

Shakespeare answers

The Tempest

page 82

1 1C, 2D, 3A, 4B

2

Quotation	Technique	Effect
'the wild waves whist'	alliteration of 'w'	Reflects the movement of the waves and spray
'the fringed curtains of thine eye'	Metaphor – her eyelids are curtains and the lashes a fringe to the curtains	Reminds us that Prospero can send Miranda to sleep at will due to his magic and her eyes are key to her understanding the world. This metaphor now also has a modern meaning as theatres often have curtains that raise for the action
'thou shalt be as free As mountain winds'	Simile comparing freedom with how the mountain winds move	We remember that the mountain winds can go anywhere and everywhere and cannot be controlled – this is the freedom Ariel longs for
'But you – o you, So perfect and so peerless – are created Of every creature's best'	Alliteration of 'p' and 'c'	The repeated sounds link the words together and build up their strength

pages 84–85

What impression do you get of Miranda in these scenes?

Level 4 (low)

Miranda is just manipulated by her father to fall in love with Ferdinand in these scenes. She falls in love with Ferdinand because he is the first man she's seen (after her father and Caliban). This is what Prospero wants because he tells her that Ferdinand is good-looking, 'gallant' and 'goody person' this means he is noble, which is good and people think he is good-looking. Miranda straightaway says Ferdinand is 'a thing divine'.

She is also quite in your face as she starts talking about being a virgin and she basically proposes to Ferdinand which isn't how women were meant to behave back then.

It's the first time she has argued with her dad but he makes her do this and it's meant to show that she is changing and growing up because she argues with him.

All the stuff about carrying logs is just a way to get them to say they love each other and Miranda is up

front with how she feels and talks about being a virgin – 'my modesty the jewel in my dower' – which you just don't do, especially when you've just been on an island with a monster and your dad. This shows Miranda doesn't really know how to behave or what people do or don't say but it has the right effect and she proposes to Ferdinand who also proposes to her.

The impression I get of her is a girl who is manipulated but then says what she wants. And gets it.

This is level 4 because:

- It shows good personal understanding of Miranda and her situation.
- It covers both scenes and identifies some relevant points.
- It links the text to the social, cultural and historic context.
- It is too narrative – it tells the story rather than analysing the characters.
- It uses quotations but these are not explained fully.

To raise the level the student needs to:

- Provide more quotations and explain them fully – what they show us of the characters and themes.
- Provide some explanation of the language and its effects.
- Make sure the question is answered fully throughout the answer – this student just remembers about it at the end of the answer.

Level 6 (mid)

My impression of Miranda changes during these scenes; she seems to be the manipulated girl who finally thinks for herself and goes against her father's commands, but when you look at it again you have to question to what extent she is actually thinking for herself.

In the first scene (Act 1, scene 2), she is just her father's puppet – he even tells her where to look: 'the fringed curtains of thine eye advance'. Prospero describes Ferdinand to Miranda in really positive terms so she is more likely to fall in love with him. Prospero uses words like 'gallant', which suggests he's noble, which was a really good thing to be in those times. He also says he's 'stained with grief' so Miranda might feel more compassionate towards him and that this grief has been a cancer or 'canker' to his good looks – so Miranda will see that Ferdinand would normally look more handsome and this will also make her fall in love with him. It does the trick because she calls him 'A thing divine' and 'noble' which is really positive. Therefore my first impression of Miranda in these scenes is just like in the rest of the play where she is manipulated and controlled by her father. This has been going on for all her life so she doesn't even notice it.

When I first read the play I thought she changed and became stronger as she stood up to her father, but really she just behaves as he manipulates her into behaving, so my impressions of her have changed as I have read and re-read the play. Prospero does this really deliberately, 'I must uneasy make, lest too light winning Make the prize light'. The alliteration of the 'l's here links the key words together and makes them bounce, as if they are light and might fly away.

Although Miranda begs her father not to be horrid to Ferdinand she does obey his commands, maybe as she knows the power of his magic. My impressions of her here were originally of a girl who was really in instant love, but now I just see a girl who is totally controlled. She mutters about 'I have no ambition to see a goodlier man' but she doesn't

really put up much of a fight. I also wonder about this instant 'love' as what will happen when she sees other men? Prospero does make a fair point. And Ferdinand thought he was about to die, so can you also believe in his love? I'm not sure.

In the second set scene (Act 3, scene 1) Miranda seems to be speaking her own mind much more and going behind her father's back, 'my father is hard at study' but she's just following the course Prospero has planned for her, so it's hardly standing up for herself. She offers to carry the logs and says 'it would become me as well as it does you', and this reminds us that she is as noble, if not more noble, as Ferdinand, so they are a perfect match in those terms.

The time I have a really good impression of Miranda is when she doesn't understand the social conventions and tells Ferdinand she is a virgin and she wants to marry him. This just wouldn't have been done in those days but I really like it – it is the first time she is being herself and so my impression of her goes up.

This is level 6 because:

- It has a clear focus on the question and provides reference to it throughout the answer.
- It shows a clear and personal understanding and response to the characters.
- It uses references clearly to support and illustrate the answer.
- It shows that you can refine and change your ideas about the play as you study it.

To raise the level the student needs to:

- Keep the focus on Miranda and ensure all the points are made relevant to her character
- Include more analysis of the language, especially the effects of specific words and phrases.
- Develop the use of quotations so they are selected to illustrate an idea precisely.

What impression do you get of Ferdinand in these scenes?

Level 4 (low)

My impression of Ferdinand is a man who falls in love in these scenes. He starts by thinking his father and everyone is dead, 'my drowned father'. And then he sees Miranda and falls in love. He thinks she's a goddess, 'more like the goddess on whom these airs attend' but asks if she's a maid or not, 'are you a maid or no?' This means are you human or a goddess but it also means are you a virgin because this was really important in those times.

He tells them he's now the King of Naples and says he'll marry Miranda, 'I'll make you the Queen of Naples' but then Prospero interferes and gets nasty and uses his magic so Ferdinand can't move. Ferdinand is really confused, which is fair enough, 'my spirits as in a dream are all bound up. My father's loss, the weakness which I feel, The wreck of all my friends, not this man's threats, to whom I am subdued, are but light to me.'

We do feel really sorry for him. He has just lost his dad and is stuck on this island. Suddenly this beautiful woman appears. It must all be a bit much.

In the next scene he is moving logs for Prospero and Miranda comes to talk to him and they agree they love each other and will get married so he is happy even though he is moving logs, 'I this patient log-man'.

So my impression of Ferdinand is of a man who is upset and confused but then falls in love.

This is level 4 because:

- It shows understanding of what happens in these scenes.
- It tries to answer the question at the start and end of the answer.
- It is too narrative – it tells the story rather than analysing it.
- It uses some quotations but these are not explained and one is far too long. They are also not all accurate.

To raise the level the student needs to:

- Turn the answer from narrative to analysis and explanation.
- Use quotations to support the ideas and provide explanation about them and what they show us of the character.
- Provide some comment and explanation of the language and its effects.

