells a depressed Romeo to, "Prick love for pricking, and you beat love down" meaning Romeo should be rough with love if it is rough with him, and to regain his enthusiasm for love (Act I, Scene IV, Line 28). Mercutio meets his death in Act III, Scene I when he rashly draws his sword on Tybalt who had been trying unsuccessfully to provoke Romeo into fighting. Famous for the words, "a scratch, a scratch; marry, 'tis enough" which describe his fatal wound by Tybalt, Mercutio's death results in Tybalt's death when Romeo avenges the death of his friend (Line 98). It has been argued in some literary circles that Mercutio was "removed" as he was increasingly stealing the show from Romeo, the lead character (with Juliet) in this play...

**Benvolio:** Nephew to Montague, and friend to Mercutio and Romeo, serving mainly as a friend to Romeo.

**Tybalt:** Nephew to Lady Capulet, this rash, hot-blooded young man is adversarial and hateful towards all Montagues, especially Romeo. When he sees Romeo at the Capulet party, his immediate instinct is to fight, but only the increasingly firm warnings from Capulet to hold his peace restrain him. Tybalt is slain by Romeo in Act III, Scene I, after he had killed Romeo's friend, Mercutio. Until this point, Tybalt had failed to provoke Romeo into fighting, but dies when he fights Romeo.

**Friar Laurence:** A Franciscan priest, he plays a crucial role in the play by marrying Romeo and Juliet's in his cell in the hope that the feud between the Montague's and the Capulet's will now end. A friend of Romeo, he initially does not take Romeo's love for Juliet seriously, remembering Romeo's obsession with Rosaline. Later he unwittingly plays a part in the two lover's deaths when he first puts Juliet to sleep with a deathlike potion which fools Romeo into thinking Juliet is dead leading to his suicide by self-administered poison followed by Juliet's death after her discovery that Romeo is dead. Friar Laurence's letter to Romeo explaining that Juliet was not really dead never made it to Romeo. At the end of the play, despite his own admission of guilt for Romeo's and Juliet's death, Escalus, The Prince of Verona forgives him.

**Friar John:** Of the same order as Friar Laurence, this Friar's detainment by quarantine in Verona (Act V, Scene II) leads to Romeo not receiving Friar Laurence's letter of explanation that Juliet was not really dead, leading to Romeo killing himself in despair...

**Balthasar:** Servant to Romeo, he witnesses the final moments of Romeo's life at the churchyard from a hiding place. He later backs up Friar Laurence's explanation of events to Escalus, Prince of Verona.

**Sampson and Gregory:** Servants to Capulet, these two men initially try to pick a fight with their opposites from the Montague family, Abraham and Balthasar in Act I, Scene I, establishing the feud that exists between Capulet and Montague families by showing that their mutual hatred even extends to their servants. This fight in a civic space leads Escalus to warn both families that further fighting will be punished by death...

**Peter:** Servant to Juliet's nurse. **Abraham:** Servant to the Montague family, he is involved in the fight in Act I, Scene I.

**An Apothecary:** A minor character, he supplies the poison that Romeo uses to end his life. At first he is unwilling to sell poison to Romeo but later sells it out of necessity against his conscience.

**Lady Montague:** The wife of Montague, she worries about her son's happiness in Act I, Scene I. Later she dies, grief stricken that her son was banished from Verona. "Grief of my son's exile hath stopp'd her breath" Montague later explains

**Wife to Capulet:** Juliet's mother, we see her as a distant figure in Juliet's life; Juliet's nurse remembers more about Juliet's childhood than Lady Capulet, suggesting a distance between mother and daughter. Nonetheless she appears close to her daughter, assisting her husband to convince Juliet into marrying Paris. When Capulet orders Juliet to marry Paris, Lady Capulet, falls into line, agreeing with Capulet and betraying Juliet.

**Nurse to Juliet:** In many ways a surrogate mother to Juliet, she cares deeply for Juliet's best interests, even encouraging Juliet's dangerous relationship with Romeo in the hope that it will make Juliet happy. After Tybalt's death, however, Nurse becomes less sympathetic and later when Capulet orders Juliet to marry Paris, she defends Juliet at first but later pragmatically suggests that Paris would not be so bad after all...

## New information in Act I: iv-v

**Tybalt-** In I:v, Tybalt stays true to the character which he has already established earlier with his memorable line 'hate Hell...' and reacts very violently to the presence of Romeo at the Capulet ball, while Old Capulet himself shows a surprising degree of tolerance of his sworn enemy's scion. His rash aggression is immediately apparent when he demands, 'Fetch me my rapier, boy!' and later claims to Capulet 'To strike him (Romeo) dead I hold it no a sin!'. This last quote touches on one of the themes of the play: The conflict between the codes of honour and Christianity. Tybalt clearly thinks his potential violence is justified by both.

**Capulet-** Old Capulet here shows his more humane and reasonable side as he orders Tybalt to stop his childish aggression and to be free and happy at the party. Capulet is playing the proud, generous patriarch and no-one is going to spoil his party: 'Content thee, gentle coz, let him alone.' This seems a bit strange after the street scene, where Capulet himself was calling for his sword. Perhaps, the feud has its proper time and place and though Tybalt clearly does not know the boundaries, Capulet believes he does himself. This confidence is over-reaching.

**Romeo-** For Romeo, everything has changed but nothing has. The sight of Juliet 'enriching the hand of yonder night' has completely transformed Romeo's romantic situation: he has fallen 'head-over-heels' and 'at first sight' in love with Juliet and the world is now a different place. Yet, old habits die hard: his language is still the overblown, hyperbolic excess of courtly love: 'Doth she teach the torches to burn bright!' He is even spurred now to compose his thoughts in rhyming couplets in place of the normal Shakespearian blank verse.

The difference is that this time he means it.

## R and J: Significant Quotes

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

R and J are 'fated' to die tragically, yet heal their families' feud in the process.

Superstitious society/belief in astrology.

### *I.i.7: My naked weapon is out*

Sampson is making a double-entendre in his repartee/banter with Gregory, referring to both his sword and his \*\*\*\*. This conveys the mischievous and scatological tone of this scene.

*I.i.56: Do you bite your thumb at us, sir?*

Abram: A insult in Elizabethan times... the boys are spoiling for a scrap...

*Part, fools! Put up your swords; you know not what you do.*

Benvolio tries to stop the fight, revealing his relative maturity.

*Benvolio. I do but keep the peace: put up thy sword,*

*Or manage it to part these men with me.*

Benvolio tries to enlist Tybalt in his efforts to stop the violence: he expects fellow noble Tybalt to be better behaved than the rabble of servants...

*Tybalt. What, drawn, and talk of peace! I hate the word,*

*As I hate hell, all Montagues, and thee: 85*

*Have at thee, coward!*

Instead, Tybalt escalates the situation and from almost his very first words, shows his vitriolic hatred and potential for violence.

*Prince: 'Profaners of this neighbour-stained steel,—*

*Your lives shall pay the forfeit of the peace.*

Prince Escalus establishes the peace, as is his job in calm, stately unrhymed iambic pentameter

(blank verse) Tough justice: death penalty.

I.ii.3 'For men so old as we to keep the peace.'

Capulet claims to Paris that he and Montague should be able to abide by the

Prince's edict. Capulet to Paris: seems mature and respectable... why is there still a feud? This contradicts his earlier pugilistic attitude.

*I.ii. 11 'Ere we may think her ripe to be a bride.'*

Capulet here admirably states that he wants to give Juliet more time

before she is married off. Early, arranged marriages were the norm back

then amongst the aristocracy, and Capulet here seems quite 'modern'

in context. Seems to be a loving, responsible father. Culturally, fathers had the right to choose their children's spouse.

*I.ii.16-7 'But woo her, gentle Paris, get her heart,*

*My will to her consent is but a part..'*

Again, Capulet comes across quite well: he wants Paris to court Juliet

gently and claims that she will make up her own mind, at least in part.

Capulet here claims that he will not force her into marriage: Paris will have to woo her. Incredibly fair-minded and liberal for the times: usually parents select spouse.

I.ii. 73: I was your mother much upon these years

That you are now a maid.

Lady C. to Juliet: She is encouraging Juliet to consider marriage with Paris and here she is claiming that Juliet is not too young, as she herself was younger when she became a mother.

I.ii.95 'No less, nay bigger. Women grow by men.' (pregnancy)

Nurse's dirty joke about women getting 'bigger': better and pregnant.

105 'Go, girl, seek happy nights to happy days.' (sex)

Nurse shows her ribald/dirty/scatological/naughty/sassy sense of humour.

Nurse: another dirty inference, reflects her enjoyment of life.

Bawdy,

scatological, dirty, double-entendre, banter, witty,

I.iv.27. 'If love be rough with you, be rough with love.'

Mercutio is Romeo's unaligned friend who is very different from Benvolio. He is quick-witted and as dirty-minded as the Nurse.

I.iv.93.

'Making them women of good carriage.'

This is near the end of Merc's infamous 'Queen Mab' speech: a long, blank verse, tangential meditation on dreams and sexuality which shows both his wit and interests. This last line refers to both the social status and pregnancy of women. (pun)

What do we learn about the following characters in scene I:v:

Tybalt: more of the same: eager for conflict, resistant to Capulet's moderating advice...

