



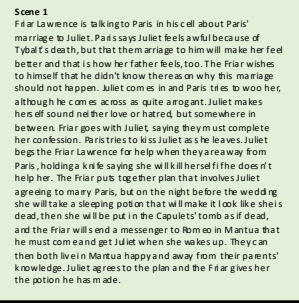
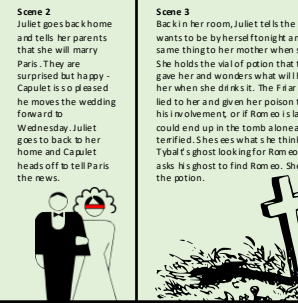
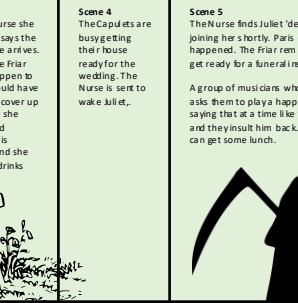
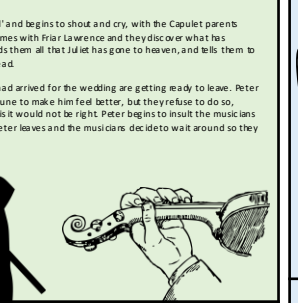
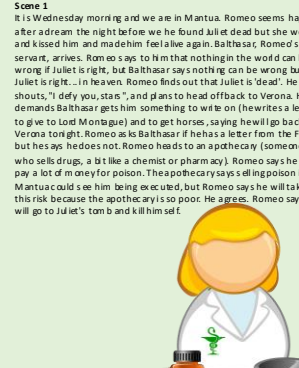
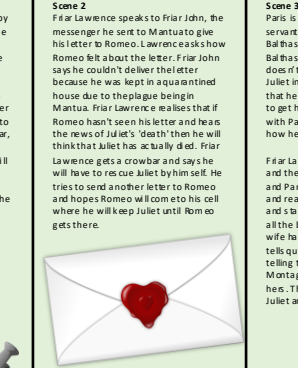
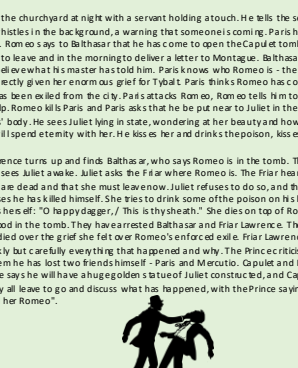
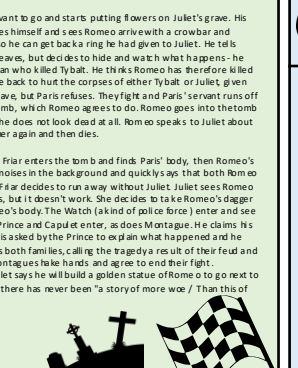
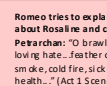
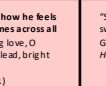
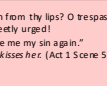
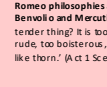
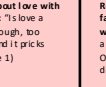
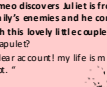
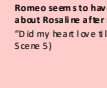

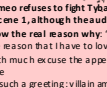
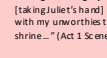
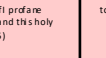
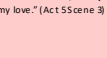