Level 6 (high)

Ferdinand is really just a character whose function is to show Prospero's power and make his plans for a 'happy ending' possible. As a character, we are made to feel a bit sorry for him because of the situation he is in, but at the end of the day he's just someone who is sad and then in love.

When we first see Ferdinand he speaks beautifully about the sounds he can hear and his confusion. Lines such as 'this music crept by me' reminds us of the way the sounds and music of the island are almost alive – the verb 'crept' makes it quite sinister and he says it has 'drawn' him, once again personifying it with the

ability to control him. This reminds us of the power of Prospero and Ariel's magic and we realise that Ferdinand is now in the power of Prospero. We wonder why he is wanted and why he has been saved.

Ferdinand's instant attraction for Miranda might be seen as a result of his confusion – he thinks she's the 'goddess on whom these airs attend' and might be in awe or scared of her sudden appearance on this apparently deserted island at first. However, as he speaks to her he asks if she is 'maid or no', to see if she is human or divine. However, we know this also has a double meaning of 'are you a virgin or not?' which reminds us of the cultural context in which the play was written (or the official one anyway).

When Ferdinand is telling us that he is 'the best of them that speak this speech' we are reminded that he thinks his father etc is dead and we feel sorry for him again. At this point we get the impression of someone who knows his duty is to now step into his father's shoes and become king. He refers to himself as 'Naples' and this use of metaphor has a lot of power as it shows the responsibility he feels. The impression we get of him here is of someone who can deal with bad things and shocks and has always known that when his father does die he just has to step into the role rather than be full of grief.

The sudden attraction Ferdinand feels for Miranda is, just like hers for him, all based on appearance. He proposes to her really quickly (as long as she's a virgin!) so we have some sympathy with Prospero trying to calm things down a bit. We see Ferdinand here as someone who has just been through a lot and is overwhelmed with the woman he sees so unexpectedly.

In the second scene it is much the same. He is happy to move logs as it's for Miranda and he says he's fancied lots of women but she is the one he loves. We get the impression of someone who sees her as an escape – he did say that a glimpse of her would be like freedom from his prison. He uses really horrible language to say what this log moving task would normally be like to him: 'the flesh-fly blow my mouth'. The alliterated 'f' is like trying to blow a horrible fly off your face, but this fly is one that lays eggs in dead flesh and so is disgusting. We see the strength of his emotions and the way he is prepared to change his expectations for Miranda. We get the impression that he really loves her.

This is level 6 because:

- It has a clear focus on the question and provides reference to it throughout the answer.
- It provides quotations to support the ideas, and it provides explanation and analysis of these quotations.

- It provides detailed consideration of the language and how it affects the meaning.

To raise the level the student needs to:

- Plan the answer more carefully to ensure it is balanced and has enough on the second scene.
- Provide a conclusion that draws together all the key points.

page 86

How is the theme of love explored in these scenes?

Level 4 (low)

This play shows that love can be really fast and that it will make you do things you wouldn't normally do like move logs or go against your father.

Miranda is really in love with Ferdinand as she calls him a thing divine, 'a thing divine, for nothing natural I ever saw so noble'. This shows us that she thinks he's divine.

Ferdinand is really in love with Miranda as he calls her a goddess, 'most sure the goddess on whom these airs attend'. This shows us that he thinks she's a goddess.

Miranda loves Ferdinand so much that she goes against her father (Prospero), 'Beseech you father', and she hangs onto his garments to try and stop him. She also talks to Ferdinand when he is moving logs and tells him her name even though her father has told her not to. This shows that their love is really strong.

Ferdinand really loves Miranda because he moves the logs when he wouldn't normally do that because he is a prince, or was one. He thinks she's precious 'precious creature' and doesn't want her to move the logs.

These scenes show that love can make you brave and make you do things you wouldn't normally.

This is level 4 because:

- It focuses on the question and tries to answer it.
- It provides quotations to support ideas but doesn't explain them properly.
- It covers both scenes and clearly knows the play well.

To raise the level the student needs to:

- Make sure the quotations are fully explained; at the moment the 'This shows' part just repeats what has already been said.
- Include some analysis of the language used, including how it makes us respond.
- Include more analysis of the play.

Level 6 (mid)

These scenes show us different types of love: romantic love (between Miranda and Ferdinand) and filial love (the love of a child for a parent – this is Ferdinand for his father and Miranda for Prospero). In both cases the filial love is coming to an end, or changing as the children (Miranda and Ferdinand) experience romantic love.

Ferdinand's love for his father seems a bit subdued (you'd expect him to be really upset that his father might be dead) but he is really confused, especially due to the music that has 'drawn me' around the island to this place. We get the impression that he has grown up knowing that he can't have loads of emotions when his father dies because he will then be king and has to act like a king. He calls himself 'Naples' showing this formal side and we wonder if he is showing his love for his father by behaving in this way (because he is being really strong and acting like a king rather than crying all the time).

Miranda's love for her father is changed in this scene (as she meets Ferdinand). The moment she sees Ferdinand she calls him a 'thing divine' showing she thinks he's god-like (which links to him thinking she is a goddess – interesting that they use the same sort of language). Prospero doesn't want the two of them to undervalue their love because it was so easy and turns nasty and this causes Miranda to protest at the way he is treating her new love. This is where the love that Miranda has for her father changes as she can see he is being unreasonable and so she starts to question him (which she hasn't done before).

The love that Ferdinand and Miranda feel for each other is romantic love (as shown by them calling each other 'divine' and 'goddess') although it is totally based on appearances (so Prospero is probably right). They develop this love in the second set scene (where Ferdinand is carrying logs) and we keep on being told they are a good match for each other as they are both noble and still love each other. Ferdinand wouldn't normally do this task but says it's not a problem as Miranda is there (either crying or talking to him). Ferdinand says she's precious and won't let her help and she goes against her father and tells Ferdinand her name. This romantic love is everything of dreams as he says she's 'so perfect and so peerless' (alliteration) and says he loves her more than anything in the world. As she feels the same they agree to get married and it looks like happily ever after and they soon go off to play chess.

The theme of love shows that love can be different sorts and can change (and should change as you grow up).

This is level 6 because

- It has a clear focus on the question and has structured the answer in a logical fashion.
- It shows a clear understanding of different types of love and makes good links between the characters.
- It shows excellent knowledge of the play.

To raise the level the student needs to:

- Provide more quotations as evidence and analyse what they tell us of the play.
- Provide analysis of language and its impact on our understanding and response.
- Avoid using brackets – the information is either needed or not.

page 88

The language used in these scenes emphasises the high emotions experienced by the characters. Explain how Shakespeare has used the language to create this emotion.

Level 4 (low)

Ariel uses lots of alliteration in his song: 'foot it featly here and there, And sweet sprites bear the burthen.' And 'full fathom five thy father lies'.

Ferdinand personifies the music, 'this music crept by me upon the waters, allaying both their fury and my passion with its sweet air. Thence I have followed it – or it hath drawn me rather.' This makes the water seem to be like a person and that is why it is able to creep and draw him.

Prospero uses horrible language to Miranda: 'wench' which puts her in her place.

Miranda and Ferdinand both say that each other is like a god: 'a thing divine' and 'goddess'. This language shows they think in similar ways and think each other is the same. This is high emotion.