Sees 'sneers and scorn' in Romeo's presence.

Romeo: He is truly 'in love at first sight' but is still stuck using the conventions and language of courtly love (over-the-top, inflated, exaggerated, flowery...)

'Oh she doth teach the torches to burn bright...'

'Have not saints' lips and holy palmers too?'

inflated, religious overtones to his concept of love

Juliet also seems smitten, but speaks more plainly and honestly ...

'You kiss by the book...'

She is mocking his fanciful courting.

II.i.19: By her fine foot, straight leg and **quivering** thigh

And the demesnes that there adjacent lie...

Mercutio showing both his wit and his naughty/raunchy/full of innuendo/dirty/scatological sense of humour...

II.ii.66: '*With love's light wings did I o'erperch these walls...*'

Romeo again hyperbolically/OTT/overblown/fanciful attests to the power of his love...

II.ii.20: '*The brightness of her cheek would shame those stars/as daylight doth a lamp..*'

Romeo employs a simile to praise Juliet: He really is in love now but still uses the OTT language of 'courtly' love (associated with the Renaissance- overblown and stylised rituals of love)

II.ii.43: '*...a rose by any other word would smell as sweet.*'

Juliet is claiming that Romeo's family name, Montague, matters not... and perhaps we can even read into this

Juliet's distrust of language in general: it is the truth, the emotion not the label/name/language which matters...

II.ii.112: '*...swear by thy gracious self, which is the god of my idolatry..*'

Juliet takes the cue from Romeo's **grandiose** comparison of his love to religion and responds in kind, but takes it even further and technically commits blasphemy. Juliet is serious about being in love and clearly not just messing.

She can play his game too, and do it well!

Contrasts with:

II.ii.144: '*...send me word tomorrow..*'

Juliet is not up for a long drawn-out courtship: she is very practical in her arrangements.

II.iii. '*God pardon sin! wast thou with Rosaline? \_With Rosaline, my ghostly father? no;*

*I have forgot that name, and that name's woe.*

Friar fears Romeo has been up all night with Rosaline, not realising he has moved on!

II. iv. 52

'*Why, then is my pump well flowered.*'

Romeo responds to Mercutio's innuendo with his own double-entendre: trying to be 'one of the lads.' scatological, naughty, rude, cheeky,

*'I'll take him down, an a' were lustier than he is, and twenty such Jacks'*

Nurse shows that she is the match for Mercutio's mischievous messing: She knows her phrases may be taken two ways.

II. v.7 *Therefore do nimble-pinion'd doves draw love,  
And therefore hath the wind-swift Cupid wings.*

Juliet here is alone, and therefore we can trust her language and meaning implicitly:

it seems she is a romantic after all, but the difference between here and the earlier grandiloquent love-talk of Rome regarding Rosaline is that Juliet is truly in love **and means it**.

A common Shakespearean tool: soliloquy which is when the character is alone and his speech can be fully trusted.

II: vi

Romeo: *'... then sweeten with thy breath/ this neighbour air..'*

R and J have just been married, and Romeo is still attesting to their love in the 'high fallutin' language of courtly love. Here, he asks Juliet to speak of their love in a similar fashion.

Juliet: *'My true love is grown to such excess/I cannot sum up sum of half my wealth...'*

Juliet answers that language cannot express the depth of her love. It is the love, not the expression which matters.

Paradox: She uses a metaphor to explain how she can't use metaphor...

### Act III: I : Significant Scene

Question 2 of Drama section on the JC:

1) Character : R, J, M, T... 2) Theme: love, conflict 3) Technique:

4) Scene: opening, closing, pivotal, climax (climactic, dramatic scene)

One full a4: Use quotes:

'Why is Act III scene I so important? What changes for three different characters?'

How would you stage this scene? set? background, costumes, period, gestures,

### III.i

*For now, these hot days, is the mad blood stirring.*

Heat leads to violence...especially amongst young men...foreboding...

*Mercutio: By my heel, I care not.*

Positive: Cares not about the feud. Negative: Cares not about danger...

*Either withdraw unto some private place,*

*And reason coldly of your grievances*

Eponymous (name signifies character) *Ben-volio: well-wishing*

*Well, peace be with you, sir: here comes my man.*

Tybalt: Peace to Benvolio and Merc: It is personal...also consistent with Tybalt's strange but definite moral code

*Romeo, the hate I bear thee can afford*

*No better term than this,—thou art a villain.*

Tybalt: His twisted vision but also the language is so brutally direct, contrasts with Romeo's fanciful love-talk and even Mercutio. Sampson *et al's* creative insults

*Tybalt, the reason that I have to love thee*

*Doth much excuse the appertaining rage*

Romeo can't say why he now loves him... dramatic irony

*O calm, dishonourable, vile submission*

Mercutio is offended by Romeo's passivity (sexist) shocks him into more direct speech!

*Good king of cats, ...*

Mercutio still the joker...

*I am for you.*

Tybalt: single syllable words! Direct, language is a conveyor of violence!

*the prince expressly hath / Forbidden bandying in Verona streets:*

Another reason: Romeo has something to live for!

A plague o' both your houses!

Mercutio's opinion on the feud!

ask for me to-morrow, and you shall find me a grave man

Pun: grave also means serious

O sweet Juliet,  
Thy beauty hath made me effeminate  
And in my temper soften'd valour's steel!

Romeo angry at his former passivity; Romeo connects passivity with femininity;  
fortune's fool!

alliteration and ref to the theme of fate (star-crossed lovers)

Romeo slew Tybalt, Romeo must not live.

Cold logic by Lady Cap ; consistent with the period : like Texas (eye for an eye)

### **Mercy but murders, pardoning those that kill.**

Alliteration. Old school justification for harsh justice...

#### **III. ii**

Give me my Romeo; and, when he shall die,  
Take him and cut him out in little stars,

Juliet is just elaborately praising Romeo and emphasising her love but unwittingly serves to also forebode his death. She, like Romeo, is prone to praise their love, but somehow seems more down-to earth.

Beautiful tyrant! fiend angelical!

Juliet using oxymorons (as Romeo was prone to do) to express her love of Romeo yet also her hatred for his killing of Tybalt.

That 'banished,' that one word 'banished,' /Hath slain ten thousand Tybalts.

Hyperbole: Romeo's banishment is equal to 10,000 deaths of Tybalt. Husband over clan.

#### **III iii**

Affliction is enamour'd of thy parts, /And thou art wedded to calamity.

Friar Lawrence referring to Romeo's bad luck.

O deadly sin!

Friar referring to Juliet's claim that she would prefer death to losing Romeo...

: heaven is here, Where Juliet lives;

A return to the religious imagery: seems more sincere now (blasphemous?)

In what vile part of this anatomy /Doth my name lodge

Romeo referring to the fact that his family name Montague has caused so much grief and wonders why names matter... Earlier said by Juliet... More alike than we thought?

Thy tears are womanish/A pack of blessings lights up upon thy back;

Friar criticising Romeo for moaning about his banishment...it could have been worse.

He connects such behaviour with being female (sexism).

#### **III iv**

Monday! ha, ha! Well, Wednesday is too soon, /O' Thursday let it be

Capulet to Paris: good-humoured, joking, but what happened to 'Juliet will decide'?

Seems rushed? Panicking...showing his true colours?

#### **III v**

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

Juliet to Romeo: As daylight comes, Romeo must leave... ironically, night is safer...

Also, 'light' as in exposure...

We will have vengeance for it, fear thou not:

Lady Capulet is promising Juliet that they will get Romeo back...thinking that she is upset over Tybalt

He shall not make me there a joyful bride.

Juliet drops her convoluted pretence over her position, and directly states the truth.

Out, you green-sickness carrion! out, you baggage!

Capulet really lets loose with his temper and rage:

Abusive, violent.... She did mislead him! And he misled her!

Clash of generations: for his culture, quite normal....

“Since...married to the County”

Nurse: just marry Paris! (for the money and the ease)

Changeable! Looking after Juliet's best interests?  
But no! A cardinal/mortal sin... Juliet is married already!

'Go counsellor! Thou and my bosom....twain!'  
Juliet is cutting-off the Nurse...

#### IV i

'Do not deny to him that you love me''

'I will confess to you that I love him'

Juliet playing pronoun games ... will not lie but misdirects.

Hold, daughter: I do spy a kind of hope,  
Friar has a plan...

#### **Henceforward I am ever ruled by you.**

Now Juliet has a plan and is 'going along' with her father's plans...

### ***Romeo and Juliet* Scene-by-Scene Questions**

#### **The Prologue**

1. In which northern Italian city is the play set?

Verona

2. What is the purpose of the prologue?

It introduces the play by outlining the basic plot and telling us that it will end in tragedy. The basic themes of love, fate, hatred and death are introduced. It also highlights the destructive role of the families' conflict and the power of love.

3. Describe how the mood is conveyed through specific phrases and words.

The references to 'death-marked love', 'fatal-loins' and the fact that we are about to embark on a 'fearful passage' tells the audience to expect something deeply tragic.

