



ROMEO AND JULIET: LOVE: MODEL ANSWER

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ROMEO AND JULIET: LOVE: QUESTION

Read this extract from *Romeo and* then answer the question that follows.

This extract from act 1, scene 5 where Romeo and Juliet meet for the first time.

SCENE IV. A room in Capulet's house.

ROMEO, *taking Juliet's hand*

If I profane with my unwortheist hand
This holy shrine, the gentle sin is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

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

ROMEO

O then, dear saint, let lips do what hands do.
They pray: grant thou, lest faith turn to despair.

JULIET

Saints do not move, though grant for prayers' sake.

ROMEO

Then move not while my prayer's effect I take.

Starting with this extract, how does Shakespeare presents Juliet.

Write about:

- how Shakespeare presents Juliet in this extract.





- how Shakespeare presents Juliet in the rest of the play.

[30 marks]
AO4 [4 marks]





ROMEO AND JULIET: LOVE: 100% MODEL ANSWER OUTLINE

Introduction

<p>Hook (quote, question, metaphor, shocking fact/statistic)</p>	<p>Shakespeare's play about Romeo and Juliet of Verona is probably the most famous story of doomed young love ever written. In defying parental authority invested in hatred, Romeo and Juliet have become emblems of adolescent innocence, idealism and transcending romance.</p>
<p>Building sentences (some background/contextual info)</p>	<p>Nevertheless, Shakespeare also depicts various other types of love in this play. To the Nurse it is a mechanism for producing babies - one husband is as good as another. To Friar Lawrence, love is a young man's weakness, that 'lies Not truly in their hearts, but in their eyes' (IIiii.67). The servants Samson and Gregory have a coarse physical ruthlessness: they will 'thrust. .. maids to the wall' (I.i.20) and take their maidenheads.</p>
<p>Thesis statement (your position on the argument you are presenting)</p>	<p>However, the two conflicting forms of love that create much of the play's drama are the idealised form of love between Romeo and Juliet, versus the type of love that Old Capulet seems to believe is just a minor legal addition to a marriage settlement.</p>

Body paragraph 1(a)

<p>Topic sentence (introduce what this paragraph is about)</p>	<p>Romeo experiences love at first sight the instant he sees Juliet.</p>
<p>Supporting sentences (your your analytical and contextual evidence)</p>	<p>In that instant he forgets Rosaline, questioning "Did my heart love till now?" Although we have no doubt that Romeo has fallen in love, we are reminded of how similar his words here are to those he spoke of Rosaline in Act 1 Scene 1: "this love feel I". Shakespeare presents Romeo as a fickle character, one whose mind and opinions will change in an instant. One way to interpret Romeo's habit of instantaneously falling in love could a way of Shakespeare indicating Romeo's hamartia – his inability to escape falling in love – which also foreshadows the reason for his downfall. However, there are some major differences in the way Romeo talks to and about Juliet, compared to Rosaline In Act 1 Scene 1, we saw the source of Romeo's unhappiness was not being able to satisfy his lustful with her; the bawdy language he used left us in no doubt of his intentions with her. In contrast to this, In Act 1, Scene 1, both Romeo and Juliet use</p>





the language of religion to discuss their love. For example, Romeo metaphorically refers to Juliet as 'This holy shrine', while she refers to him as a 'pilgrim' (incidentally, the name 'Romeo' also refers to someone who goes on a pilgrimage), which, perhaps, portrays their feelings as pure and holy. Additionally, lines 104 to 117 in act 1, scene 5 are written as a Shakespearean sonnet that has been embedded within the play, where Romeo and Juliet's lines combine to complete a perfect sonnet. Therefore, because sonnets are often viewed as the archetypal love poem, it suggests that the couple are perfect for each other, and complete each other, which perhaps, helps the audience empathise with them.

Concluding sentence(s)
(final thoughts this paragraph)

Only when united do their words create a sonnet, symbolising that they can only find true love when joined together.