There are lots of exclamation marks. These show high emotion: 'A thousand thousand!' this is the love he feels.

This is level 4 because:

- It shows a general understanding of the characters in these scenes.
- It tries to focus on the question.
- It uses quotations and tries to explain some of them.

To raise the level the student needs to:

- Provide more explanation and analysis of the language used. The quotations should be shorter

and the student needs to comment upon specific words and phrases.

- Provide some explanation and analysis of the language techniques used, such as metaphor, simile and alliteration.

Level 6 (high)

The scene, and perhaps Ferdinand's emotions of confusion, is set by Ariel's songs full of alliteration, perfect rhyme and metaphor. The alliteration combines with the rhyme to create texture and atmosphere and the metaphor 'those are pearls that were his eyes' combines beauty and horror which is quite fitting for the high emotions Ferdinand is about to experience: he is going to go from thinking he is alone, his father is dead and all he knows is gone, to seeing the woman he will fall in love with. His life is about to change.

Ferdinand's own language takes its lead from Ariel with the alliteration which continues the texture and makes his words full of emotion. When he sees Miranda his language becomes more expansive, calling her a 'goddess' and 'you wonder', raising her to more than human, as his question 'if you be maid or no' suggests. This might seem a bit extreme but it reflects his high emotions and the way his life is changing from moment to moment.

Miranda's language matches Ferdinand's in that she calls him 'a thing divine'. The fact they both refer to each other as being godly or more than human shows the impact each has on the other. This tells us about the level of the emotion they are experiencing and how they are a good match as they are thinking in the same way and using the same sort of language.

Prospero's language is really harsh and he is really harsh with Miranda calling her 'wench' and when she objects to his treatment of Ferdinand calls her 'my foot my traitor' saying that she is only like his foot, something he steps on. He also calls her an infected worm which really does make it seem like he doesn't value her as a real person.

Miranda and Ferdinand's language in the second set scene is really similar to show that they are a perfect match. Ferdinand uses the metaphor of the blow-fly which is really horrible and makes us cringe. He also uses lots of alliteration such as 'perfect and peerless' which makes it link together and push forwards so it has lots of emphasis. Miranda's alliteration is the same, 'bigger bulk', it links and stands out – it becomes the bigger bulk she is talking about.

This is level 6 because:

- It provides clear explanation and analysis of the use of language in the set scenes.

- It makes links between the language of the different characters and shows how this has further meaning.
- It starts with a clear focus on the question.

To raise the level the student needs to:

- Keep referring to the actual question throughout the answer – this just becomes general analysis of the language. It is good but needs to be made relevant to the idea of high emotions.
- Write a proper conclusion – this answer just stops.

pages 90–91

Ferdinand's emotions change dramatically in this play. Imagine you are directing this play. Explain how you want the actor playing Ferdinand to show his thoughts and emotions in these scenes.

Level 4 (low)

When Ferdinand is first speaking he should be half crying because he thinks his father is dead and he is alone on the island and he is scared.

When he sees Miranda his tears should stop and he should stop and look amazed as if she is the most amazing thing he has ever seen. He should hold his hand out and point at her so it is clear what he is talking about. When he says 'O you wonder' he should grab her arm as if he can't help himself.

When he says he is now the king – 'Myself am Naples' – he should be really upset again because he has remembered his father and everyone is dead.

When he says if Miranda is a virgin he will make her the queen he should be happy and excited again to show he loves her.

When he says he isn't a spy he should shake his head to show he isn't.

When he says 'I will resist such entertainment till mine enemy has more power' he should pull out his sword and then freeze as the magic works.

When he follows Prospero out at the end of the scene he should look in love and confused.

In Act 3, scene 1 he should be hot and tired from carrying logs and should look hot and tired.

When Miranda speaks to him he should look happy.

When he asks her name he should look anxious in case she doesn't tell him.

When he finds out her name he should look really happy as she's chosen him over her father and that

means she likes him more. He should wave his arms about.

When she says she loves him he should be really happy again.

When they agree to marry he should go on one knee and propose and then kiss her hand.

He is really happy at the end because he is in love and knows Miranda loves him.

This is level 4 because:

- It shows it knows what happens in the scene but focuses on movement and facial expression rather than showing understanding of emotion and the language.
- Some quotations are used but there need to be more.

To raise the level the student needs to:

- Focus the directions on bringing out the meaning of the language.
- Make sure the directions are specific and detailed.
- Try to vary the way paragraphs are started, rather than starting each one with 'When'.

Level 7 (mid)

Ferdinand must be a difficult character to act as he really only functions to wrap up the loose ends of what to do with Miranda and set up the resolution and the future. These two scenes are his biggest but they are not terribly exciting although they cover a real range of emotions; when we meet him he is confused and mourning the supposed death of his father and everyone he knows but by the end of the second scene he is totally in love and looking to a future with Miranda.

The actor playing Ferdinand needs to get the combination of terror, sorrow and duty in the first part of Act 1, scene 2. Terror for being alone in this strange place, sorrow for the death of his father and all who accompanied them and duty as he now must be king and take the role he has been prepared for his whole life. The strangeness of the place is established with Ariel's song and continued with Ferdinand's description of the way the music 'crept by me' and 'drawn me'. These verbs personify the music, giving it the human qualities of persuasion and influence. Ferdinand needs to show his confusion and awareness of what has happened to him – he knows what the music has done so he is not as stupid as many of the people who end up on the island, he just doesn't understand how.

The first major point of change for Ferdinand is when he sees Miranda and we are shown this through his language, and so the actor must show that he is jolted into a different way of thinking and understanding as he sees this 'goddess'. It is interesting that both Miranda and Ferdinand see each other as god-like and that their language fits in this way – it shows us that they are suited. This was a common technique for Shakespeare; he often used level of language to show status and type of character and you could see if a couple were suited by their language.

We see Ferdinand's understanding of his duty when he identifies himself as 'Myself am Naples', this use of metonymy gives him the status of monarch and reminds us of the important role he plays for his people. The actor needs to be solemn as this is really serious: Ferdinand has lost a father, the country has lost a king, and the heir is missing. This must be a real time of confusion and turmoil for Ferdinand and the actor needs to show this.

Life is to get more confusing for Ferdinand as Prospero suddenly accuses him of being a spy and uses his magic on him again before making him move the logs. When we join Ferdinand in Act 3, scene 1 he is exhausted, confused but somehow jubilant as the thought of Miranda sustains him – 'the mistress which I serve quickens what's dead, and makes my labours pleasures'. Through the opening of this scene, and his conversation with Miranda, we see him make much use of alliteration and references to his nobility to create real contrast with his position and his task. Some of his language is incredibly descriptive, such as the flesh-fly comparison that really is stomach-turning. We see his personality through these words and realise that he is noble and a suitable partner for Miranda.

When Miranda and Ferdinand declare their love for each other the actor needs the lightest touch so this part of the scene doesn't become embarrassing. This love has been so instant and so based on appearance it is natural to be sceptical so it's the task of the actors to keep it real. The use of the 'h's through his last few lines help to keep it light, which will help.

