

Shakespeare's plays are an essential part of the Key Stage 3 (and Key Stage 4) curriculum but students often get a bit stressed about studying his work because it can seem complicated when you first start to read it. Don't panic! Your teacher and this book will see you through and not only will you understand what is happening, you'll even enjoy the play and find yourself wondering which one you'll study at Key Stage 4. This book mainly draws examples from two famous plays, *The Tempest* and *Romeo and Juliet*.

Top tips when starting Shakespeare

- Give it a go and try to read the words aloud – they might look strange on the page but will often make sense when you hear them.
- Try to see the play on stage or screen, or, better still, have a go yourself!
- Try to remember who the characters are. Some of the characters can have strange or unfamiliar names so draw a family tree or cut out faces for each of the characters so you can remember who says what.
- Pull out the words and phrases that you especially like – maybe make them into a poster with key images on them?
- If the plot gets complicated (and it often does) try making a plot diagram to keep track of what is happening.
- Try to have fun – there are often really funny bits in every play. Watch out for them!

Key areas to consider

- Character and motivation – who the main characters are and why they behave as they do.
- Ideas, themes and issues – the key ideas the play explores and makes you think about.
- Language – what the characters say and the impact this is intended to and does have on the audience.
- Performance – how the the play works on stage and how the audience responds to it. Think about how you might put on the play if you were the director.

Pages 84–5.

Pages 86–7.

Pages 78–9, and 88–9.

Pages 90–1.

Example

Your teacher might give you a practice question like this. The labels show you how easy it is to break down a question before you start planning your answer.

Romeo and Juliet

Act 1 Scene 1, lines 98 to 232

Act 2 Scene 2, lines 1 to 57

What do you learn about Romeo's character in these extracts?

Support your ideas by referring to both of the extracts which are printed on the following pages.

18 marks

The play you have been studying. You will be given a question that relates to your play only.

The extracts that you have to refer to in your answer. You will be given a copy of the extracts to refer to.

The question that you have to answer.

Two reminders:
– Refer to both of the extracts in your answer.
– Quote from the extracts.



Did You Know?
There have been over 400 films made of Shakespeare's plays.



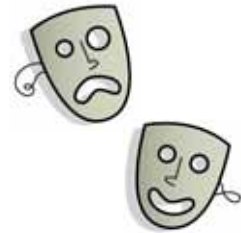
Spot Check

True or false?

- 1 You are assessed on your historical knowledge about Shakespeare's life and times.
- 2 You will be asked about one Shakespeare play.
- 3 You should spend 10 minutes planning your answer.

Shakespeare wrote different kinds of plays

- Tragedies are serious and end with the main character's death. They explore power, jealousy, ambition and love. Example: *Romeo and Juliet*.
- Comedies are light-hearted and have a happy ending. They explore the relationships of men and women in love, and include misunderstandings and disguise. Example: *Much Ado About Nothing*.
- Histories tell the story of English kings. They explore conflict, loyalty and what it means to be a king. Example: *Richard III*.
- Romances begin tragically and end happily. They are sometimes called 'tragicomedies'. Example: *The Tempest*.



Shakespeare's world

William Shakespeare (born 1564, died 1616) lived during the reigns of Elizabeth I and James I. The world was very different then:

- Kings and queens were all-powerful. People believed they were chosen by God to rule the country.
- The upper classes (nobles, e.g. dukes) also had a lot of power. The lower classes (ordinary people) had to respect the upper classes.
- There was a lot of political conflict, including plots against the rulers.
- Men had far more power than women.
- People were very religious and superstitious. They believed in witches and magic.



Top Tip!

Learn about Shakespeare and his world to get a better understanding of your play – but don't write about these facts unless they are relevant to the question.

The theatre

- The theatre was very popular in Shakespeare's day – people had no TV or cinema. Rich and poor all watched his plays.
- Stage and scenery were very simple. There were many rough and ready outdoor productions.
- Plays are divided into acts. Each act has one or more scenes. They include dialogue and stage directions.



Example

This extract from *The Tempest* shows some key features of Shakespeare's plays.

Act 1 Scene 1

On a ship at sea. A tempestuous noise of thunder and lightning heard.

Enter a Shipmaster and a Boatswain severally

MASTER Boatswain!

BOATSWAIN Here, master: what cheer?