Body paragraph 2 (b)

Topic sentence
(introduce what this paragraph is about)

However, the almost hyperbolically perfect love between Romeo and Juliet is juxtaposed by Capulet and his wife's understanding of love as simply a legal feature of marriage between two people of equal status.

Supporting sentences
(your analytical and contextual evidence)

In act three scene four, In the Capulet mansion, Old Capulet explains to Paris that there has not been an opportunity to speak to Juliet, mourning for Tybalt, about his wooing. However, when Paris accepts this reasoning and simply requests Capulet to 'commend me to your daughter', Capulet immediately changes his mind – possibly out of fear of Juliet losing the opportunity to marry such a fine suitor – and makes 'a desperate tender / Of my child's love'; secure in the belief that his little daughter will do whatever he wishes, Capulet states, 'I think she will be ruled / In all respects by me'. This appears to reflect the idea that an Elizabethan father, especially in a wealthy family where property was concerned, expected and usually received absolute obedience from his daughter. However, the next scene not only reveals Juliet's rebellious qualities, but also provides a sense of dramatic and proleptic irony because, unaware of her father's decree, Juliet and Romeo secretly separate at the first light of dawn. In the same scene, Juliet then directly rejects her father's decision, telling her mother, 'I will not marry yet', thus highlighting the gap between her father's expectations and Juliet's own desires. This juxtaposition suggests that Capulet and Lady Capulet do not understand their own daughter, exposing a generational gap between them based on their contrasting understanding of what love is. However, because the play is told from the perspective of the protagonists, Romeo and Juliet, unlike King Lear, for example, the audience is more likely to empathise with Juliet here, especially because she is initially presented as an underdog archetypal character who appears to be relatively powerless. When Lady Capulet tells her husband 'I would the fool were married to her grave', she is foreshadowing Juliet's end in act 5, scene 3, where she commits to rebelling against her parents' legal perspective of love and 'takes Romeo's dagger, stabs herself, and dies.' One of the interesting perspectives that the rebel archetype gives us access to is the idea that they typically highlight injustices within their respective societies; therefore, Juliet rebelling against her parents could be a method of Shakespeare pointing out





particular issues within the early modern setting’s obsessions with honour and the aristocratic tradition of forcing barely pubescent girls to marry against their will.

Concluding sentence(s)
(final thoughts this paragraph)

However, it should also be remembered that the play is told from the perspectives of the protagonists and, therefore, if we were to look at the play from the viewpoint of the parents, we may take a dimmer view of Romeo and Juliet’s almost irrational infatuation with each other.

Body paragraph 3 (OPTIONAL)

Topic sentence
(introduce what this paragraph is about)

Supporting sentences
(your your analytical and contextual evidence)

Concluding sentence(s)
(final thoughts this paragraph)

Conclusion

Restated thesis
(your position of the argument you are presenting)

In conclusion, the two conflicting forms of love that create much of the play’s drama are the idealised form of love between Romeo and Juliet, versus the type of love that Old Capulet seems to believe is just a minor legal addition to a marriage settlement., which, perhaps, serve to expose Shakespeare’s criticism of a deeper problem in early modern society;

Summary of controlling concept
(central theme)

an elaborate cult of honour had exerted a powerful grip, and its effects extended beyond the ideals of love to all other aspects of life, including identity, which is the central obstacle to Romeo and Juliet’s marriage. Juliet recognises this in her profound ‘what’s in a name?’ soliloquy, which questions the true value of names, the object of Capulets and Montagues’ feud. On the contrary, Juliet suggests that a name is simply a label to distinguish something from another. It does not create worth nor does it create true meaning. What is important is the worth of the individual or thing because ‘that which we call a rose / By any other name would smell as sweet.’ Juliet likens the rose to Romeo - Romeo is still the man she loves had he a different name; Romeo’s name does not define him as a man. Just as he does through Samson and Gregory,

Author’s purpose
(why the author wrote the text)

Shakespeare uses Juliet here to expose the ridiculousness of the feud between the two families over, simply, who they are. What the feud is about is, therefore, unknown and irrelevant. Juliet’s soliloquy suggests that Shakespeare believed that a name





means little - it is the worth of the individual that counts; however, he illustrates how even the most trivial of obstacles can result in the most regrettable tragedy and, perhaps, therefore, Shakespeare wants us to see the play as a criticism and warning about going to extremes in beliefs such as the Early Modern beliefs about honour.