4. The prologue is written in the form of a sonnet.

a. Briefly discuss the structure of the sonnet and explain what type of sonnet this is.

It is an Elizabethan or Shakespearean sonnet. The 14 lines can be divided into three quatrains and a rhyming couplet.

b. Suggest why the use of this poetic form is appropriate for *Romeo and Juliet*.

Traditionally, sonnets are used by poets as a means of expressing and declaring their love. This play is a tragic love story and thus the sonnet form seems appropriate. It is set apart from the prose which begins in the first act.

#### **Act 1:**

##### **Scene 1:**

1. *Romeo and Juliet* is essentially a love story. Why do you think Shakespeare begins it with a violent street fight? The scene holds the attentions of the audiences as it is full of violence and action. It gives immediate evidence of the feud which we have been told about in the prologue.

2. For which family do Gregory and Sampson work?

The Capulets

3. A pun is a play on words. It is a form of joking, using words which sound the same but have different meanings.

a. Write down the words in the first four lines which create the pun.

'coal'; collier'; 'choler' and 'collar'

b. What does Sampson mean when he says 'we'll not carry coals' in line 1?

He says that they will not be treated like lowly servants – carrying coal was considered a lowly and dirty task.

c. What does the word 'choler' mean?

'Choler' means 'anger'.

4. There are a number of bawdy jokes made in this scene.

a. What is the purpose of these?

They entertain the audience and reflect something of the nature of the characters. The bawdy jokes also contrast strongly with the purer love that will be seen between Romeo and Juliet.

b. Explain the bawdy pun which Sampson makes when he says ‘Ay, the heads of maids, or their maidenheads – take it in what sense thou wilt.’

Sampson plays on the word ‘head’. He will take from the girls either actual head or their virginity (maidenheads). In other words, he will cut off their heads or rape them.

c. Gregory continues with ‘Draw thy tool, here comes of the house of Montagues’. Explain this pun. The word ‘tool’ means sword or male genitals.

5. Benvolio’s name means ‘well-wishing’. How does our first encounter with him help to establish him as a ‘well-wishing’ character?

When Benvolio comes upon the brawl, he tries to stop it and to restore peace. He does not wish to fight with Tybalt.

6. What impression do you have of Tybalt and his attitude to this feud? Refer to the text to substantiate your answer.

Tybalt is aggressive; he hates the word ‘peace’. He supports the feuds and fuels it too. He is confident and arrogant, and sets himself apart from the servants, whom he refers to as ‘heartless hinds’.

7. Prince Escalus scolds Capulet and Montague. What punishment will they suffer if their followers fight in the street again?

Capulet and Montague will be put to death. It is their responsibility to keep their followers in order.

8. Romeo is introduced as a typical romantic lover. Describe his behavior, with specific reference to the text and what he says to illustrate this point.

Romeo is sad and depressed and tearful. He wants to be alone with his sorrow as his love for Rosaline is not returned. He cannot sleep, seems distracted and obsessed with love. His responses seem excessive and he cannot be consoled.

9. What advice does Benvolio give to his lovesick cousin?

Benvolio suggests that Romeo ‘examine other beauties’. In other words, he should try to forget this suffering and find another beauty to love.

### **Scene 2:**

1. Count Paris asks Lord Capulet if he may marry Juliet.

a. Who is Count Paris?

Count Paris is a wealthy, handsome young man. He is related to Prince Escalus.

b. How old is Juliet?

Juliet is almost 14 years old.

c. What condition does Lord Capulet make on Juliet’s behalf concerning the proposal?

Paris must woo Juliet and win her love. When she is ready, Lord Capulet will consent to the marriage.

2. Why does Romeo decide to gatecrash the Capulets’ feast?

He sees the guest list for the feast and sees the name of Rosaline, his beloved, on it. He wishes to catch a glimpse of her.

3. How are Benvolio’s words ‘And she shall scant show well that now seems best’ prophetic?

Romeo falls in love with Juliet and immediately forgets about Rosaline.

**Scene 3:**

1. What do we learn of the Nurse's character in this scene?

She is a great chatterer with a lively sense of humour; she is warm-hearted and affectionate towards Juliet, but can be rather crass and coarse.

2. Lady Capulet, the Nurse and Juliet reveal different attitudes to love and marriage. Write a detailed description of each's view of love and marriage, making close reference to the text.

Juliet says she sees marriage as an 'honour' which she does not dream of. She says that she would never do anything without her Mother's consent. Lady Capulet is materialistic, interested in outward appearances (consider her references to Paris as book who needs a cover and how Juliet who gain social standing by marrying him) and what one can gain financially from a marriage. For her, it has nothing to with falling in love, but she expects Juliet to love Paris. The nurse focuses on the physical, sexual aspects of marriage and foresees the 'happy nights' for Juliet.

**Scene 4:**

1. Romeo is still depressed and lovesick. Quote one of his lines which shows his state of mind.

'I cannot bound a pitch above dull woe' or 'Under love's heavy burden do I sink'. There are many other lines that also reflect his sadness.

2. Write a paragraph in which you give your impression of Mercutio.

Mercutio is very energetic and fun-loving. He has a great sense of humour and mocks Romeo. He sees love as being based on sex and scoffs at Romeo's infatuation with Rosaline. He is quick-witted and highly imaginative, lively, wild and cynical.

3. What hint is given in this scene that something tragic will happen?

Romeo has a premonition of disaster when he says 'Some consequence, yet hanging in the stars,/ Shall bitterly begin his fearful date/ With this night's revels...'

**Scene 5:**

1. Romeo sees Juliet for the first time. How are his words 'Beauty too rich for use, for earth too dear!' both ironic and ominous?

It is ironic and ominous because Juliet will die – her beauty will be too great for 'use'; she is too special for this earth, so she will be taken somewhere greater.

2. Discuss the metaphor Romeo uses in 'so shows a snowy dove trooping with crows when he describes Juliet.

Romeo compares Juliet to a 'snowy dove'. He associates her with something white: pure, virginal and innocent. A dove is also associated with beauty and peace. By comparison, the other women are like crows: ugly and commonplace.

3. How does Tybalt react when he recognizes Romeo and what is Lord Capulet's reaction?

Tybalt is outraged and wants to kill Romeo. Lord Capulet tries to calm him down but has to become forceful and insist that Tybalt 'endure' Romeo's presence. Tybalt suppresses his rage for the moment but he vows he will get his revenge later.

4. Romeo approaches Juliet and their first words form a perfect sonnet.

a. Why is the poetic structure so appropriate here?

Their words complement each other; they are joined together in love. Remember that the sonnet was the way in which love was expressed by poets.

b. The language and the images they use are associated with holiness. Quote three examples which illustrate this statement and explain what the 'holy' images reflect.

'holy'; 'shrine'; 'pilgrims'; 'devotion'; 'palms'; 'prayer'; 'saints'. The holy imagery reflects the purity and goodness of their love. This suggests there is something almost sacred about it.

5. 'My only love, sprung from my only hate! Too early seen unknown, and known too late!'

a. What does Juliet mean in these lines?

Not knowing who Romeo was, Juliet had no time to stop herself from falling in love with him. Now it is too late: her first and only love is from the only family that the Capulets hate.

b. In what tone would she say them and why?

There is regret, anxiety and fear in her tone; but none of these feelings are as strong as the love that she has for Romeo.

## **Act 2:**

### **Prologue:**

1. 'And she steals love's sweet bait from fearful hooks.' Discuss the effectiveness of this metaphor.

Juliet is compared to a fish and Romeo to the 'sweet bait' on a hook. Just as a fish risks being caught and killed, so is the relationship that she is forming with Romeo a dangerous one. She wants him desperately but there is a huge risk involved because of the deep hatred between the families, not to mention the fact that the Prince has warned both families that any further disturbance of the peace would result with those involved 'lives [paying the] forfeit'.

### **Scene 1:**

1. What do Benvolio and Mercutio not know about Romeo in this scene?

They do not know that Romeo is no longer in love with Rosaline. They do not know that Romeo is now in love with Juliet because she was willing to reciprocate his love.

### **Scene 2:**

1. Light and darkness are often used in this play contrasting symbols.

a. What qualities does Romeo give to Juliet by using light as a symbol for her?

Light is a symbol used to represent beauty, goodness, warmth and love. To Romeo, Juliet is the embodiment of these qualities.

b. Quote two examples of images which refer to light in lines 1 to 22.

'Juliet is the sun'; 'What light through yonder window breaks?'; 'Two of the fairest stars in all the heaven'; The brightness of her cheek...lamp'.

2. What does Juliet's famous line 'O Romeo, Romeo, wherefore art thou Romeo?' mean?

She is asking why his name has to be Romeo.

3. Why does Juliet say that Romeo must not swear by the moon?

Juliet sees the moon as inconstant. It waxes and wanes thus changing its shape during the course of the month. Thus if Romeo were to swear by the moon, his oath would prove to be easily changed and inconstant. She asks him to swear by something that is more permanent and steadfast.