MASTER Good, speak to the mariners: fall to't yarely, or we run ourselves aground: bestir, bestir. *[Exit]*

Enter Mariners

BOATSWAIN Heigh, my hearts! cheerly, cheerly, my hearts! yare, yare! Take in the topsail. Tend to the master's whistle.
Blow, till thou burst thy wind, if room enough!

This is the opening scene of the play. The dramatic start would help to quiet the crowds.

The setting is given at the start of each scene.

The character's name is in capitals. It is followed by their lines (what they say).

Stage directions. Exit = leaves the stage

Scenery, etc. was very basic, so the audience needs to be told exactly what is happening.

Did You Know?

Women were not allowed to act in Shakespeare's day, so boys played all the female roles.

Spot Check

- 1 What is a history play?
- 2 Give two differences between the theatre in Shakespeare's time and today.
- 3 Give one feature of Shakespeare's comedies.

Different kinds of language

- Most of the lines are in verse (usually not rhymed). Each line has a regular pattern of 10 syllables, with emphasis on every other syllable:
Go, charge my goblins that they grind their joints
- Some passages are in prose (ordinary writing), especially when comic characters and the lower classes are speaking:
What have we here? a man or a fish? dead or alive? A fish: he smells like a fish ...
- Long speeches are often full of expression and feeling.
- Characters often speak alternate lines when they are arguing.

Top Tip!

Reading the script aloud, slowly, will help you to understand it. Do not pause at the end of the lines unless there is a comma or full stop.

Expressive language

- Shakespeare uses striking vocabulary (choice of words):
 - to show a character's feelings, e.g. *To flee and scorn at our solemnity* (Tybalt saying what he thinks Romeo intends to do, in *Romeo and Juliet*).
 - to draw a vivid picture, e.g. *plunged in the foaming brine* (Ariel about the shipwreck, in *The Tempest*).
- He also plays with words, especially in comic scenes:
Though thou canst swim like a duck, thou art made like a goose (Stephano about Trinculo, in *The Tempest*).
- Sound effects such as alliteration (repeated sounds) add power to the poetry, e.g. *Thy tempest-tossed body* (*Romeo and Juliet*).
- Imagery creates word pictures in the minds of the audience:
 - similes: *Like a rich jewel in an Ethiop's ear* (Romeo describing Juliet in *Romeo and Juliet*)
 - metaphors: *My lips, two blushing pilgrims, ready stand* (Romeo in *Romeo and Juliet*)
 - personification: *The winds did sing it to me, and the thunder* (*The Tempest*)



Strange language

Shakespeare's language is 400 years old and very poetic. It includes:

- old-fashioned words, e.g. *thee/thou* (= you), *thy* (= your), *hath/hast* (= has)
- strange word order, e.g. *Thee of thy son, Alonso, they have bereft* (= They have taken your son away from you, Alonso.)
- missing letters, e.g. *'scape* = escape, *shak'd* = shaken (shook).
Note that *shak'd* is pronounced as one syllable, *shaked* as two syllables.

Example

The spirit Ariel describes how he casts a spell on the drunken Caliban and his friends (*The Tempest*, Act 4 Scene 1).

Note:

- the similes – he compares them first to young horses (colts), then to calves following the sound of the herd
- the vivid description of the scene.

Then I beat my tabor*,
At which, like unback'd* colts, they prick'd their ears,
Advanc'd their eyelids, lifted up their noses
As they smelt music: so I charm'd their ears
That, calf-like, they my lowing follow'd* through
Tooth'd briers, sharp furzes, pricking goss and thorns*,
Which enter'd their frail shins.

*drum

*not yet ridden

*they followed my 'mooing'

*all are prickly plants

Did You Know?

Many common expressions first appeared in Shakespeare's works, including 'love letter', 'puppy dog', 'wild goose chase' and 'what the dickens'.

Spot Check

- 1 When does Shakespeare use prose?
- 2 What is alliteration?
- 3 What is their guilt compared to in this simile from *The Tempest*?
their great guilt, like poison given to work a great time after, now 'gins to bite the spirits

Spend the first 10 minutes planning your answer. Here is a good way to do it:

1 Make sure you understand the question

Think carefully about what the question is asking you to do. Look at these questions, for example:

How does Caliban's language show his feelings for Prospero?

This question is about Shakespeare's language. The focus is on Caliban's feelings for Prospero, in *The Tempest*.

What problems would the director have to solve in putting on these scenes?

This question is about performing the play. The focus is on problems in performance.

What different impressions of Romeo do we get in these extracts?

This question is about the character of Romeo. The focus is on the different sides of his character, including why he behaves as he does.