By the end of the scene the Ferdinand we see is jubilant and exhilarated at his new love and future, his declaration, 'A thousand thousand!' needs to sum up his new lust for life so we see he is the opposite of where he was when we first met him.

This is level 7 because:

- It has a detailed understanding of the character and the language he uses.
- It provides clear and detailed analysis of the character and how and why he is behaving as he is.

- It has a clear focus on the question and keeps the answer focused on it throughout.

To raise the level the student needs to:

- Provide more short quotations rather than just referring to specific parts of the scenes.
- Ensure the language techniques are analysed fully.

The relationship between Prospero and Miranda is very important. Imagine you are directing this play and explain how you want the actors playing these characters to show their thoughts and emotions in these scenes.

Level 4 (mid)

Prospero has to be really strict all the time and Miranda has to be a bit of a wimp who just falls for the first proper man she sees. Miranda needs to speak in a really high voice to show her amazement at seeing this man who she thinks is like a god, 'a thing divine', this shows she thinks he's like a god so has to look amazed.

Prospero wants her to fall in love with Ferdinand even though he's pretending not to want that, so he needs to rub his hands together with glee when she is talking to Ferdinand and she can't see him (Prospero). This is to show us that he is manipulating them 'it goes on I see as my soul prompts it'. This means what is happening is what he wants to happen.

Miranda needs to show she can't understand why her father is suddenly so horrible to Ferdinand and needs to act surprised.

Prospero needs to be nasty to her to make her think it's real.

By the end of this scene Prospero is acting horribly and Miranda needs to show that she is confused and upset because she thinks Ferdinand is amazing but she doesn't want to disobey her father. We can see that this mattered to her because she doesn't tell Ferdinand her name until into act 3, scene 1 and is then worried about having disobeyed her father, 'O my father, I have broke your hest to say so!' She needs to show she is worried but also her love for Ferdinand is greater than what Prospero said. As Prospero watches he needs to show he is really happy about what is happening. He doesn't get much to say so the actor needs to show it properly.

This is level 4 because:

- It provides a good understanding of Prospero and Miranda and how they could be portrayed.

- It uses some quotations although these tend just to repeat what has already been stated.
- It covers both scenes and characters.

To raise the level the student needs to:

- Provide a short quotation to go with each idea and try not to repeat the quotation in their own words.
- Be sure to comment about the language and its impact.
- Make sure the directions are specific and detailed.

Level 6 (low)

These scenes are where Prospero and Miranda's relationship changes for ever as he introduces her to Ferdinand and essentially arranges their marriage. The actor playing Prospero needs to show that this is what he wants for his daughter, 'It goes on, I see, As my soul prompts it', the word soul here shows us that this is what he really really wants for her and knows is best for her so the actor must ensure this is serious and not said with too much glee at his manipulation.

In the first set scene Miranda is torn between her duty to her father and the exciting promise of new life and wonder that Ferdinand offers. She must really show both as she acts the scene; the love that she has for both but the sense of promise with Ferdinand, 'A thing divine'.

When Miranda is finally standing up to her father, 'O dear father! Make not too rash a trial of him, for He's gentle, and not fearful', this has got to be seen as a turning point and we need to see Miranda showing her desire to move from one love to the new. She doesn't stop even when called a fool and we need to see strength that we haven't seen before – after all, before she just sleeps when told to and listens to her father tell the same story again and again. This new strength should make her a more interesting character to act – she should even stand taller.

In the second set scene (Act 3, scene 1), we don't see Prospero and Miranda speaking to each other but she is thinking of him as she talks to Ferdinand and Prospero is watching her. The moment she tells Ferdinand her name she thinks of her father, 'O my father, I have broke your hest to say so!' and this shows us how she realises, as she moves from one love to another, even her father's commands can now be broken. Maybe this is the first time she has ever broken his commands – 'hest' – and so the actor could show her wonder at this.

Prospero is watching all this and his asides to the audience make us see that this whole love affair is a

set up and essentially an arranged marriage, it's just that they don't know that. Prospero needs to show his glee at what is happening, even when the words he uses to describe his daughter are not very nice, 'Poor worm, thou art infected!' Calling her a worm and a fool really shows how arrogant he is and how he thinks he's better than everyone else, even his daughter.

The actors need to show in these scenes mixed emotions for both characters. For Miranda it is being torn from old to new love; for Prospero it is the difference in how he behaves to Miranda and Ferdinand and the asides he speaks to the audience.

This is level 6 because:

- It shows clear understanding of the characters and what they are going through.
- It uses some references clearly, choosing them to support and focus the answer.
- It provides some analysis of the language and how this tells us more about the characters.

To raise the level the student needs to:

- Ensure each quotation is analysed in terms of language and impact.
- Provide more analysis of the language of the play, with specific focus on its effects.

page 94

Miranda's emotions change dramatically in this play. Imagine you are directing this play and explain how you want the actor playing Miranda to show her thoughts and emotions in these scenes.

Level 4 (high)

When Miranda enters she must show she is really amazed by Ferdinand, 'What is't? A Spirit? Lord, how it looks about! Believe me sir, It carries a brave form. But 'tis a spirit' and then 'I might call him a thing divine, for nothing natural I ever saw so noble'. In these lines she is saying she thinks he is not human but he is a spirit and then she says he's divine which means that he is like a god. When she says these words she has to show she is trying to work out who he is and what he is and so she needs to show that she is amazed and full of wonder. She needs to emphasise the word 'divine' as that is the most important one, as it says what she thinks of him and to think he is a god is pretty impressive.

When Miranda argues with her father she needs to show this is probably the first time she has done so and needs to get more and more certain and get

more power into her voice as she realises it is something she can do and he won't strike her down with his magic for doing it. When she says 'O dear father! Make not too rash a trial of him, for He's gentle, and not fearful', she needs to emphasise the contrast of the words 'gentle' and 'fearful' to show they are opposites and also that gentle also means noble and well brought up just like her and not like Caliban.

When she tells Ferdinand she loves him she needs to be a bit worried that he might run off but also secure in her own feelings and certain that she loves him. She should cry at this part.

This is level 4 because:

- It shows really good understanding of Miranda and how she must be feeling.
- It provides some explanation of the language used and how key words are important.
- Quotations are used but they are far too long.

To raise the level the student needs to:

- Use shorter quotations – just the most important bit without repeating an idea over and over again.
- Include more about the meaning of the language.
- Make the answer balanced so there is the same amount on both scenes.

Level 6 (low)

In these extracts Miranda goes from seeing her father as the only man in the world to loving Ferdinand and so her emotions change dramatically. The actor playing her needs to show this confusion and the pull of the different sorts of love she experiences.

The first key moment to examine is when Prospero directs her to look at Ferdinand and she is overwhelmed. The actor should really emphasise words such as 'spirit', which is repeated for emphasis, showing that she really can't understand who or what Ferdinand is. This is because she has only ever seen her father, Caliban and various spirits. The word 'spirit' allows for it to sound a bit 'other-world-ish' and so the actor should really emphasise this quality. When she goes on to call him 'divine' she should emphasise the alliterated 'n's of 'nothing natural I ever saw so noble' which will help the line to drive though and set the idea of nature against nobility. This links to ideas of status and honour and birth that are considered in the play.