Final thought
(What key idea(s) do we learn?)

In essence, he suggests that obsessions with honour were meaningless, and, ultimately, an unnecessary obstacle to happiness. The reconciliation at the end between the two families, therefore, can be seen as the lesson of the play; peace is only achievable when we put our pride aside and see each other as family, not enemies by look beyond superficial qualities such as names, to see the true worth of people.

MAKE SURE YOUR ESSAY CONTAINS ALL OF THESE QUALITIES

Tick these off when you have added them to your essay

- Methods - author's techniques
- Context
- Effects of the author's methods on the audience/reader
- Link to another part of the text - talk about the meaning of the connection
- Symbolism
- Themes
- Author's purpose

MCELSTA





ROMEO AND JULIET: LOVE: 100% MODEL ANSWER

HOW DOES SHAKESPEARE PRESENT LOVE?

Shakespeare's play about Romeo and Juliet of Verona is probably the most famous story of doomed young love ever written. In defying parental authority invested in hatred, Romeo and Juliet have become emblems of adolescent innocence, idealism and transcending romance. Nevertheless, Shakespeare also depicts various other types of love in this play. To the Nurse it is a mechanism for producing babies - one husband is as good as another. To Friar Lawrence, love is a young man's weakness, that 'lies Not truly in their hearts, but in their eyes'. The servants Samson and Gregory have a coarse physical ruthlessness: they will 'thrust. .. maids to the wall' and take their maidenheads. However, the two conflicting forms of love that create much of the play's drama are the idealised form of love between Romeo and Juliet, versus the type of love that Old Capulet seems to believe is just a minor legal addition to a marriage settlement.

Romeo experiences love at first sight the instant he sees, immediately forgetting Rosaline, as portrayed via his question, "Did my heart love till now?" Although we have no doubt that Romeo has fallen in love with Juliet, we are reminded of how similar his words here are to those he spoke of Rosaline in Act 1 Scene 1: "this love feel I". Here, Shakespeare presents Romeo as a fickle character, one whose mind and opinions will change in an instant. One way to interpret Romeo's habit of instantaneously falling in love could be a way of Shakespeare indicating Romeo's hamartia – his inability to escape falling in love – which also foreshadows the reason for his downfall. However, there are some major differences in the way Romeo talks to and about Juliet, compared to Rosaline. In Act 1 Scene 1, we saw the source of Romeo's unhappiness was not being able to satisfy his lustful desires with her; the bawdy language he used left us in no doubt of his intentions with her. In contrast to this, In Act 1, Scene 1, both Romeo and Juliet use the language of religion to discuss their love. For example, Romeo metaphorically refers to Juliet as 'This holy shrine', while she refers to him as a 'pilgrim' (incidentally, the name 'Romeo' also refers to someone who goes on a pilgrimage), which, perhaps, portrays their feelings as pure and holy. Additionally, lines Romeo and Juliet's lines from 104 to 117 in act 1, scene 5 combine to complete a perfect sonnet; therefore, because sonnets are often viewed as the archetypal love poem, it suggests that the couple are perfect for each other, and complete each other, which perhaps, helps the audience empathise with them. Only when united do their words create a sonnet, symbolising that they can only find true love when joined together.