Top Tip!

Your essay needs to be **balanced**, so make sure you cover **all the scenes** in your planning.

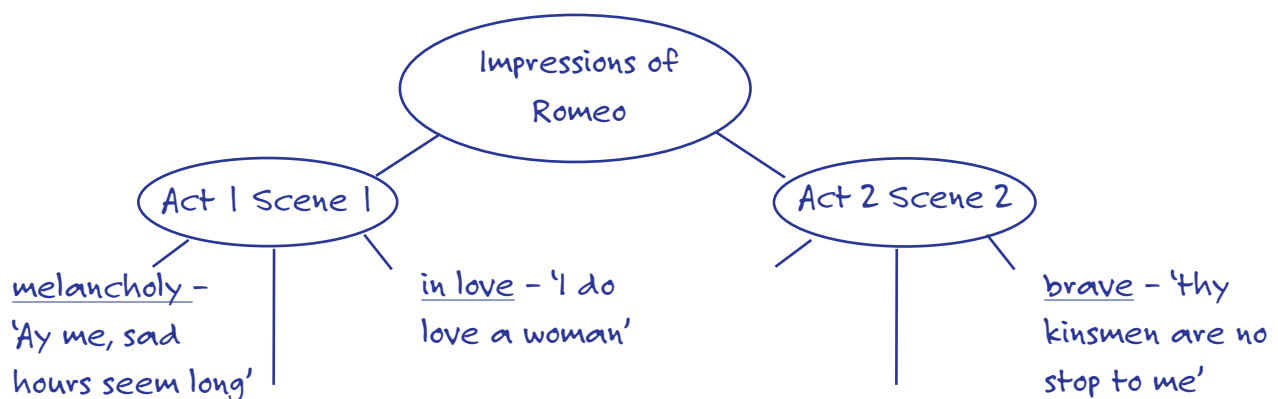
2 Re-read the extracts

- Read the extracts again, with the question in mind.
- Highlight the key words or passages that relate to the question.

3 Brainstorm ideas

- Jot down some key words or ideas, and add some quotations next to them. Use a spider diagram or other planning tool to help you:

What impressions do we get of Romeo in Act 1 Scene 1 and Act 2 Scene 2?



- Use this as the plan for your answer.
- Decide on the order in which you will discuss each main point.

Example

Here is a completed plan (using a different planning tool) to answer the question:

What impression do we get of Romeo in Act 1 Scene 1 and Act 2 Scene 2?

<u>Intro</u>	both scenes are key for R's character
<u>Act 1 Scene 1</u>	
melancholy	'Ay me, sad hours seem long'
in love	'I do love a woman'
in turmoil	'cold fire, sick health'
warm friend	'Good heart' (to Benvolio)
witty	'A right good mark-man!'
<u>Act 2 Scene 2</u>	
passionate	'It is my lady! - O, it is my love!'
romantic	'O that I were a glove upon that hand'
not proud	'My name, dear saint, is hateful to myself'
brave	'thy kinsmen are no stop to me'
reckless	'And but thou love me, let them find me here'
<u>Conclusion</u>	moping at first, but boldly passionate about Juliet

Did You Know?

The 'Reduced Shakespeare' theatre company have summarised all 37 of Shakespeare's plays and turned them into one fast-moving comedy lasting an hour and a half.

Spot Check

What are these questions asking you to focus on? Match each question with a focus.

Questions

- 1 Explain whether you think Caliban is foolish in these scenes.
- 2 How do Ferdinand and Miranda show in their words that they are deeply in love?
- 3 What advice would you give the actor playing Ariel in these scenes?

Focus of the question
a language

b performance

c character

Begin and end effectively

- Begin with an introduction. This should show that you understand the question, by referring to key words. Do not give details at this point, e.g.
Caliban shows several different feelings in these scenes.
- End with a conclusion. This should summarise the key points, e.g.
So we have seen that Caliban's feelings are wide-ranging. First he is ...

Refer to the extracts

You must always refer to the extracts to back up your points. Use one of these methods for each point:

- Summarise the evidence in your own words, e.g.
Antonio suggests a brutal plot to murder the sleeping king.
- Include short quotations in your sentences. Remember to use quote marks, e.g.
In a powerful image, Ariel describes Ferdinand's hair as standing up 'like reeds'.
- Separate longer quotations from your text, leaving a line space before and after. Don't include more than one or two long quotations. The examiners want to see your own ideas and your own words.