Miranda's emotions take a real knock when her father turns against Ferdinand and she realises she

has to choose between her filial and her romantic love. The actor needs to really grow in strength as she stands up to her father. We see her strength when she doesn't crumble but tells Ferdinand not to worry as Prospero is normally nicer than this.

In the second scene, Act 3, scene 1, we see that Miranda has really chosen her romantic love over her filial love and the actor needs to show firstly her uncertainty and secondly her excitement when Ferdinand also says he loves her. When she enters the scene she is concerned about Ferdinand and her language shows this, especially through the alliteration when she says the logs will weep when they burn, 'weep for having wearied you'. The alliterated 'w's draw the sound out and make it sound like crying.

She is a strong and determined woman and offers to take the logs herself but we see that Ferdinand would prefer to take the 'dishonour' himself. This is when she says that they are as noble as each other, which shows they are a good match.

The actor needs to show that Miranda is so excited and blown away by Ferdinand that she 'prattles' and this should be shown as excitement at her world having changed. By the end of the scene she is overwhelmed with happiness so has gone through all emotions but pulls herself together to leave Ferdinand for half an hour. Her language is complex and some of her words have double meanings such as 'I'll die your maid' because maid means virgin and servant, this needs to be pronounced with lots of emotion so the audience can see how determined and convinced she is in her new love and so we believe in it.

This is level 6 because:

- It shows a clear understanding of character and some of the language.
- It uses references clearly when it uses them, choosing them to support and focus on the answer.
- It provides some analysis of language techniques and effects.

To raise the level the student needs to:

- Ensure each idea is supported with a precisely selected quotation.
- Make sure the answer is balanced and doesn't fall into narration.
- Provide more analysis of the language of the play, with special focus on its effects.

Romeo and Juliet

page 83

1 1C, 2D, 3A, 4B

2

Quotation	Technique	Effect
'the bud bit with an envious worm'	alliteration of 'b'	Reflects the harsh and secret way the worm has infected the bud
'O brawling love, O loving hate'	oxymoron	Makes us really consider the qualities of these emotions – we see they are not as simple as we might assume
'What light through yonder window breaks? It is the east, and Juliet is the sun'	Metaphor – says she is the sun	Gives all the qualities of the sun to Juliet: life-giving, warm, light, overwhelming...
'love's light wings'	alliteration	Links these ideas together and makes them trip off the tongue as if they are light and bouncy
'Love goes toward love as schoolboys from their books'	Simile – love as schoolboys leaving their work	Uses a comparison we can all relate to – how eagerly students leave their studies – this is how eagerly love goes to love

page 85

How does Romeo change in these scenes?

Level 4 (low)

Romeo starts off in love and ends up in love but it's a different sort of love. He ends in real love even though he thought he was in real love to start with, but it wasn't. He changes because he learns what real love is. When he sees Juliet he really knows that she is the one.

In the first extract Romeo is just going on and on about being in love but he's not really. He is just enjoying going on about love and imagining that he is in love. He goes on about the time taking forever and seeming really slow, 'sad hours seem long'. This means he thinks the time goes slowly. He says this because the woman he loves doesn't love him. This makes him say lots of oxymorons like 'O brawling love, O loving hate, O heavy lightness, serious vanity, Misshapen chaos of well-seeming forms, feather of lead, bright smoke, cold fire, sick health, still waking-sleep'. These are all oxymorons.

The way he talks makes it sound like he is enjoying being in love even though the girl won't have him and he tries to confuse Benvolio. This shows he enjoys being rejected in love.

However, when he sees Juliet he changes his mind as she is prettier and like the sun and stars. 'Juliet is

the sun'. This means he thinks she is the sun which means that he thinks the world should go round her, like it does for the real sun. This is a metaphor.

This is level 4 because:

- It makes some good points about Romeo, such as him enjoying being rejected in love.
- It gives an overview of the way Romeo behaves in each scene.
- It uses quotations but these are too long and not explained fully.

To raise the level the student needs to:

- Plan the answer so the introduction can give a clear overview without being confusing.
- Use short quotations that provide evidence for the ideas.
- Provide explanation of the impact of the quotations, not just a rephrase.

Level 7 (low)

Romeo changes from a boy who is self-obsessed and melodramatic about love to someone who is truly in love. In the first extract he is just concerned

with himself and talks about himself and how he feels. In the second extract he is focused on Juliet.

In the first extract we learn that Romeo has been moping around 'with tears augmenting the fresh morning's dew' and 'adding to clouds more clouds with his deep sighs'. Even before we meet him we know to expect someone who is really depressed and crying and sighing all the time.

When we meet him that's just what we get but we also see that he quite enjoys being so miserable and he almost relishes all the contradictions (oxymorons) he throws at Benvolio. Although he is miserable he can still do this word play. The oxymorons like 'loving hate' make us think about the fact that nothing is ever just one thing. This is like Friar Lawrence says later that no-one's just good or just evil. This idea goes all through the play because you can't just blame one person for what happened to Romeo and Juliet. I'd like to blame Tybalt and the Friar, but everyone did a little thing that added up to the big tragedy.

Anyway, when Romeo meets Juliet he changes because he sees that this is true love. He says she is 'the sun', which suggests that she is the centre of the world and all that is in the universe will rotate round her. This shows us that his focus has changed from himself to Juliet. This is one way he has changed.

He continues with the idea of the universe and calls her 'bright angel' which is actually moving the idea to the heavens. This suggests she is too good for the world. This might be a suggestion that she is going to die.

He likes using words again, but this time Juliet gets a few in and so it's more of a conversation and not just Romeo ranting on and on.

He changes finally because Juliet is stronger than he is and she is the one who proposes and won't let him swear or get the last word in their conversation.

This is level 7 because:

- It demonstrates an excellent personal knowledge of the text and the characters.
- It uses quotations effectively and provides some detailed analysis of their impact.
- It tries to focus on the question but sometimes goes off track.

To raise the level the student needs to:

- Keep the focus on the set question.
- Include a quotation as evidence for each idea, and develop into analysis of language and structure.

page 87

How is the theme of love explored in these scenes?

Level 4 (mid)

This play shows that love can make you sad or happy. It can make you do things you wouldn't normally do like mope around in the woods or climb enemy walls.

Romeo is really in love with Rosaline as he calls her 'precious treasure'. This shows us that he thinks she's really valuable and precious like treasure.

Then Romeo falls in love with Juliet and we know this because he says she is the sun, 'It is the east and Juliet is the sun'. This shows us that he thinks she's warm and glowing like the sun and that all the people like all the planets go round her. That's why he's in love with her. He also says she's a bright angel, 'bright angel'. This means he thinks she's like an angel. This shows us he is in love with her.

Juliet is in love with Romeo and asks him to marry her so she must be serious. This shows love can make you do things you wouldn't normally do, like marry someone who is basically a stranger.

This is level 4 because:

- It focuses on the question and tries to answer it.
- It provides quotations to support ideas although it doesn't explain them properly.
- It covers both scenes and clearly knows the play well.