4. Juliet is more practical than Romeo in this scene. Give evidence to support this statement.

Juliet is quite rightly worried that Romeo may be discovered and if he is discovered, he will be killed. Juliet also feels that the encounter and the declarations of love are happening too rapidly and she is wary of him playing games with her. He, on the other hand, is a romantic lover who is full of passion and his speech is littered with adoration. He seems not to care about the practicalities.

5. What arrangements do the two lovers make at the end of the meeting?

Juliet will send a messenger to Romeo at nine o' clock the next day to find out the arrangements that Romeo has made for their wedding the next day.

### **Scene 3:**

1. How do we know that Romeo and Friar Lawrence have a close relationship?

Romeo trusts the Friar and seeks his advice. Romeo immediately tells the Friar that he has met and wooed Juliet. Friar Lawrence asks where Romeo has been the previous night and scolds Romeo as a father would. But unlike Romeo's father, Friar Lawrence knows all about Rosaline and of Romeo's melancholy surrounding her. This shows a close relationship between Romeo and the Friar.

2. How does Friar Lawrence react when Romeo asks him to marry him and Juliet that very day?

He is astounded and immediately questions Romeo about the disappearance of Romeo's love and intense feelings for Rosaline. The Friar then suggests that a young man's love is superficial. He scolds Romeo for this sudden change of affection which he tells Romeo is a weakness.

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

Refer to these lines and explain why Friar Lawrence agrees to marry the lovers.

Friar Lawrence hopes that a marriage between Romeo and Juliet will turn the hatred that the families have for one another into 'pure love'. He marries them in the hope of reconciliation between the families.

### **Scene 4:**

1. Mercutio and Benvolio are concerned because Tybalt has challenged Romeo to a duel. Mercutio then makes a joke and says that Romeo is already dead. How has Romeo 'died' according to him?

Mercutio mocks Romeo by stating that one look from Rosaline could kill Romeo. Mercutio is therefore suggesting that the power of love has killed Romeo because Rosaline does not return his love.

2. When Romeo enters, how does he show that his depressed mood has changed?

Romeo responds to this teasing with jokes and puns of his own. Romeo is light-hearted and witty. Mercutio takes note of this and says 'Now thou art sociable. Now art thou Romeo'. Mercutio is glad that Romeo is back to his old self again.

3. What is the message which the Nurse must give to Juliet?

The Nurse gives Juliet the message that Juliet should go to Friar Lawrence's cell under the pretence of going to confession. There she and Romeo will be married.

#### **Scene 5:**

1. How do we know that Juliet is impatient and agitated at the beginning of the scene?

Juliet makes reference to time throughout her speech and makes a point of saying that the Nurse has been away for 'three long hours'. Juliet suggests that the Nurse is taking an eternity because she states that 'She [the Nurse] is lame'.

2. In what ways does the Nurse tantalise and tease Juliet?

The Nurse manages to keep the suspense by continuously changing the topic, complaining about her aches, and speaking of irrelevant things when Juliet is asking after Romeo.

#### **Scene 6:**

1. What warning does Friar Lawrence give Romeo concerning strong emotions?

The Friar warns Romeo that intense and over-strong emotions tend to burn themselves out and he advises Romeo to 'love moderately. Long love doth so'.

#### **Act 3:**

##### **Scene 1:**

1. At the beginning of the scene, Mercutio accuses Benvolio of being quarrelsome and hot-tempered. Discuss the irony of this.

Benvolio is not eager to fight but rather it is Mercutio who is ready to fight. Mercutio seems to want to provoke good-natured Benvolio simply for the sake of having a fight.

2. When Romeo arrives on the scene, how Tybalt insult him?

Tybalt calls Romeo a villain.

3. How does Romeo react to the insult? Explain and account for his reaction carefully.

Romeo calmly ignores the insult and says that the love he now has for Tybalt frees him of any anger that he should feel toward Tybalt because of the insult. The reason for this is now that Romeo is married to Juliet, he and Tybalt are close relatives. Romeo however, does not explain this to Tybalt. Romeo tells Tybalt that he is not a villain and that Tybalt does not know what is happening.

4. Quote a line which shows that Mercutio is shocked and disgusted by Romeo's response to Tybalt's insults. 'O calm, dishonourable, vile submission.'

5. How is Mercutio fatally wounded?

Mercutio is outraged by what he regards as Romeo's cowardly reaction. Mercutio thus draws his sword and challenges Tybalt. Romeo attempts to verbally stop them but as he physically tries to separate the fighters; but Tybalt wounds Mercutio under Romeo's arm.

6. Mercutio continues to use puns even as he is dying. Explain his pun in 'Ask for me tomorrow and you will find me a grave man.'

The puns play on the word 'grave' which means serious but it also is the place where the dead are buried. It is a very dark joke as Mercutio knows that he is dying.

7. After killing Tybalt, Romeo says 'O, I am fortune's fool!'

a. What does he mean?

Romeo is saying that he is a victim of fate or chance. He suggests that he has no control of what is happening to him.

b. Do you agree with him?

Romeo was not compelled in any way to fight Tybalt. He had the choice. He was driven by an understandable but not justifiable rage and wish to avenge Mercutio's death. Perhaps if he had allowed the law to take its course, events would have turned out differently. Then it would have been Tybalt who would have been condemned to death for murder.

8. Benvolio explains what happened during the fight. Is his description accurate? Discuss.

Benvolio generally relays what happened in a straightforward way but one can see his bias and subjectivity in his choice of adjectives as he refers to 'young' Romeo and 'brave Mercutio'.

9. What punishment does Prince Escalus decide upon at the end of the scene?

Capulet and Montague will be heavily fined. Romeo is banished from Verona. If he returns, he will be put to death.

### **Scene 2:**

1. At the beginning of the scene, Juliet wants time to move quickly. Why is she so impatient for the night to come? She will be seeing Romeo that evening. She is eager to see him and consummate their marriage.

2. The Nurse comes in saying 'He's dead, he's dead, he's dead...'

a. To whom is she referring?

The Nurse is referring to Tybalt.

b. What conclusion does Juliet immediately jump to?

Juliet immediately thinks that it is Romeo who has died.

3. Where is Romeo at this point and what arrangements do Juliet and the Nurse make?

Romeo has made his way to Friar Lawrence's cell. The Nurse will take him Juliet's ring and arrange for me to come and say a last farewell to Juliet.

### **Scene 3:**

1. Friar Lawrence tells Romeo that he has not been condemned to death but to banishment. How does Romeo respond to this news?

Romeo replies that banishment is worse than death and that by giving him this cruel news, Friar Lawrence is killing him.

2. The Nurse arrives and explains how grief-stricken Juliet is. How does Romeo react to this?

Romeo becomes even more desperate and draws his dagger to stab himself.

3. What is Friar Lawrence's opinion of Romeo at this point? Do you agree with him?

Friar Lawrence grows angry and impatient with Romeo. He tells Romeo that he is not behaving like a man and that by killing himself, Romeo would destroy Juliet. He reminds Romeo that he is lucky only to be banished. He says that Romeo is ungrateful as there is much to be happy about. One is inclined to agree with Friar Lawrence because Romeo is being overly emotional and is only thinking of himself. It is right that Friar Lawrence tells Romeo to pull himself together and to use his reason, not his emotions, to govern his actions.

4. How does Friar Lawrence console Romeo at the end of the scene?

Friar Lawrence tells Romeo to go to Juliet and comfort her and then leave for Mantua in the morning. When Romeo is gone and the time is right, Friar Lawrence will announce Romeo and Juliet's marriage; reconcile their friends and ask the Prince to pardon Romeo and then he is sure that Romeo will be welcomed back with open arms.

#### **Scene 4:**

1. What decision does Capulet make in this scene?

He decides that Paris and Juliet will marry on Thursday. The wedding feast will be small as they are still mourning the death of Tybalt.

2. How does his decision contradict his behaviour earlier in the play?

Previously, Capulet told Paris that Paris must woo Juliet and gain her love. It seemed important that her feelings should be considered and that she should marry for love. Now Capulet has made the decision for Juliet and he will simply inform her of it.

#### **Scene 5:**

1. After spending the night with Juliet, Romeo must leave quickly. As he climbs down the ladder, Juliet says: O God, I have an ill-divining soul/ Methinks I see thee, now thou art so low/ As one dead in the bottom of a tomb.

a. What do her words mean?

Juliet suggests that her soul predicts bad fortune. She sees Romeo far below her and he looks like someone dead at the bottom of a tomb.

b. Why is this image of foreboding so appropriate?

This is disturbing because at the end of the play, Juliet sees Romeo dead as she wakes up in the tomb.

2. Lady Capulet thinks that Juliet is mourning for Tybalt. What plan does she have to take on Romeo and how does Juliet react?

Lady Capulet plans to send someone to kill Romeo. Juliet thus pretends to be pleased by the news and says that she would like to arrange the poisoning of Romeo herself. In this way, Juliet would be able to protect Romeo.

3. Juliet speaks to her mother and refers to Romeo, saying 'And yet no man like he doth grieve my heart.'

a. How does her mother understand her words?

Romeo has caused Juliet terrible grief by killing Tybalt.

b. What does Juliet actually mean?

Juliet is really grieving over Romeo who has been banished and that is breaking her heart.