Remember: Point – Evidence – Comment. Begin by making your own point, in your own words. Then quote from the extract to back up your point. Finally, use your own words to explain how the quotation backs up your point.

Write well

- Write clearly. Use one paragraph per point. Use words to link your ideas, e.g. *in addition, by contrast, also, however.*
- Try to develop each point rather than giving one straightforward fact each time.

Top Tip!

For each main point that you make in your answer, give a quotation from the extracts and explain why it is relevant (**Point – Evidence – Comment**). This shows the examiners that you are basing your ideas on the play, and that you understand the play.

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Example

This is the beginning of an answer to the question:

How does Shakespeare make the audience laugh in Act 2 Scene 2 and Act 3 Scene 2 of *The Tempest*?

level
5

There are all sorts of skills in these scenes to make the audience laugh. The characters are funny, there is a lot of slapstick and misunderstanding as well.

To begin with Caliban thinks that Trinculo is a spirit who Prospero sends to torment him. This is funny as Trinculo is only a jester. Caliban keeps making this mistake for a long time which is funny. So after Stephano sings, Caliban says 'Do not torment me: O!' and he says it again later. Every time Caliban says this, it makes the audience laugh.

Introduction shows student understands the question and refers to the key points briefly.

Evidence is summarised in student's own words. A comment is still given.

Point – misunderstanding is kept going.
Evidence – 'Do not torment me: O!'
Comment – why it is effective.

One paragraph used for this main point. Language is clear.



Stephano forces Caliban to drink while Trinculo hides under the covers (from Act 2 Scene 2, *The Tempest*). This photograph is from a modern interpretation performed by the Royal Shakespeare Company.

Did You Know?

You can rearrange the letters in 'William Shakespeare' to make 'I am a weakish speller'.

Spot Check

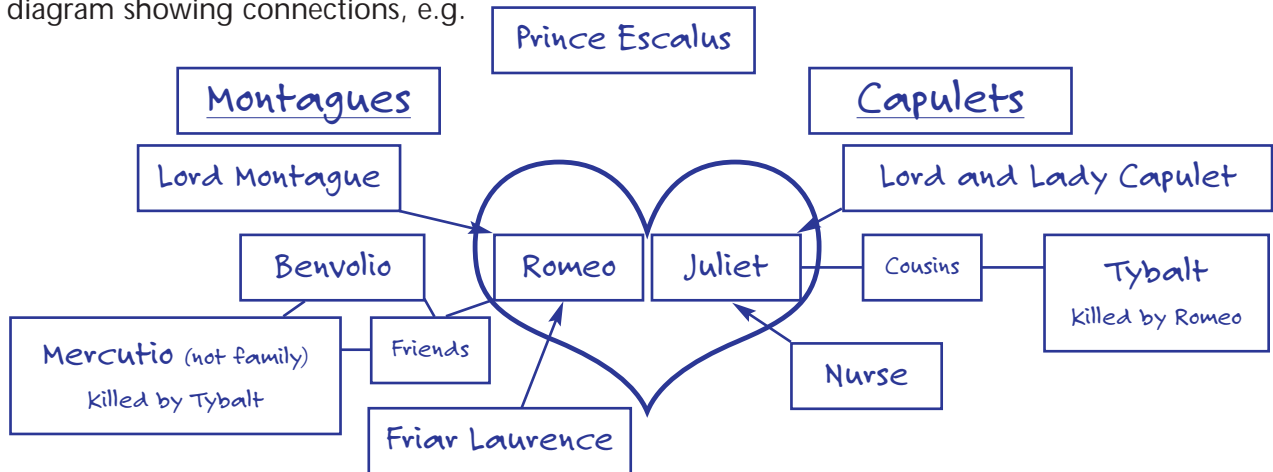
- 1 Explain what an introduction should do.
- 2 Why should you quote directly from the extracts?
- 3 What does the phrase 'Point – Evidence – Comment' help you to remember?

Answering questions on characters

Revising for questions on characters

You may be asked to describe how a character behaves in the set scenes. Here is how to make sure you are ready for a question like this:

- Make a character log for the characters in your play, with brief descriptions of who they are. Some of this could be in the form of a diagram showing connections, e.g.



- Take two or three of the main characters and compile a spider diagram of their key qualities, e.g.



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Top Tip!

Whenever you make a point about a character, back it up with a quotation from the extracts.