To raise the level the student needs to:

- Make sure the quotations are fully explained; at the moment the 'This shows' part just repeats what has already been said.
- Include some analysis of the language used, including how it makes us respond.
- Include more analysis of the play.

Level 6 (mid)

These scenes show us different types of love: childish, romanticised love (that Romeo has for Rosaline), and real love (that Romeo and Juliet have for each other, although it is still based on appearances). They also show the love parents can have for children and that friends can have for each other.

Romeo is basically being really self-indulgent when he is in love with Rosaline (it's like he is in love with the idea of being in love). He plays with words and makes it really mysterious to Benvolio (who is just trying to help him). He is so obsessed with Rosaline

(or love) that he says 'this is not Romeo; he's some other where', suggesting the obsession has taken him over and changed him. (This sort of love isn't exactly positive then.)

Romeo describes love as 'a smoke made with the fume of sighs: being purged, a fire sparkling in lovers' eyes: being vexed, a sea nourished with loving tears' and this is shown to be true (he is the first and last one with Rosaline and the middle one with Juliet). This shows that love can be really different (depending on the people and how real the love is).

When Romeo falls in love with Juliet he realises that his love for Rosaline wasn't real and says 'He jests at scars that never felt a wound.' Showing that he can now feel the difference (so we are meant to believe in the love he now feels for Juliet as he's known fake love).

Rather than talking about himself all the time, Romeo now talks about Juliet and calls her a 'bright angel' suggesting he sees her as heavenly and divine (but this is a pretty normal comparison). He says she is 'the sun' and this implies everything revolves around her (including his life now). These are really big statements and show his love for Juliet and how it's bigger than his love for Rosaline.

Juliet's love for Romeo is on the same level (but she is more level-headed) and she thinks he's perfect, 'dear perfection' which shows she is also pretty head-over-heels. She's also more sensible than Romeo and worries about him being caught (she knows he will be killed, 'the place death'). She also doesn't want him to swear on the moon because it changes all the time: 'swear not by the moon, th' inconstant moon that monthly changes in her circled orb'. (This links with Romeo calling her the sun.)

Juliet uses language a bit like Romeo's and she says 'my bounty is as boundless as the sea, my love as deep' and this links them (both talking about the sea). She is also more practical and she is the one who proposes to Romeo: 'if that thy bent of love be honourable, Thy purpose marriage, send me word tomorrow by one that I'll procure to come to thee, Where and what time thou wilt perform the rite'. (She's quite a modern girl really). This shows the idea that real love must end in marriage.

This is level 6 because:

- It has a clear focus on the question and returns to it throughout the answer.
- It shows a clear understanding of the presentation of love in the play.
- It uses quotations to support the ideas, usually successfully.

To raise the level the student needs to:

- Ensure each quotation is as short as possible.
- Provide analysis of language and its impact on our understanding and response.
- Avoid using brackets – the information is either needed or not.

How is the idea of deception explored in these scenes?

Level 4 (mid)

Different people are deceived in this play. Romeo is deceived because he thinks he is in love with Rosaline when he isn't really. It also talks about smoke and night and times when you can't see properly and so are deceived.

Romeo thinks he's in love with Rosaline and goes on about it all the time to Benvolio and is really miserable but he's not really, he's in love with Juliet, or is when he meets her and so that's why he says 'he jests at scars that never felt a wound'. This tells us that he knows the feelings he had for Rosaline were wrong and he was deceived about them.

When he sees Juliet in the second scene it's night and is a time when people are deceived and they've just been to the party so might have been taking drugs which mess up your senses. He calls her 'the sun' which means that he's not deceived about her and she turns night into day.

Juliet liked the fact that night was like a curtain and hid her private thoughts 'counsel' but it was also deceptive as she couldn't see that Romeo was there.

This is level 4 because:

- It focuses on the question and tries to answer it.
- It provides quotations to support ideas but doesn't provide analysis of the language.
- It covers both scenes and clearly knows the play well.

To raise the level the student needs to:

- Make sure the quotations are fully explained with reference to the language used.
- Develop each idea more fully so the idea of deception is fully explored.
- Not write about a film version of the play – you are examined on the written play text.

Level 6 (low)

These scenes show that love can be deceptive and that people often practise self-deception. Romeo's parents know he's been crying in the sycamore grove but haven't done anything about it. This could suggest they've deceived themselves about the state he is in. Or it could mean they realise this sort of love is what every boy goes through at his age and therefore are just letting him deal with it.

Romeo goes on about his love for Rosaline and seems to be wallowing in it and enjoying the pain. He uses really flowery language and enjoys bamboozling Benvolio with his words and declarations about his love. His use of oxymorons is an example of how he enjoys language and uses it to befuddle Benvolio, another form of deception: 'feather of lead, bright smoke, cold fire, sick health' he uses so many it's really overwhelming. They create confusion and deception because they seem wrong but represent a world where not everything works or fits: a world of deception.

Romeo also talks about smoke and the darkness, traditional elements that represent deception and danger. When one of your senses isn't working you are more at risk of being deceived. He says that love is deceptive: 'love is a smoke made with the fume of sighs' and this reminds us he thinks he's in love and it's making him behave really strangely and it deceives him because he doesn't really love Rosaline. This also links with Cupid, who is meant to be blind, and Romeo talks about Cupid's arrow. He says 'he that is stricken blind cannot forget the precious treasure of his eyesight lost' and that says that she is his eyes, and without her he won't see anything. This is really romantic until we remember that this isn't true love, it's deceived love.

The balcony scene of Act 2, Scene 2 is set at night, a time that is traditionally a time of deception. Juliet uses the darkness as a shield so she can say what she wants 'bescreened in night'. This makes night into a shield but she was deceived as she could be seen and heard by Romeo. Romeo also thinks night is safe and he calls it 'night's cloak' but we know he's really in danger and might be killed.

Juliet talks about the 'mask of night' and this reminds us that they met at a masked ball and only really know each other in terms of appearance, and even that was masked most of the time. Their love seems really true, but I worry that they are also deceived as they don't really know each other. Romeo was deceived once before so he could be again.

This is level 6 because:

- It has a clear focus on the question and keeps it throughout the answer.
- It uses quotations to support the ideas and sometimes provides analysis of the language.
- It includes a personal response showing excellent understanding of the play.

To raise the level the student needs to:

- Provide more specific analysis of the language.
- Balance the answer so there is more on the second set scene.
- Make sure each idea makes sense and doesn't run out of control.

page 89

Romeo and Juliet both play with language. Explain how Shakespeare uses language to show they are a good match.

Level 4 (low)

Romeo uses lots of oxymorons when he talks to Benvolio: 'brawling love, loving hate, heavy lightness. Serious vanity, misshapen chaos'.

Romeo talks about how 'love is a smoke made with the fumes of sighs'. This means that love can make you sad and stop you seeing reality. This is like Juliet because she admits her love in darkness.

Romeo describes Juliet in really good terms, 'bright angel'. This means he thinks she is amazing and heavenly. This is like the way Juliet describes Romeo: 'dear perfection'.