4. How does Juliet react when her mother tells her that Paris will marry her in three days' time?

Juliet is shocked and angry and defies her Mother by saying 'He shall not make me there a joyful bride!' Juliet says that Paris has not courted her yet and she will not be married now. She states to her Mother that she would rather marry Romeo (who they think she hates) than marry Paris.

5. Describe Lord Capulet's treatment of Juliet in this scene.

Lord Capulet is unsympathetic and harsh. He tells Juliet that she is ungrateful and proud and that he will drag her to church. In Lord Capulet's rage, he compares Juliet to 'green-sickness carrion' – essentially calling her rotting flesh. He is disgusted with Juliet and rants on about how he wants her to have a good marriage and that she is his daughter so he will marry her to whom he chooses. If Juliet refuses this marriage, Lord Capulet states that he will take no responsibility for her and she can starve.

Even Lady Capulet is shocked by his unreasonable and violent response. One generally feels appalled by his treatment of Juliet.

6. Juliet finally turns to the Nurse for help. How does the Nurse respond?

The Nurse advises Juliet to marry Paris, as Romeo is now banished and Paris is a 'lovely gentleman'. The Nurse says that Paris is actually better than Romeo and this would be the most sensible thing to do. The Nurse is essentially pragmatic and unromantic. She is more concerned about Juliet's prospects in life rather than her love life. She does not understand Juliet's true feelings and provides no support.

7. How do Juliet's last words 'If all else fail, myself have the power to die' reflect her state of mind?

Juliet feels completely abandoned. Her last hope rests on Friar Lawrence and if he cannot help, then she has the courage and strength to kill herself.

### **Act 3, Sc. 5/Act 4, Sc. 1-3**

1. Why does Juliet want to believe the birdsong she can hear is a nightingale, not a lark?

2. What does Juliet mean by an "ill-divining soul" in Scene 5, line 54?

3. Why do Juliet's parents believe she is upset? How do they want her to cheer up?

4. How does the Nurse describe Paris in Scene 5, lines 218-221?

5. What reason does Paris give for not having spent much time courting Juliet?

6. Name three of the horrible things Juliet says she would find preferable to marrying Paris:

7. Describe the Friar's plan in your own words:

8. Describe three things Juliet thinks might go wrong if she takes the potion:

9. Write down six words from Juliet's speech (Scene 3, lines 36-58) that show her feelings about death:

### **Act 4, Sc. 4-5/Act 5, Sc. 1**

1. What does Capulet mean when he says the Nurse should "go and trim her up" in Scene 4, line 25?

2. Who is the first to find Juliet's body and think that she's dead in Scene 5?

3. In what three ways does Capulet say he can tell Juliet is dead?

4. What does the Friar advise Juliet's parents to do with her body?

5. Describe the dream that Romeo has just had at the beginning of Scene 1?

6. Who brings news from Verona?

7. What does the messenger say about Juliet?

8. Write down three of the ways Romeo describes the apothecary he has seen around in Scene 1, lines 37-41:

9. Why is it difficult to get poison in Mantua? Why does Romeo believe this apothecary will sell him some despite this?

### **Act 5, Sc. 2-3**

1. In Scene 2, what is Friar John's excuse for not having delivered the letter to Romeo?

2. What is Friar Lawrence's plan of action once he realizes Romeo hasn't received his letter?

3. Who is the first person to arrive at Juliet's tomb in Scene 3?

4. Explain Paris' logic in thinking that Romeo is responsible for Juliet killing herself:

5. Does Romeo say he's happy or sad in Scene 3, lines 88-90? How does he explain it?

6. Does Juliet wake up just before Romeo dies or just after?

7. Who is present when Juliet awakens? Why doesn't this person stay?

8. Why does Juliet kiss Romeo's lips even after he already died?

9. How does Juliet kill herself?

10. Which two characters are detained by the watchmen after Juliet's death?

11. What's the main point of Capulet's speech in Scene 3, lines 296-298?

12. Rewrite the final six lines of the play in your own words (Scene 3, lines 305-310):

**Paper II: Section 3: Fiction      60 marks: 30 + 30: 25 minutes each part (Aim for 23!)**

**Question 1:** Answer the questions with full complete paragraphs, referring to the text but not over-quoting. It is your analysis that counts! Remember terms such as: narration, description, character, imagery, mood, tone, metaphor, simile, emotion, dialogue, dialect, suspense, diction, ... Personal response is wanted but back it up and use good, no, intriguing diction! (usually 2 of 3 for 15 each)!

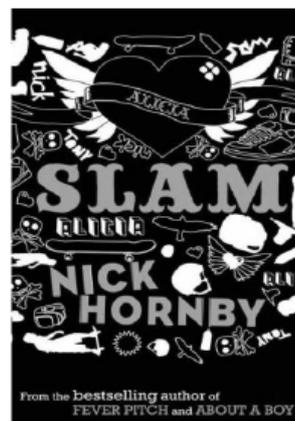
**Fiction Question 1 Sample and Answer**

Read the following edited extract from the novel *Slam* by award-winning writer Nick Hornby and then answer the questions that follow.



**Background to the extract:**

In this edited extract, from the opening of the book, we are introduced to Sam, a skateboard-loving teenager. Sam tells us about himself in his own words. He reveals that he holds imaginary conversations with his skateboarding hero, Tony Hawk.



So things were ticking along quite nicely. In fact, I'd say that good stuff had been happening pretty solidly for about six months.

- For example: Mrs Gillett, my art and design teacher took me to one side after a lesson and asked whether I'd thought of doing art at college.

- For example: I'd learned two new skating tricks, suddenly, after weeks of making an idiot of myself in public. (I'm guessing that not all of you are skaters, so I should say something straight away, just so that there are no terrible misunderstandings. Skating = skateboarding.)

All that and I'd met Alicia too.

If you knew something about me, you might actually care about some of those things. But then, looking at what I just wrote, you know quite a lot already, or at least you could have guessed a lot of it. You could have guessed that I skate, and you could have guessed that my best subject at school was art and design, unless you thought I might be the sort of person who's always being taken to one side and told to apply for college by all the teachers in every subject. You know, and the teachers actually fight over me. 'No, Sam! Forget art! Do physics!' 'Forget physics! It would be a tragedy for the human race if you gave up French!' And then they all start punching each other.

Yeah, well. That sort of thing really, really doesn't happen to me. I can promise you, I have never ever caused a fight between teachers.

If I'm going to tell this story properly, without trying to hide anything, then there's something I should own up to, because it's important. Here's the thing. I know it sounds stupid, and I'm not this sort of person usually, honest. I mean, I don't believe in, you know, ghosts or reincarnation or any weird stuff at all. Anyway. I'll just say it and you can think what you want.

I talk to Tony Hawk, and Tony Hawk talks back.

Some of you probably won't have heard of Tony Hawk. Well, I'll tell you, but I'll have to say that you should know already. Not knowing Tony Hawk is like not knowing Robbie Williams, or maybe even Tony Blair. It's worse than that, if you think about it, because there are loads of politicians and loads of singers. But there is only one skater, really, and his name's Tony Hawk. Well, there is not only one. But he's definitely the Big One. He's the J.K. Rowling of skaters, the Big Mac, the iPod, the Xbox. The only excuse I'll accept for not knowing Tony Hawk is that you're not interested in skating.

When I got into skating, my mum bought me a Tony Hawk poster off the Internet. It's the coolest present I've ever had, and it wasn't even the most expensive. And it went straight up onto my bedroom wall, and I just got into the habit of telling it things. At first I only told Tony about skating – I would talk about the problems I was having or the tricks I'd pulled off. I pretty much ran to my room to tell him about the first rock'n'roll<sup>\*1</sup> I'd managed, because I knew it would mean much more to a picture of Tony Hawk than it would to a real-life Mum. I'm not dissing<sup>\*2</sup> my mum, but she hasn't got a clue, really. So when I told her about things like that, she'd try to look all enthusiastic,

but there was nothing really going on in her eyes. She was all, 'Oh, that's great'. But if I'd asked her what a rock'n'roll was, she wouldn't have been able to tell me. So what was the point? Tony knew, though. Maybe that was why my mum bought me the poster, so that I'd have someone else to talk to.

\*<sup>1</sup> Rock'n' roll - Skate boarding term

\*<sup>2</sup> Dissing - Disrespecting

**(1 and 2=15 marks each, 3=20 marks)**

1. 'What do we learn about the character of Sam?'

Candidates could refer to Sam being:

- honest: "after weeks of making an idiot of myself"
- self-deprecating : "I have never ever caused a fight between teachers"
- positive: "so things were ticking along quite nicely"
- passionate about skateboarding
- good humoured
- artistic and imaginative
- wacky: he talks to posters
- etc.

teenager, skater, issues with mom, humorous, only good at art, girlfriend

1) normal teenager- language, thought, 2) likes, dislikes: skating/art 3) relationships gf,

Sam seems like a kid I would like to know. We learn through the course of the excerpt that he is really just a normal teenager with a typically adolescent use of language, a refreshing self-deprecating sense of humour, normal likes and dislikes and most significantly of all, an awkward relationship with a parent, all too familiar to the average teenage reader like me.