<b>Macbeth is classed as a tragedy in terms of genre because of the genre conventions it contains. All of these elements can be found in Romeo and Juliet</b>	
<b>Tragic Hero</b>	A main character cursed by fate and possessed of a tragic flaw.
<b>A Struggle Between Good and Evil</b>	This struggle can take place as part of the plot or exist within the main character. Romeo chooses a path of love and peace for most of the play, but when he caves in to familial pressures he kills his love's cousin and sets the rest of the play on a tragic course.
	The fatal character flaw of the tragic hero. Romeo's tragic flaw is not clear, it could be that he falls in love too easily, or it could be that he allows himself to descend when Tybalt kills Mercutio.
<b>Hamartia (Tragic Flaw)</b>	Hamartia is the Greek word for "sin" or "error", which comes from the verb hamartaino, meaning "to err" or "to miss the mark". Usually every hero falls due to a flaw in his or her character. Critics A. C. Bradley wrote: "The calamities and catastrophes follow inevitably from the deeds of men and the main source of these deeds is character." Because of their fatal flaw, the hero falls from a high position, which leads to his/her inevitable death.
	<b>Examples in other plays:</b> In <i>Hamlet</i> the main protagonist's inability to make decisions - and act on them - his procrastination - leads to his death. In <i>Othello</i> , it is the main protagonist's jealousy and anger we see that sees Othello lose his life.
<b>Tragic Waste</b>	The good being destroyed along with the bad at the resolution of the play. This particular element is more applicable to a play like <i>Hamlet</i> where most of the major characters are killed within the last scene of the play. However, in <i>Romeo and Juliet</i> we do see Paris, Romeo and Juliet at all day within the last few scenes of the play.
	The feud between the two houses in Verona is the central conflict in this play. It defines many characters' destinies.
<b>External Conflict</b>	Juliet deals with the conflict of having her lover kill her cousin. Should she choose marriage over family? Romeo deals with the conflict of being a lover and being a manly warrior. He is letting his family honour down by not fighting with Tybalt?
<b>Internal Conflict</b>	This is an emotional release from one of the characters. Both Romeo and Juliet come to accept that they must die by the end of the play, and the two families appear to have moved past their feud due to the death of their children.
<b>Catharsis</b>	Juliet sees the ghost of Tybalt in a vision in Act 4 Scene 3. Beyond that the main 'supernatural' element is the idea of fate controlling the destinies of characters in the play.
<b>Supernatural Elements</b>	It seems so frustrating that Romeo and Juliet cannot be together in life, but they are together in death and a resolution of a kind is brought between the two families that caused these unfortunate deaths.
<b>Lack of Poetic Justice</b>	Mercutio and the Nurse offer a sense of comic relief in key scenes involving Romeo and Juliet, although they both make difficult choices that ultimately are essential in any tragedy.
<b>Comic Relief</b>	