They both use lots of words to say what they mean. They use the same sort of language and this means they are a good match.

This is level 4 because:

- It shows a general understanding of some of the language in these scenes.
- It tries to focus on the question.
- It uses quotations, but these are not always accurate or explained.

To raise the level the student needs to:

- Provide more explanation and analysis of the language used, including comment on the impact of the language on the reader.
- Provide some explanation and analysis of the impact of the language techniques used.
- Make sure all quotations are accurate.

Level 6 (low)

Shakespeare shows us that Romeo and Juliet are a good match because their language is always at the same level of puns and twists and turns. This is true from when they meet at the party but we know about how Romeo speaks from when he is talking to Benvolio. They both like playing with language.

Romeo plays with language when he speaks to Benvolio with phrases such as 'not having that which, having, makes them short'. These word games are how he speaks to Juliet later at the party and you have to unpick his words to work out what he is saying. This play makes it seem like he enjoys being rejected in love.

He makes grand claims for his love: 'He that is stricken blind cannot forget The precious treasure of his eyesight lost'. This is his complicated way of telling us that Cupid is involved and that when you are in love you can't always see everything and that it is confusing and that she is like one of his senses, his sight.

Romeo tries to make these really big claims for Juliet; he says she is 'the sun' which suggests she is the centre of the universe and everything revolves round her. He uses lots of exclamations which show his heightened emotion and show us he is really emotional at this point. Then when Juliet starts speaking she also uses some and this links them. It shows they are on the same wavelength and this shows they are a good match.

They both categorise each other at really high levels: Romeo says Juliet is a 'bright angel' and Juliet says Romeo is 'dear perfection'. This shows they have a similar opinion of each other, which shows they match.

They both think that night is a good cloak or mask but it's not really, they are deceived in this. Juliet also knows that the moon is not to be trusted, and her language is a bit like Romeo's when he was talking to Benvolio because it is word play rather than saying straight what you mean. She uses lots of natural imagery like 'this bud of love' and this is full of hope for the future.

This is level 6 because:

- It provides a clear focus of the language used by Romeo and Juliet and how it links them.
- It uses quotations to support the ideas, generally providing evidence for the ideas.
- It refers to other parts of the play, showing good knowledge of the whole text.

To raise the level the student needs to:

- Provide more specific analysis of the language and the impact it has on meaning.
- Make sure each idea has a short quotation to support it, and that this is fully analysed.

Romeo's language is used to create his personality. Explain how Shakespeare does this.

Level 4 (mid)

Romeo goes on and on about love so it makes him look like he's obsessed with love. He just moans and groans and this makes him look really pathetic. He thinks he's totally in love and that's all he talks about. He calls it a madness: 'a madness most discreet' and this means he thinks love turns you mad. This makes him look like he knows what he is doing, so maybe he's not gone mad with love but is enjoying the love that he is feeling even though she doesn't love him. This makes him seem like a strange person as he likes being sad.

When he is talking about Juliet he is over the top and uses really over the top descriptions of her like being an angel, 'bright angel', and this shows he sees the best and is happy to tell it as he sees it. It makes him seem really positive and enthusiastic.

He doesn't really listen to Juliet and starts to swear on the moon. This shows he doesn't really listen and just does what he thinks is best and doesn't always think things through.

This is level 4 because:

- It tries to answer the question and keeps focus throughout.
- It provides some quotations to support the answer but needs many more.
- It shows good understanding of Romeo.

To raise the level the student needs to:

- Develop the answer fully, writing more about Romeo's language and personality.
- Provide a short quotation for each idea.
- Provide analysis of the language and its impact for each quotation.

Level 6 (high)

Romeo's language is full of extremes and wild comparisons and this creates his personality. He seems to fall in love really easily, and with Juliet it is passionate and fatal; the extravagant language matches his behaviour.

When Romeo is talking to Benvolio he claims that his unrequited love has made him lose himself: 'This is not Romeo: he's some other where'. He admits he is behaving out of character, but this self-awareness suggests he could do something about it but is being a bit self-indulgent. This creates the character of someone who enjoys being a bit dramatic.

The string of oxymorons continues and establishes this impression; it's as if he just goes totally over the top and gets carried away with the ideas. From 'brawling love' to 'still-waking sleep' he overwhelms us with his wit and these ideas really make us think. We get the impression of someone who really enjoys language and words and how they can show how the world can be a bit crazy. Normal language can't contain it, and this adds to our impression of Romeo's personality, maybe normal words wouldn't express him properly either.

He takes ideas such as being blind and develops and returns to them. This shows a determination and perhaps why he is able to take his own life at the end of the play – his personality seems to be that of someone who continues what he has started unless something happens such as Benvolio interrupting or a tragic event such as the fight.

All of these ideas are continued in the second set scene, perhaps to a slightly greater extent as he gets carried away and doesn't really listen to Juliet. She tells him not to swear and he immediately swears on the moon. This creates the impression of someone who is self-obsessed and also goes along with what he thinks he should say and convention – just like the unrequited love for Rosaline.

He uses really extreme language to describe Juliet: 'bright angel', which makes her seem otherworldly and better than what we have here. His use of alliteration helps to make his words really light and full of energy, 'love's light wings'. Here the alliterated 'l' creates lightness and this adds to our understanding of Romeo's personality because he is full of love and fun and youth.

This is level 6 because:

- It answers the question throughout.
- It shows thoughtful knowledge and understanding of Romeo's personality.
- It uses quotations and sometimes provides excellent exploration of their impact.

To raise the level the student needs to:

- Ensure each idea has a short quotation attached and that this is fully analysed.

- Consider planning so the answer is more balanced – some of these paragraphs seem to change idea in the middle.
- Include more on the impact of the language.

page 91

Romeo's emotions change dramatically in this play. Imagine you are directing this play and explain how you want the actor playing Romeo to show his thoughts and emotions in these scenes.

Level 4 (low)

When Romeo enters he should be crying because he is rejected in love.

When he sees Benvolio he should sigh and drop his head and sigh lots more. When he says 'Is the day so young?' he should sound really depressed and show he's really sad and can't believe time is going so slowly for him.

When he says 'Out of her favour where I am in love' he should be really depressed and sigh lots and drag his feet round the stage.

When he does all the oxymorons he should show more passion and energy as he's getting worked up about the fight and forgets himself for a bit.

When he says 'Love is a smoke made from the fume of sighs' he should be really upset again because he has remembered he is not loved by the woman he loves.

When he says 'Thou canst not teach me to forget' he needs to sound really depressed and upset as he thinks the world might as well end if she doesn't love him.

In Act 2, scene 2 he should be excited and jumpy. He has just met and fallen in love with Juliet and finds out that she loves him too and this is really exciting and good news.

When he says 'it is my lady! It is my love!' he has to be really excited as he sees Juliet and is excited about it.

When he hears Juliet speak he should hide a little bit but then be amazed and really happy as she says she loves him.

When he says he'll change his name he should be really excited with his arms out so she sees him.

When he swears he should be really dramatic.

When he goes he should be full of joy.