Sam's language and thought process immediately strikes one as juvenile, and particularly masculine. He starts off the passage with a statement that is almost a bulleted list of his objectives and personality: "For example...". This is how teenage boys think: this is how I think! He uses several colloquial phrases like 'good stuff': not very descriptive but again, pretty realistic for a teenage boy.

Even the way he thinks reminds me of me and my friends: He goes off topic and stops and starts...

His sense of humour makes him seem like a very likable character: he mocks his own academic abilities...

The fact that Sam loves skateboarding makes him very real to me: All of us have past-times and hobbies but teenage boys in particular get obsessions. Even the conversations with Tony Hawke render Sam more realistic to me: Teenagers have issues which they need to talk about but real people like parents are not always the best listeners. His references to his mother (glazed) shows that like many of us the communication between parents and children is not perfect. No dad. And his almost nervous, brief reference to his girlfriend makes us think that he has typical nerves and desires regarding his socialising.

Question 2: Choose 1 of 2. Plan with web and outline, based on quotes. Character is almost always a choice...., but you must not neglect

Recent Questions: 2014: title/ beginning; world familiar/enjoyment 2013: fair world/incident-character; award 2012 liked or disliked character; talk on relevance for young 2011: moving episode; setting 2010: unexpected development; review; 2009: theme; favourite section of novel; 2008: relationship; writer's style 2007: recommendation; character you like

Privilege List: **theme** (growing up, conflict, discrimination); **relationship of two characters;** **style/technique** (narration, dialogue, plot, interest...); **character;** **episode;** **setting/world**

**Q. 2 (Prepared) Types of Q's:**

1) General/Personal Response: story/author that you like, emotionally respond to, choose for award...

2) Character (s): one, relationship, development

3) Theme: conflict, relationships, general, gender

4) Technique\*: How does the author...? Narration, setting, imagery, plot, genre

5) Episode/moment: key event in novel

6) Setting/World

\*\*\* Recently there have been combination questions: Part I about character or theme; Part II about how the author accomplishes it (technique/style)

\*\*\* Sometimes full 30 mark essays. Usually broken into 2 x 15 mark sections or 20 and 10: Beware combos!

### **Characters/Relationship**

#### **I) a) Pick a relationship between two characters and trace its development. (15)**

3 paragraphs:

1) topic and first point (first impressions of relationship: Dad is protective of Chris...

‘It was 7 minutes after midnight’. This first line of TCIOTDITN by MH already lets us know that the narrator/protagonist is not your average teenager and any relationships in which he is involved (if any!) will be difficult. We do see the complexity of his relationship with his Dad over the course of the novel. In those first few chapters, We see th father’s protective love for his son and Christopher’s mixture of utter dependency and coolness, typified in their personal greeting (quote or ref). We also see how Ed tirelessly intervenes in Christopher’s fraught relationship with the outside world: police-station.

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2) development: getting hit and/or letters (mom)

If the novel ended there, we might think of Ed heroically. Letters-altercation- bathing Relationships themselves are affected other... zoo.

Quote sandwich: A later incident which exemplifies the complicated nature of their relationship is when Ed clumsily yet earnestly tries to apologise for his subterfuge regarding Christopher’s mother: ‘It was so complicated...It just got out of control and I wish...’

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3) Dad is not perfect but we see good points: exams, dog, ...

If the novel ended there, we might think of Ed heroically. Letters-altercation- bathing Relationships themselves are affected other... zoo ...dream../conversation

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#### **b) How does the author make it a realistic and compelling relationship? (15)**

1) Topic and point: First Person Narration makes Chris believable and also captures a child’s view. And a special child’s view... Dad is realistically mixed

2) Prove with QuoteToProve: “I tried...” And Personal Response: This reminds me of when I argue with my Dad... and my autistic cousin...

3) Last scene: ,emphasise realism: language, emotional, not a happy ending- true-to-life, imagery: CROW APTOK, Beer: Helping...; (images capture the culture)

### **II. Pick a character from a novel you have studied with whom you can identify.**

#### **(a) Explain why you identify with this character, with reference to the text. (15)**

Christopher in MH’s TCIOTDIN : Christopher different, but: social problems, family problems... emotional..., significant moment...

Intro: In a very significant way, Christopher, the main character of MH’s TCIOTDIN, is very different from me: He suffers from some sort of moderate autism, probably Asperger’s Syndrome, which has a dominating influence on his life. When reading the first few pages of the novel, I was very interested in Christopher and his problems, but thought they were a million miles away from my own situation: after all, I am a normal teenage boy with normal problems. But as the novel developed, and I learned more about Christopher, I realised that he just suffers from a more intense version of some of the same issues that I deal with.

Family. One word: a lifetime of misery. Just joking, but we all know that no matter how much we love each other in a family, there are always ‘issues’ (in an Oprah Winfrey kind of way).

Christopher is abandoned by his mother, lied to and hit by his father and lives through a classic ‘bad break-up’. This is all on top of (and partly due to) his autism. Early in the novel, when his father both sticks up for him and loses his temper with him, Christopher’s autism is a factor but it is a parent/child situation that we all can identify with, to a degree. (QTP on the hand thing)

#### **b) Good authors make their characters come alive for the reader. Describe how the character mentioned above came alive for you, due to the author’s skill and technique. (15)**

first person limited narration, dialogue,

## Episode

### **III. Pick an episode from a novel which you have studied.**

#### **a) Describe why this episode is so important. (15)**

i) Christopher's decision to go to London :

reasons why pivotal: irrational fear, courage, examples of his autism

ii) key quotes within episode

iii) how it permeates through the text: moment influences the rest of text...

#### **b) How does the author make it so effective? (15)**

(exciting, emotional, humorous, realistic...)

refer to narration, vocabulary,...

## Theme

### **IV. Pick a theme which is significant to your novel.**

#### **(a) Describe this theme and outline how it is raised in a key moment early in the novel. (20)**

Intro sentence/paragraph: Novel, theme, moment/episode: "Curious" : difference, /police/letters/London

Don't just summarise!

"From the very opening of the novel, when Christopher states the time precisely as 12:07, we know he is different and we soon see that 'difference' is going to be a major theme of this novel.

Our first meeting with Christopher as narrator and protagonist is significant as it establishes how different his autism makes him and this has repercussions throughout the novel."

Or

The moment in the novel which I found to be very important is when Christopher finds the box of letters from his mother which his father had hidden from him. It is key because it marks a moment of significant plot development but it also offers us insight into the characters of Christopher, his father and his mother. By this time in the novel, we already know that Christopher is 'different': his first person narration has conveyed clearly the workings of a mind that is very intelligent but significantly lacking in social and emotional aptitude and interest. Now he stumbles upon proof that his Mom is alive and his Father is a liar. Of course, Christopher does not grasp the obvious.

"Perhaps it was a letter to another person called Christopher."

#### **(b) Explain how this theme is resolved or developed in the climax or conclusion of the novel. (10)**

### **V. Stories and novels usually have a significant theme at their heart.**

#### **(a) Describe how a certain theme is developed in the story or novel which you have studied. (15)**

#### **(b) Describe how a particular character is involved in the explication of this theme. (15)**

(i) discrimination/ 'not being normal/typical'/ being different/disability

How some individuals find integration into society more difficult: leads to segregation/discrimination/conflict

(ii) Christopher, Dad, ...

(outline theme: ) discrimination/ 'not being normal/typical'/ being different/disability

## Structure:

I. intro and first moment/significance of theme II. development/complication III. climax/ conclusion

I. title/author/ state theme: difference /being different and discrimination/acceptance

Matter-of-fact description of dog's death: autistic difficulty with emotions and integration

Policeman, father's protective nature...

II. development theme: letters and dad and heart attack? Mother can't cope..difficulty; journey to London (society's lack of understanding/acceptance) Maths/Siobhan

III. Climax/conclusion: closure, integration (dog), family working together, "His dream" : still different...

## **Useful Quotes**

1) "And this is when I hit him."

2) "I said 'What kind of heart attack?'"

3) "So I walked away."

4) "Sweetcorn."

5) "And this is really silly, because they are just stars."

6) "I knew that the train station was somewhere near."

- 7) “And it was like stepping off a cliff on to a tightrope.”
- 8) “And no monkey business.”
- 9) “Stand further away.”
- 10) “But it’s not like a normal virus”
- 11) “...which is a joke he does.”
- 12) “Perhaps it was a letter to another person called Christopher.”
- 13) “...because they make sure you don’t get lost in time.”
- 14) “*The world is full of obvious things which nobody by any chance ever observes.*”
- 15) “...and he told me I was being really stupid and I should pull myself together and I hit him...”
- 16) “...because we could live in the house if he was in prison.”
- 17) “And I said, ‘Thank you for supper,’ because that is being polite.”
- 18) “CROW APTOK.”
- 19) “And it’s funny because economists are not real scientists...”
- 20) “And I don’t have to go to France.”

1. 'It was 7 minutes after midnight'.

Christopher, the narrator, opens the novel with this line. The unusual precision of the time already conveys the feeling that Christopher is different. Most of us would have said 'just after midnight'...

