

# AQA style Practice Questions – Romeo and Juliet

*This extract is taken from Act 1 where Romeo is discussing his feelings about Rosaline.*

ROMEO

Well, in that hit you miss: she'll not be hit  
With Cupid's arrow; she hath Dian's wit;  
And, in strong proof of chastity well arm'd,  
From love's weak childish bow she lives unharm'd.  
She will not stay the siege of loving terms,  
Nor bide the encounter of assailing eyes,  
Nor ope her lap to saint-seducing gold:  
O, she is rich in beauty, only poor,  
That when she dies with beauty dies her store.

BENVOLIO

Then she hath sworn that she will still live chaste?

ROMEO

She hath, and in that sparing makes huge waste,  
For beauty starved with her severity  
Cuts beauty off from all posterity.  
She is too fair, too wise, wisely too fair,  
To merit bliss by making me despair:  
She hath forsworn to love, and in that vow  
Do I live dead that live to tell it now.

BENVOLIO

Be ruled by me, forget to think of her.

ROMEO

O, teach me how I should forget to think.

BENVOLIO

By giving liberty unto thine eyes;  
Examine other beauties.

ROMEO

'Tis the way  
To call hers exquisite, in question more:  
These happy masks that kiss fair ladies' brows  
Being black put us in mind they hide the fair;  
He that is stricken blind cannot forget  
The precious treasure of his eyesight lost:  
Show me a mistress that is passing fair,  
What doth her beauty serve, but as a note  
Where I may read who pass'd that passing fair?  
Farewell: thou canst not teach me to forget.

BENVOLIO

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

SCENE II. A street.

Enter CAPULET, PARIS, and Servant

Starting with this extract, explore how Shakespeare presents Romeo as an emotional character.

**Write about:**

- How Shakespeare presents Romeo's emotions in this extract
- How Shakespeare presents Romeo's emotions in the play as a whole

*(30 marks)*

*This extract is taken from Act 2 when Romeo climbs the Capulet's garden wall to see Juliet*

ROMEO

She speaks:

O, speak again, bright angel! for thou art  
As glorious to this night, being o'er my head  
As is a winged messenger of heaven  
Unto the white-upturned wondering eyes  
Of mortals that fall back to gaze on him  
When he bestrides the lazy-pacing clouds  
And sails upon the bosom of the air.

JULIET

O Romeo, Romeo! wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

ROMEO

[Aside] Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? that which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title. Romeo, doff thy name,  
And for that name which is no part of thee  
Take all myself.

ROMEO

I take thee at thy word:  
Call me but love, and I'll be new baptized;  
Henceforth I never will be Romeo.

JULIET

What man art thou that thus bescreen'd in night  
So stumblest on my counsel?

ROMEO

By a name

I know not how to tell thee who I am:  
My name, dear saint, is hateful to myself,  
Because it is an enemy to thee;  
Had I it written, I would tear the word.

Starting with this extract, explore how Shakespeare explores the effects of forbidden love throughout the play

**Write about:**

- How Shakespeare presents the effects of forbidden love in this extract
- How Shakespeare presents forbidden the effects of love in the play as a whole

*(30 marks)*

*This scene is taken from Act 3, where Lord Capulet tells Juliet she will marry Paris.*

LADY CAPULET

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

CAPULET

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

JULIET

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

CAPULET

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

LADY CAPULET

Fie, fie! what, are you mad?

JULIET

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

CAPULET

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

Starting with this extract, explore how Shakespeare presents patriarchal norms within the play.

**Write about:**

- How Shakespeare presents patriarchal norms in this extract
- How Shakespeare presents patriarchal norms in the play as a whole

*(30 marks)*