This is level 4 because:

- It shows the student knows what happens in the scene but focuses on movement rather than showing understanding of emotion and language.
- Some quotations are used but there need to be more.

To raise the level the student needs to:

- Focus the directions on bringing out the meaning of the language.
- Make sure the directions are specific and detailed.
- Try to vary the way paragraphs are started, rather than starting each one with 'When'.
- Try to structure the answer so paragraphs are more than one sentence long.

Level 7 (low)

Romeo starts the play depressed and revelling in his depression. The actor should really enjoy this melodrama and the playing with language – it should be a really good part to play as he really does go a bit over the top at times. In the second set scene, however, he needs to show the love is genuine this time, so it becomes a more difficult part to play as it must seem life-changing rather than fake again.

Romeo's first exchange with Benvolio is a great example of how he relishes the unrequited love that he is describing. He plays with his words, making Benvolio work to find out exactly what's wrong. The actor could play this with a bit of melodrama, almost making it funny as he is being a bit self-indulgent here.

This scene is also a great opportunity to show Romeo's extremes of emotions and the list of oxymorons should almost become a rant that tails off as he realises Benvolio is laughing at him. The actor could make Romeo laugh at himself here, showing that he isn't just this depressive moping over an unobtainable woman. This will help show the emotional state Romeo is in.

By the time we have the second set scene, the balcony scene, Romeo has been through every emotion and should be full of adrenalin and amazement at how his life has changed by meeting Juliet. He has forgotten about Roseline and mocks what he was, 'he jests at scars that never felt a wound'. The after-party atmosphere is totally changed into something magical when he sees the light and then Juliet. Now he becomes more difficult to play as he still has really emotional

language with its heightened emotions, but the actor needs to make us believe in the love in a way that we didn't for the previous set scene.

One way to make the scene believable is to focus on the language. He makes grand claims, 'Juliet is the sun', and these can be played really dramatically or with wonder. I think the latter will be more effective as it gives us time to think about what this means and how he is saying that Juliet is the centre of the universe and everything goes round her.

Romeo's exclamations: 'It is my lady! – O, it is my love!' could be really unbelievable so once again have to be breathless and full of awe and wonder. They need to convey the idea that she really has captured his heart and he really is in love with her. The alliteration can help here.

When Romeo loses control and replies to Juliet, 'I take thee at thy word', we need to see this is because he is just bursting with love for her. The monosyllabic phrase means the words can just burst out of him like a machine gun firing. It needs to be passionate and full of energy and power. We also need to see that he really does mean it.

The old, expressive and expansive Romeo is back when he tells Juliet how he managed to get to her balcony. There should be no fear of the potential death that Juliet warns of as he's buzzing with energy and love. At the moment everything must seem possible and the language helps here. He tells her he got over the wall with 'love's light wings' and the alliteration adds a bounce that almost makes it seem like he flew over, especially when contrasted with the wall's 'stony limits'.

The Romeo we see in this part of the play believes that all is possible now he has found Juliet returns his love. The actor needs to play this carefully to ensure we believe the changing emotions and to ensure we believe this new love.

This is level 7 because:

- It has detailed understanding of the character and some of the language.
- It provides clear and detailed analysis of the character and how his behaviour changes.
- It has a clear focus on the question and keeps it throughout.

To raise the level the student needs to:

- Provide more short quotations so the answer does not risk becoming narrative.
- Ensure all quotations are analysed fully to explore impact.
- Provide more about the language.

What impression do you get of Romeo in these scenes?

Level 4 (mid)

My impression of Romeo is a man who thinks he's in love but then is in love. He starts by thinking he is in love with Rosaline but then he meets Juliet and falls in love with her and never thinks of Rosaline again. He can't be found in the first scene but then he is and is just moaning about Rosaline and saying he loves her but she doesn't love him and won't because she won't let Cupid hit her with his arrow, 'She'll not be hit with Cupid's arrow'. Which means she won't let herself fall in love. Romeo is really upset about this and goes on and on about how great she is and how he loves her. This gives me the impression that he actually likes this sort of love and being the centre of attention as far as Benvolio is concerned. He doesn't care about Benvolio.

In the second scene he is now in love with Juliet and I don't really believe in that love either as he's only just seen her and so he just fancies her. The impression I get of Romeo in this scene is the same, it's just that the girl is different. He says that the stars are Juliet's eyes and she is like an angel: 'speak again, bright angel'. This makes her seem heavenly. It is a good metaphor.

This is level 4 because:

- It shows understanding of what happens in these scenes.
- It tries to answer the question throughout the answer.
- It gets better as it goes on, suggesting that it would be better if planned.

To raise the level the student needs to:

- Plan the answer so it gets on with answering the question and doesn't repeat itself.
- Include more quotations to support the ideas.
- Provide some comment and explanation of the language.

Level 6 (high)

Before I read the play I thought Romeo was going to be a really romantic character, but in these scenes he's not at all, in fact he's rather self-obsessed and self-indulgent. He spends Act 1, scene 1 revelling in being in love and trying to demonstrate how in love he is, then he spends the balcony scene not really listening to Juliet, who has to do all the running and is the one who proposes! The impression I get is of a spoilt boy who is bored and has decided that love would be a fun game.

Before we even see him, we are told that Romeo has been 'With tears augmenting the fresh morning's dew' which prepares us to see a depressed young man. It is interesting that he is put into this natural setting of the forest and that dew and clouds are used as this links him to nature which suggests his actions are natural – maybe part of growing up?

When we meet Romeo we see that he is relishing the pain of unrequited love. If he was totally depressed he wouldn't want to talk about it, but he does, and at length. He doesn't care about Benvolio, he just talks about himself. The riddles he uses show that he is quick and clever, and are one trick Shakespeare uses to show that Romeo and Juliet are a good match because their language matches. However, poor Benvolio has no chance and isn't even given an opportunity to join in Romeo's showing-off when he reels off all the oxymorons. These contradictions are a bit like Romeo himself as they remind us that nothing is all one thing: 'heavy lightness, serious vanity'.

It is when Romeo is going on about 'Love is a smoke made with the fume of sighs... a fire sparkling in lovers' eyes' that I really get annoyed with him as I really get the impression that he is enjoying this unrequited love. He claims he lives 'dead' because Rosaline doesn't love him, which is totally over the top and gives me the impression he is just following the convention of loving the unobtainable woman that lots of poets at that time wrote about.

In the second scene it doesn't really get that much better. The only reason Romeo doesn't say so much is that he is matched (and maybe bettered) by Juliet who won't let him swear and actually proposes. He doesn't just talk about himself though, he describes Juliet as 'the sun' and this metaphor makes her the centre of the universe (that all the planets, like Romeo) rotate around. He's not as self-indulgent as at first, but he is still a bit annoying.

This is level 6 because:

- It tries to keep a clear focus on the question and provides a personal answer.
- It provides some quotations to support ideas, and some of these are analysed.
- It provides a strong personal response. This student clearly knows and has studied the play.

To raise the level the student needs to:

- Plan the answer more carefully so it is balanced and has enough on the second scene.
- Provide analysis and explanation of the language and the impact this has.
- Avoid becoming too informal – the student is not chatting to the examiner!