2. '...but I was unable to say what these meant.'

Christopher here narrates how he could not comprehend the full range of 'emojis'. Because of his condition, Christopher can only understand the most basic and obvious of emotional expressions.

3. (3) 'And NOW IF I DON'T know what someone is saying I ask them what they mean or I walk away.' The first half of this sentence seems to describe a rather normal response for a child when confused, but the matter-of-fact statement about 'walking away' conveys the extent of Christopher's condition.

Christopher has difficulty with communication and does not respond the way the average child does.

4. (4) 'It has four moods.'

Christopher prefers dogs to humans because they match the simplicity of his understanding of emotions and communication.

5. (4) '...till I was hunched up with my forehead pressed into the ground.'

Christopher's reaction to Mrs. Shears' screaming is to roll up into a protective ball- not a normal reaction but common for people who are on the autistic spectrum.

6. (5) "...brown shoes that have approximately 60 tiny circular holes..."

Christopher's precision in his description of Mr. Jeavons' shoes is typical of his obsession with details and numbers: He is writing this 'novel' as a form of therapy but chooses to write it as a murder mystery because that is the only type he likes or can understand.

7. (6) "Siobhan asked me not to say this to Steve's mother."

Christopher is not very understanding of his classmates who have severe learning problems: he lacks compassion and tact.

8. (12) 'I like this fact.'

Christopher has just been arrested and he is daydreaming about physics and astronomy: this bland statement is typical of his obsession with facts and his distrust of anything subtle or ambiguous.

9. (19) 'I find people confusing.'

Who doesn't? But Christopher finds nearly everyone in every situation confusing.

10. (19) Christopher finds people confusing because of: 1) non-verbal communication 2) They use metaphors. He can interpret: he only understands bald facts.

11. (20) I want my name to mean me.

12. (21) Christopher and his father's special handshake. They fan out their fingers and hold their hands up facing each other but only touch slightly.

13. (31) '...4 red cars in a row made it a good day..'

Surprisingly, Christopher's ultra-logic is coupled with a strange obsessive superstition. Common with people on the spectrum, especially OCD.

14. (36) I said 'What kind of heart attack?'

Christopher responds to the news of his mother's death with a coldly logical question.

He then goes onto theorise different logical medical possibilities. This signifies his inability to process and express emotions.

15. (49) 'He smelt of body odour and old biscuits and gone off popcorn..'

Christopher describes Mr. Wise in a typically accurate way but also with no sense of humour or kindness: he just says things 'the way they are'. And no sympathy for Jason, a schoolmate who 'smells because his family is poor.'

How does Christopher's interaction with Mrs. Alexander typify his difficulty with communication?

What is Christopher's understanding of relationships, as described on p. 54-55?

### **Embedded quoting:**

Short quotes, single words or phrases, which you insert in your own analysis/interpretation. Often, this works better than lengthy quotes. You are displaying your own skills with language as you 'put things in your own words.'

For someone who is supposedly devoted to logic, it is surprising to see the way in which superstition rules Christopher's life. Christopher is so logical that he despises metaphors and insists on his name meaning

'just him' and he gives precise answers to every question: 'I am 15 years 3 months and 3 days'.

Yet, he lets the appearance of a yellow car ruin his day. When he makes a 'get well' card for his mother, he colours the cars on it red, 'so that she would have a Super Super Good Day.' Perhaps, the colors and numbers of his system of superstition give him a sense of security, compensating for his inability to understand emotions and much of normal, everyday human communication.

### **Recent Quotes regarding Christopher's Father and his relationship with him:**

57: "Christopher is getting a crap enough deal already...without you xxxxting on him from a great height..." Here C's dad is sticking up for his son, and we see clearly his love and protective attitude towards his son. Of course, this is expressed in 'rough' language, perhaps typical of his social class.

58: 'We've got to get out of this town, kiddo.' Again, Dad expresses his ambition for Christopher to do better in colloquial language.

60: 'Christopher, if you do not behave, I swear I shall knock the living daylight out of you,,,' Dad here reveals a bit of the stress of raising a child like Christopher: he is exaggerating in his frustration, but later we learn that he sometimes does lose control when trying to discipline his son.

### **Why does C. love the 'Monty Hall Problem'?**

It combines two things which Christopher actually seems to enjoy: logic and the way it confuses most other people. The logical/mathematical explanation is complicated and difficult to grasp, but Christopher 'gets it' immediately, but he also seems to enjoy a rare position for himself: usually everyone else understands emotions and nuances of meaning and he is left confused but here, he has the last laugh.

Sherlock Holmes?

Christopher admires his logic and intelligence. And the way the Sherlock stories are based on clues and 'red herrings', not so much on relationships and emotions. And he also does not believe in the 'supernatural.'

Memory: Christopher describes his memory as being like a 'smell-track'.

C's free time is spent with Blue Planet videos: there is no mention of friends, etc...

101- 'which is a joke he does'

C does not 'get' humour naturally: he needs to learn it.

### **The fight with his father.**

Up till now, C's Dad has come across as very loving and protective, if a bit rough in his language and manners. Here, the news that C has been investigating the death of the dog drives him over the edge because he does not want to be reminded of the mess involving his wife and Mr. Shears etc...

C is confused by the rhetorical questions and communication breaks down as the father loses his temper and stops adapting his language for C (using rhetorical qs, metaphors) and C gets confused. Dad's grabbing of C sets off a physical fight. The next chapter is a complete change of pace and does not fit the plot: it is as if C cannot yet process the emotional event.

1: Why hate brown and yellow?

Irrational!!! Illogical!

2: Nice side of Dad on trip?

3. Why not like Doyle and fairies?

### **Longer Answer Questions:**

1. Describe Christopher's 'condition.'

emotions/communications, maths/science, logic/superstition

2. Describe the relationship between Christopher and his father.

protective, negative, sympathise

3. Why is Haddon so effective at making this novel realistic?

first person narration (diction, plot, style), colloquial language, realistic characters,

4. Setting: social class, gender relations...

### **More Quotes:**

1. (206) "And I said, 'Yes.'"

Christopher answers the lady who asks if he had touched her suitcase, as in 'Did you mess with it?'

Christopher, as usual misses the nuances, and answers the literal question.

2. (209-10) "...because there were too many and my brain wasn't working..."

Christopher suffers from sensory over-load in the trainstation as...

3. (213) "...so I made a plan..."

4. (216) "...and I was moaning, not groaning, but different, like a dog when it has hurt its paw..."

5. (218) "Because Siobhan said I should do descriptions..."

6. (225) "F\*\*king Nora."

7. (226) "I am going to take that as a no."

8. (229) "And then I realised that he meant £2.95"

9. (233) "And I pushed her away..."

10. (234) "Jumping Jack Christ".

11. (240) "I cooked his meals. I cleaned his clothes....And you? You wrote him some f\*\*\*ing letters." Ed emphatically states his opinion on the "Who is the better parent?" question. And he is right... to a point. But his anger and profanity also reveal that he is far from being a perfect parent. Marital breakdown and an autistic child have taken their toll. And he has an anger problem.

12. (241) "And there were tears dripping off his face."

Christopher refuses his father's apology. To us it seems reasonable, but to Christopher, his father is still a potential murderer. For a working-class guy to break down and cry is *something*. It conveys the reality and depth of Ed's love for his son, and his frustration at having lost their close relationship.

13. (242) "But it's not like a normal virus."

Christopher \narrator. Describes his dream of a world where people who can interpret subtle emotions (i.e. non-Asperger's sufferers). This shows Christopher's lack of care for other people and even resentment towards people who are more normal. It is a vision of an Asperger's world. And it also shows us that though Christopher has improved over the course of the novel, he is still a long way from typical human behaviour.

14. (245) "He can understand what he's saying, you know."

15. (248) "I love you, but..."

That's a big but! Judy can't really handle all the extras that go with being Christopher's parent."

16. (249) "It's only an exam..."

Judy is stressed and decides that Christopher will not do his exam: showing her lack of ability to cope but also how the father privileges education more.

17. (252) "You think you're so f\*\*\*ing clever.."

Mr. Shears is losing it: he has little sympathy for Christopher.

18. (254) "Is your f\*\*\*ing fancy man here also?"

Ed to his wife about Mr. Shears, her lover. Shows his (understandable) temper.

19. (260) "...Siobhan said it wasn't very interesting..."

Reminds us that this story is being told in retrospect. Specifically, it is about a math problem which Christopher wants to include, but Siobhan wisely advises against.

20. (261) "'Just...thank you.' And then he went away and I watched the rest of University Challenge."

Christopher is quoting his father. Ed is overcome with emotion and pride over Christopher getting an 'A'. Christopher, of course, misses the whole emotional content.

21. (261-2) "...if he was in prison."

Christopher, with no sense of tact, suggests that he and his mother can use the house if Ed is imprisoned for killing the dog.

22. (262) "There were more bad things than good things."

Christopher and his mom are having 'teething problems' with their move into a flat. Christopher gives this logical assessment but really things have improved for all of them.

23. (265) "And then he tore a little strip of skin..."

Christopher's meticulous attention to detail is evident even when his father is attempting a heart-to-heart.