<b>Act 4</b>					
<b>Scene 1</b> Friar Lawrence is talking to Paris in his cell about Paris' marriage to Juliet. Paris says Juliet feels awful because of Tybalt's death, but that them arrange to him will make her feel better and that he is now her father, feel too. The Friar wishes to himself that he doesn't know there as why this marriage should not happen. Juliet is in and Paris tries to woo her, although he comes across as quite arrogant. Juliet makes heads of sound neither love or hatred, but somewhere in between. Friar goes with Juliet, saying they must complete her confession. Paris tries to kiss Juliet as she leaves. Juliet begs the Friar Lawrence for help when they are away from Paris, holding a knife saying she will kill herself if he doesn't help her. The Friar puts together a plan that involves Juliet agreeing to marry Paris, but on the night before the wedding she will take a sleeping potion that will make it look like she is dead, then she will be put in the Capulet's tomb as if dead, and the Friar will send a messenger to Rome so in Mantua that he must come and get Juliet when she wakes up. They can then both live in Mantua happy and away from their parents' knowledge. Juliet agrees to the plan and the Friar gives her the potion he has made.	<b>Scene 2</b> Juliet goes back home and tells her parents that she will marry Paris. They are surprised but happy - Capulet is so pleased he moves the wedding forward to Wednesday. Juliet goes to back to her home and Capulet heads off to tell Paris the news.	<b>Scene 3</b> Back in her room, Juliet tells the Nurse she wants to be married to Paris and says the same thing to her mother when she arrives. She holds the vial of poison that the Friar gave her and wonders what will happen to her when she drinks it. The Friar could have led to her and given her poison to cover up his involvement, or if Romeo so is she could end up in the tomb alone and terrified. She sees what she thinks is Tybalt's ghost looking for Romeo and she asks if his ghost to find Romeo. She drinks the poison.	<b>Scene 4</b> The Capulets are busy getting their house ready for the wedding. The Nurse is set to wake Juliet.	<b>Scene 5</b> The Nurse finds Juliet 'dead' and begins to shout and cry, and the Capulet parents joining her's shortly. Paris comes with Friar Lawrence and they discover what has happened. The Friar reminds them all that Juliet has gone to heaven, and tells them to get ready for a funeral in 3 days.	   
<b>Act 5</b>					
<b>Scene 1</b> It is Wednesday morning and we are in Mantua. Romeo seems happy after a dream the night before we he found Juliet dead but she woke and kissed him and made him feel like again. Balthasar, Romeo's servant, arrives. Romeo says to him that nothing in the world can be wrong if Juliet is right, but Balthasar says nothing can be wrong but Juliet is right... in heaven. Romeo finds out that Juliet is 'dead'. He shouts, "I defy you, stars", and plans to head off back to Verona. He demands Balthasar gets him something to eat on (he writes a letter to go to Lord Montague) and to get horse, saying he will go back to Verona tonight. Romeo asks Balthasar if he has a letter from the Friar, but he says he does not. Romeo heads to an apothecary (someone who sells drugs, a bit like a chemist or pharmacist). Romeo says he will pay a lot of money for poison. The apothecary says a sleeping poison in Mantua could see him being executed, but Romeo says he will take this risk because the apothecary is so poor. He agrees. Romeo says he will go to Juliet's tomb and kill himself.	<b>Scene 2</b> Friar Lawrence speaks to Friar John, the messenger he sent to Mantua to give his letter to Romeo. Lawrence asks how Romeo felt about the letter. Friar John says he couldn't deliver the letter because he was kept in a quarantined house due to the plague being in Mantua. Friar Lawrence realises that if Romeo hasn't seen his letter and he hears the news of Juliet's 'death' then he will think that Juliet has actually died. Friar Lawrence gets a crowbar and says he will have to rescue Juliet by himself. He tries to send another letter to Romeo and hopes Romeo will come to his risk because he will keep Juliet until Romeo gets there.	<b>Scene 3</b> Paris is in the churchyard at night with a servant holding a torch. He tells the servant to go and starts putting flowers on Juliet's grave. His servant whistles in the background, a warning that someone is coming. Paris hides himself and sees Romeo arrive with a crowbar and Balthasar. Romeo says to Balthasar that he has come to open the Capulet tomb so he can get back a ring he had given to Juliet. He tells Balthasar to leave and in the morning to deliver a letter to Montague. Balthasar leaves, but decides to hide and watch what happens. He does not believe what his master has told him. Paris knows who Romeo is - the man who killed Tybalt. He thinks Romeo has therefore killed Juliet indirectly given her enormous grief for Tybalt. Paris thinks Romeo has come back to hurt the corpses of either Tybalt or Juliet, given that he has been exiled from the city. Paris attacks Romeo, who tells him to leave, but Paris refuses. They fight and Paris' servant runs off to get help. Romeo kills Paris and Paris asks that he be put near to Juliet in the tomb, which Romeo agrees to do. Romeo goes into the tomb with Paris' body. He sees Juliet lying in state, wondering at her beauty and how she does not look dead at all. Rom so speaks to Juliet about how he will spend eternity with her. He kisses her and drinks the poison, and his her again and then dies.	   		

