

Grade 9

Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

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1 1 The audience may respond to the extract in numerous ways depending on the interpretation. Shakespeare's use of heavy sarcasm coupled with crude humour ~~leaves~~ may leave certain members of an audience as confused as the bystanding Benvolio.

The extract opens with a humble 'good den', a greeting exchanged between noble 'gentleman'. However these words are dripping in sarcasm from the antagonist Tybalt. The audience may be led to believe that the 'Prince of Cats' sees himself as 'above' others - instructing his silent compatriots to 'follow' and demanding 'a word' with one of his opponents.

Shakespeare uses Tybalt's character almost definitely in this way, because, despite Benvolio's responsible peace keeping efforts, a fight still inevitably is catalysed by Tybalt. This unfolding of action only further demonstrates Tybalt's moral superiority in this moment. As a man of honour, he must surely have a mission. And while he is quite intent upon finding 'his man', he still appears to aim for something else. That 'something else' being moral high ground. Take Romeo's entrance for example - the recognisable, influential character quickly acknowledged by the entire audience. How does Tybalt address him? "Boy." This derogatory term ~~for a young man~~ screams all manner of insult. A boy is young for example: ill-prepared, inexperienced in the world of fighting and apparently its subsequent aftermath. The malpreparation that Tybalt draws upon could be ~~also~~ referring to Romeo as a comparative 'novice'. The shortness and audibly 'spat' effect of the word 'boy' adds the insult of insignificance, most ~~and~~ importantly



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not as significant as Tybalt himself.

The commands only carry on when he insists that Romeo 'turn and draw', infuriated at his peace. It also shows that Tybalt views these other men ~~that he has~~ as individuals whom he has verbal ~~control~~ control over.

Therefore this scene may result in the audience thinking Tybalt is an easily-triggered, overbearing character who takes advantage ~~over~~ of innocent, non-violent souls in search of a fight that will bring him easy honour. Most importantly, Shakespeare uses this part of the play to demonstrate the friction between the two houses, coming at around the midpoint of the play (Act 3 scene 1) to show the theme of violence's centrifugal importance.

1 2 Juliet is a character who grows in importance as the play unfolds, not only as a woman but as a 'launchpad' as it were for Shakespeare to delve deeper into the development of other characters. On close inspection, most of the play's major events can be traced back to her actions and she is a striking character in her personality and mind given her age, gender and familial situation.

~~The~~ Independence is a key quality of Juliet's character. She is only thirteen years old at the time of the play, yet she is bereaved, betrayed and isolated and still manages to cope with the stress. The Nurse for example, in Act 3 Scene 5,



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leaves Juliet when all the rest of her family had also turned their backs on her, comparing Romeo to a 'dishclout'. After this was all that was offered to her on pleading for 'some words of comfort', Juliet declares "tell my lady I am gone" - immediately taking responsibility for ~~her~~ herself. Later on in Act 4, she declares before taking poison to Romeo: "I drink to thee," again stating her pure and utter control over her own situation, making her own decisions. Some may see this as an act of desperation, but it can certainly be viewed as an act of sure defiance.

This responsibility is what sets her apart from others in the play - 'fortune's fools' who believe only in fate for the courses of their ~~the~~ lives. In this sense, she stands alone: independent once more.

She is also set apart by her intelligence. In the middle of the play soon after Tybalt's death, Juliet weeps over Romeo's banishment which she disguises as the loss of her cousin. On being asked about her contentment ~~she~~ with the punishment, she responds that she will never be happy with Romeo 'until I behold him - dead...'

Is this Juliet toying with her mother's stupidity? Teasing her mother with the truth that ~~it~~ if it is in fact Romeo she wants back? Yet: "dead" ~~gently~~ ~~sees~~ Juliet pry the truth away from her mother's consciousness once more. ~~the~~

It could then be Shakespeare highlighting Juliet's development in the fact she is ~~is~~ mentally superior to her mother.



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// Juliet therefore can widely be observed as her parents' foil, at the centre of the theme of generational differences. For example, ~~Juliet is~~ arguably the play's sole example of a Platonic lover; her ears 'know the sound' of Romeo's voice whom she is loyal to ('proud can I never be of what I hate') and forgives then physically dies for him. On the other hand, her parents only possess an 'image-enhancing' love, a love only displayed to make oneself seem loving.

For instance at the beginning of the play, she is the "hopeful lady of (Capulet's) earth", while in front of the Noble Paris of course. Meanwhile, three acts later she is a 'tallow-fair' and a 'green-sickness carrion'. At the end of Act 4, lady Capulet also exclaims 'look up! lewive, or I will die with thee' - a bold statement that never comes to fruition yet perhaps demonstrating the effect that loving Juliet has on others.

In terms of Romeo and Juliet being a play, Shakespeare distributes Juliet widely throughout the text but often from a distance (Act 2 Scene 2) to emphasize how such a 'rich jewel' of intelligence and independence is so 'far away' in character from the reckless others in the play.