24. (267)

(smiling face)



Christopher is feeling happy but again his emotion is described in a simplistic way.

25. (267) "and I helped him".

Christopher relates how he helped his father in the garden: proof that the relationship is improving.

26. (268) “...and I will become a scientist. And I know I can do this because I went to London on my own, and because I solved the mystery of Who Killed Wellington? and I found my mother and I was brave and I wrote a book and that means I can do anything.”

- style: rambling run-on sentence captures Christopher’s thought process... a bit immature, unrealistic?

-happy ending? Yes but realistic: Haddon implies that things will not be as easy as Christopher is hoping, but there is hope. The logic above does not work: life is tougher than a train journey to London, but Christopher has improved and has confidence going forward...

Name \_\_\_\_\_

### *Literary Terms/Devices*

**Poetry:** Traditionally, poetry always had a metre and often had a certain rhyme scheme; however, modern poetry often has neither. It usually is broken up into lines and stanzas, not sentences and paragraphs like prose. Perhaps, the best definition for modern poetry is ‘special’ or ‘heightened’ language. It is poetry because the poet says it is!

Modern poetry can have: 1) Rhyme and Metre 2) Rhyme or Metre 3) Neither a set rhyme or rhythm (Free Verse)

**Prose:** Writing which is not poetry. Usually it is written in traditional sentences and paragraphs. Classified either as ‘fiction’ (‘made-up’) or non-fiction (‘true’: biography, history, essays...).

**Rhythm-** the ‘beat’ of the line; In English, based on ‘stressed’ and ‘unstressed’ syllables.

**Metre:** the pattern of rhythm in each line. Traditionally, there was a set metre. In English, it is based on ‘stressed’ and ‘unstressed’ sounds/syllables/beats.

Ex. Irish/English pronunciation of ‘gar- age’ (stresses first syllable)      American: (stresses second syllable)

**Rhyme Scheme:** when the poet uses a certain pattern of end-of-line rhymes.

1) aabbcc **Rhyming/Heroic Couplet-** aabbccdd etc... Heroic couplet: rhyming iambic pentameter (10 syllables)

Dryden’s translation of the Aeneid.

Dryden’s *Aeneid* translation: ‘Arms, and the man I sing, who forced by fate, a  
And haughty Juno’s unrelenting hate, \_\_\_\_\_ a  
Expelled and exiled, left the Trojan **shore**.      **b**  
Long labours, both by sea and land, he **bore**..’ b

2) **Ballad-** abab, cdcd, etc...

Pat St. John ‘*Fields of Athenry*’ ‘Low, lie the fields of Athenry, a  
where once we watched the small and free birds fly, a  
Our love was on the wing, b  
we had dreams and songs to sing...b

3) **Sonnet-** 14 lines with a set scheme

**Blank Verse:** Traditional metre of iambic pentameter (10 syllables; 5 x ‘s-u’) but unrhymed

**Half/Slant Rhyme:** When the poet intentionally uses an imperfect rhyme. The vowel and /or consonant are similar but not perfect matches. Sir Mix-a-Lot: waist/face, tough/stuffed. Why? It prevents the poem from getting predictable and tedious, which happens with too regular of a rhyme scheme.

**Assonance-** when two or more words share a vowel sound but not the final consonant. Used by poets to create a more subtle sound effect than straight rhyme.

Ex. 1) cat, back, fad 2) sat, map, ham 3) stuck, thud, pup, done, sub, butt, sum, mug, fudge, pull, bus, puddle..

**Alliteration-** the repetition of the same consonant sound at the start of three or more words; used to create a subtle sound effect.

**Onomatopoeia-** when the pronunciation of a word resembles the sound being described

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**Sibilance-** when alliteration involves the 's' sound

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**Consonance-** repetition of similar consonant sounds within words. 'harmless worms'

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**Theme:** 'what the poem is about'; its message; the issue or subject which the poet is discussing in the poem. A poem can have more than one theme and different readers can find different themes in the same poem.

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**Simile-** a comparison using 'like, as or than'. Usually, the writer is trying to emphasise a point by comparing two rather different things that nevertheless have a link which provides the reader with further insight.

Ex.: 'I wandered lonely as a cloud.' (*The speaker is not a cloud but uses the image to convey his loneliness.*)

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**Metaphor-** a comparison that does not use a helping word such as 'like' but directly states or describes one thing in terms of another. Ex. Stuart is a tank when he plays rugby. Declan Kidney blooded a few young players during the autumn friendlies. *ED: 'to a heart in port' (The heart is not in port: it is used to convey a sense of being safe and settled in a relationship.)*

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**Extended Metaphor:** also known as a 'conceit'; when a metaphor is developed throughout the poem and there are several references to different aspects of the comparison.

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**Symbol-** An object in a poem or story which becomes (or is already) intrinsically associated with an idea or theme.

*a rose=*

*a cross=*

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**Mood-** the feeling that a reader gets when reading a poem: joyful, light-hearted, tragic, melancholic, exuberant, playful, sad...

**Tone-** the attitude of the poet or poem: it establishes the mood. (matter-of-fact, angry, thoughtful, playful, nostalgic, vengeful....) Tone describes the 'voice' of the poem. Mood describes what results from that tone.

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**Melancholy-** a mood that is quiet and sad; best described as a thoughtful sadness. It is a common mood or tone in poetry as it suits the poet's/speaker's contemplative position.

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**Irony-** in general, it is accepted as when something is said or done that is either the opposite of what is expected or the opposite of what is really meant. Much of our culture's humour is 'ironic': it is done with a 'knowing sense' that we are in on the joke and join in the mockery. Often the tone is all-important.

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**Situational Irony:** The opposite of what you expect, or the really unexpected, happens. Romeo and Juliet die on their wedding day is close to it but purer examples: Actually, getting divorced on your wedding day is purer irony.

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**Verbal Irony:** You say the opposite of what you mean. "Nice shirt, Dude!" (When you mean to insult said dude.) Tone is very important here. Often called sarcastic (pointed) or sardonic (cynical).

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**Paradox:** when an apparent contradiction contains a truth; irony undone

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**Colloquialism-** a word or phrase from 'everyday' speech. Some poets and writers, such as Robert Frost, use colloquialisms to make their work accessible: the reader more likely understands and trusts poetry that is in colloquial language...or at least thinks he does!

**Colloquial language**- language of everyday speech; lends the poem realism and accessibility; language as it is spoken everyday amongst a certain group. In fiction, and sometimes in non-fiction, it is used to convey a sense of realism and immediacy. It might be done by using a certain vocabulary (slang) , grammar and/or accent. It can convey a different ethnic group, age or generation or social class. Conveys authenticity.

**Historical Present Tense**: Often used in Latin: When a narrator uses the present tense to describe a past event. Adds a sense of immediacy and excitement

**Internal/Interior Dialogue**: When the narration (often first person) describes the thoughts of a character, almost like an internal conversation.

**Interjection**- An ‘unplanned’ sound or word that interrupts a sentence or line. Makes the poetry seem more realistic and natural/colloquial.

**Proverb**- an old saying that has been passed on for generations and is supposed to have a moral or useful lesson: ‘Don’t count your chickens....!’ “ Good fences make good neighbours!”

**Cliché**- a negative view of a proverb, implying that it is no longer true and empty of meaning: “Oh” That is just an old cliché!” “ Good fences make good neighbours!”

**Personification**- when the poet gives inanimate objects the powers of thought or action of the living, for the purpose of better description

**Pathetic Fallacy**- when personification goes further and inanimate objects appear to show emotion

**Allegory**- when ideas or emotions act as characters in a poem, story or parable

**Parable**- a story with a symbolic or metaphoric meaning

**Romanticism**- an artistic and philosophical movement of the late 18<sup>th</sup> and 19<sup>th</sup> Centuries which placed a new emphasis on man, the individual and nature. (Blake, Wordsworth)

### **Things to Remember:**

Write full sentences.

Keep your sentences and choice of words simple (but not too simple!). You should vary the length of your sentences, if possible.

Be sure about your ideas – it is necessary to plan your exercise before commencing.

Use paragraphs (each paragraph should have a particular point).

When answering questions about poetry, drama or literature, always back up what you say with evidence from the text (i.e. quotes and/or references to the text).

Vary your use of language - Do not constantly repeat phrases or words (e.g. I think . . . ; In my opinion . . . ; It is generally considered that . . . , etc.).

Do not shift tenses (i.e. always write in the present tense, wherepossible).

Answer the specific question asked.

Be sure about your ideas.

Do you use words unless you are certain of their meaning.

Avoid writing too informally – avoid slang and clichés

### Useful Phrases:

It is clear from what the author is saying that . . .

The writer suggests . . .

The poet grabs our attention with the words / phrase . . .

Phrases such as . . . help us to understand . . .

The text / passage portrays / shows / illustrates . . .

The passage is impressive because . . .

The author compares / contrasts . . . to . . .

One can imagine / picture . . .

It is possible to imagine . . .

It seems that . . .

Perhaps (Maybe) . . .

The poem contains images / aspects / elements / points that show us / the reader ...

We can see from the text that the narrator is ...