<b>Romeo</b>	<b>Juliet</b>	<b>Other characters</b>
Romeo tries to explain how he feels about Rosaline and comes across all Petrarchan: "O brawling love, O loving hate... feather of lead, bright snow, cold fire, sick health..." (Act 1 Scene 1)	"Sin from thy lips? O trespass sweetly urged! Give me my sin again." He kisses her. (Act 1 Scene 5)	Friar Lawrence: "Holy Saint Francis, what a change is here! Is Rosaline, that thou didst love so, so soon forsaken?" (Act 2 Scene 3)
Romeo philosophises about love with Benvolio and Mercutio: "I love a tender thing? It is so smooth, so pure, so holy, so delicate, it ticks like a thorn." (Act 1 Scene 1)	Romeo discovers Juliet is from his family's enemies and he comes up with this lovely little couplet: "Is she a Capulet? O dear account! My life is my foe's life." (Act 1 Scene 5)	The Nurse: "an should I live a thousand years, I never should forget it!" The Nurse speaks about her childhood memories of Juliet. They have clearly impacted on her life in as much as way. (Act 1 Scene 3)
Romeo seems to have forgotten all about his real love when Juliet says: "Did my heart love follow him? (Act 1 Scene 5)	Romeo refuses to fight Tybalt in Act 3 Scene 1, although the audience know the real reason why: "Tybalt, the reason that I have to love thee. Doth much excuse the appertaining rage To such a villain; in an innocent; Therefore farewell; I see thou know'st me not."	Tybalt shows his unrelenting anger when he sees Romeo at the Capulet party: "It fits, when such a villain as I find I endure him." (Act 1 Scene 5)
Check out Romeo's impressive use of religious imagery to woo Juliet: "[Juliet's hand] 'Tis but profane with my unworthiest hand this holy shrine..." (Act 1 Scene 5)	As Romeo drinks the vial of poison to take his own life, he says: "Here's to my love." (Act 5 Scene 3)	Lady Capulet shows her feelings after she believes her daughter to be dead: "O th lies on her like an unfeeling frost Upon the sweetest flower of all the field." (Act 4 Scene 5)
		
		
		
		

<b>Linguistic codes (ACD)</b>	<b>Why is this significant?</b>
<b>Imagery</b> 	Shakespeare was a master in poetic imagery, and he's able to use the characters of Romeo and Juliet to get across their feelings for each other in eloquent, flowing and beautiful verse. Shakespeare employs a wide range of features such as personification, metaphors, simile, adjectives and more to evoke particular feelings from his audience. Whether it's the use of religious imagery when Romeo and Juliet first meet or the furious personification that Romeo uses to lash out at fortune and fate ("O! I am fortune's fool!" Act 3 Scene 1) after he kills Tybalt, it is worth spending time going over key scenes and key extracts and making notes on how Shakespeare is able to use his language to accentuate a character's thoughts or feelings.
<b>Dramatic Irony</b> 	Dramatic irony is when some of the characters don't know something that the audience does. For instance, Juliet's parents have no idea she has already married Romeo in secret. It means we're waiting for certain events to occur and the tension is only increased because of the naivety and lack of awareness from certain characters.
<b>Iambic pentameter and blank verse</b>	Many characters in Shakespeare's plays speak in <b>iambic pentameter</b> (lines of 5 bars with 2 beats per bar, or essentially 10 syllables a line). Most lines are delivered in <b>blank verse</b> which means they don't contain rhyme. If rhyme is ever used it is to emphasise or focus the audience on one particular idea.
<b>Stage Directions and Theatrical Conventions</b> 	However, it is usually only noble characters or those from established families high up in society who are granted the right to speak in iambic pentameter.  Lower class characters would speak in <b>prose</b> , which is written without any specific number of syllables or beats - it's just ordinary speech. Often the Nurse will speak in prose as she is a character from a lower social background, but Mercutio also forgets to use blank verse when he is censured and angry at Tybalt in Act 3 Scene 1.
<b>Comic Relief</b> 	Whilst Romeo and Juliet is a brilliant plot and is beautifully crafted, it's important to remember that it's not a 'book', or a 'novel', it is a play. That means it was written to be performed on stage and most likely was performed at two theatres: The Theatre (original, I know) and The Swan. The Globe Theatre probably hadn't been built until a few years after the play had been first performed.
<b>Lack of Poetic Justice</b>	Because Romeo and Juliet is a play, it includes stage directions, soliloquies, asides and other theatrical conventions of the time. It is a good idea to try and do some research on how plays would have been performed at the time in the Elizabethan period, and how modern directors adapt the play for their own purposes.