However, the almost hyperbolically perfect love between Romeo and Juliet is juxtaposed by Capulet and his wife's understanding of love as simply a legal feature of marriage between two people of equal status. In act three scene four, In the Capulet mansion, Old Capulet explains to Paris that there has not been an opportunity to speak to Juliet, mourning for Tybalt, about his wooing. However, when Paris accepts this reasoning and simply requests Capulet to 'commend me to your daughter', Capulet immediately changes his mind – possibly out of fear of Juliet losing the opportunity to marry such a fine suitor – and makes 'a desperate tender / Of my child's love'; secure in the belief that his little daughter will do whatever he wishes, Capulet states, 'I think she will be ruled / In all respects by me'. This appears to reflect the idea that an Elizabethan father, especially in a wealthy family where property was concerned, expected and usually received absolute obedience from his daughter. However, the next scene not only reveals Juliet's rebellious qualities, but also provides a sense of dramatic and proleptic irony because, unaware of her father's 'decree', Juliet and Romeo secretly separate at the first light of dawn. In the same scene, Juliet then directly rejects her father's decision, telling her mother, 'I will not marry yet', thus highlighting the gap between her father's expectations and Juliet's own desires. This juxtaposition suggests that Capulet and Lady Capulet do not understand their own daughter, exposing a generational gap between them based on their contrasting ideas of love. However, because the play is told from the perspective of the protagonists, Romeo and Juliet, unlike King Lear, for example, the audience is more likely to





empathise with the protagonists here, especially because she is initially presented as an underdog archetypal character who appears to be relatively powerless. When Lady Capulet tells her husband 'I would the fool were married to her grave', she is foreshadowing Juliet's end in act 5, scene 3, where she commits to rebelling against her parents' legal perspective of love and 'takes Romeo's dagger, stabs herself, and dies.' One of the interesting perspectives that the rebel archetype gives us access to is the idea that they typically highlight injustices within their respective societies; therefore, Juliet rebelling against her parents could be a method of Shakespeare pointing out particular issues within the early modern setting's obsessions with honour and the aristocratic tradition of forcing barely pubescent girls to marry against their will for status and tradition, rather than love. However, it should also be remembered that the play is told from the perspectives of the protagonists and, therefore, if we were to look at the play from the viewpoint of the parents, we may take a dimmer view of Romeo and Juliet's almost irrational infatuation with each other.

In conclusion, the two conflicting forms of love that create much of the play's drama are the idealised form of love between Romeo and Juliet, versus the type of love that Old Capulet seems to believe is just a minor legal addition to a marriage settlement, a contrast which, perhaps, serves to expose Shakespeare's criticism of a deeper problem in early modern society; an elaborate cult of honour had exerted a powerful grip, and its effects extended beyond the ideals of love to all other aspects of life, including identity, which is the central obstacle to Romeo and Juliet's marriage. Juliet recognises this in her profound 'what's in a name?' soliloquy, which questions the true value of names, the object of Capulets and Montagues' feud. On the contrary, Juliet suggests that a name is simply a label to distinguish something from another. It does not create worth nor does it create true meaning. What is important is the worth of the individual or thing because 'that which we call a rose / By any other name would smell as sweet.' Juliet likens the rose to Romeo - Romeo is still the man she loves had he a different name; Romeo's name does not define him as a man. Just as he does through Samson and Gregory, Shakespeare uses Juliet here to expose the ridiculousness of the feud between the two families over, simply, who they are. What the feud is about is, therefore, unknown and irrelevant. Juliet's soliloquy suggests that Shakespeare believed that a name means little - it is the worth of the individual that counts; however, he illustrates how even the most trivial of obstacles can result in the most regrettable tragedy and, perhaps, therefore, Shakespeare wants us to see the play as a criticism and warning about going to extremes in beliefs such as the Early Modern beliefs about honour. In essence, he suggests that obsessions with honour were meaningless, and, ultimately, an unnecessary obstacle to happiness. The reconciliation at the end between the two families, therefore, can be seen as the lesson of the play; peace is only achievable when we put our pride aside and see each other as family, not enemies by look beyond superficial qualities such as names, to see the true worth of people.