Describing a character

When describing what a character is like, refer to:

- what they say, e.g. *Caliban acts like a slave. He says, 'I will kiss thy foot.'*
- what they do, e.g. *Caliban shows Prospero 'all the qualities o' th' isle'.*
- what others say about them, e.g. *Trinculo calls him 'a most ridiculous monster'.*
- why they behave as they do, e.g. *Caliban wanted to kill Prospero so that he could live on his island as a free man.*

Did You Know?
The largest speaking part in all of Shakespeare's plays is Hamlet (nearly 1500 lines).

Writing in role

Occasionally you are asked to write as if you were one of the characters of the play. This means you have to:

- imagine what it feels like to be them in that situation.
- stay in role – refer to yourself throughout as 'I' and 'me' and keep that pretence going.
- explain what you are doing, thinking and feeling and why.
- quote from the set scenes to back up what you say.



Example

This is the start of a level 5 answer to the question:

What impression do we get of Capulet in Act 1 Scene 2 and Act 3 Scene 5 of *Romeo and Juliet*?

Note the **good points**, and the **things that need improving**.

level
5

In the first scene Capulet gives the impression of being a father who worries a lot about his daughter. When Paris asks if he can marry Juliet, Capulet says, 'My child is yet a stranger in the world'. This means that she is still very young.

But Capulet is also horrible to Juliet in the second scene – he threatens to throw her out of the house when she doesn't want to marry Paris:

An you be mine, I'll give you to my friend;
And you be not, hang, beg, starve, die in the streets,
For, by my soul, I'll ne'er acknowledge thee

First paragraph uses the key word 'impression' ...
... but isn't really an introduction to the answer. X

Gives a quotation as evidence. ✓

Explains the quotation. ✓

New paragraph for a new point. ✓

Quotation given to back up point ...
... but there is too much quotation and not enough explanation. X

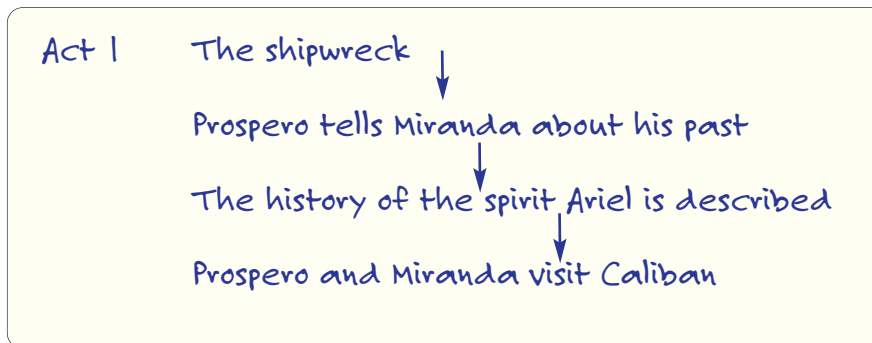


Choose one of the main characters in your play. Draw up a spider diagram to display his or her key features or qualities.

Answering questions on ideas and themes

Knowing the story

- You won't be asked to discuss the plot (the story of the whole play), but you do need to know about it. Draw up a storyline to remind yourself, like this one about *The Tempest*:



Top Tip!

If you are asked about a theme, don't talk in general about it but relate it to the scenes provided. Remember to back up your ideas with quotes from the extracts.

Themes

The themes of a play are the main ideas it explores. You could be asked to discuss how a single theme is explored in the extracts.

The Tempest

- forgiveness – Prospero and his enemies, Caliban and Prospero
- master and servant – Caliban/Ariel and Prospero, Gonzalo and Alonso
- magic – Prospero a 'good' magician, Ariel a spirit
- love and marriage – Miranda and Ferdinand
- parenthood – Prospero and Miranda, Alonso and Ferdinand
- nature v. nurture – Prospero tries to civilise Caliban

Romeo and Juliet

- destiny – 'star-crossed lovers', undelivered letter
- love and marriage – Romeo and Juliet (and Rosaline), Paris
- hate – two families, Tybalt
- parenthood – Capulet and Juliet, Lady Capulet v. Nurse, Montague
- death – Mercutio, Tybalt, Romeo, Juliet, Paris, Capulet vault
- friendship – Romeo, Mercutio, Benvolio

Preparing for a question on theme

- Draw up a spider diagram for each theme of your play. Add detail as you study it, e.g.



Did You Know?
William Shakespeare was the first person to refer to a coward as 'chicken'.

Example

This is the start of a level 5 answer to the question:

What different ideas about love and marriage are explored in Act 3 Scene 4 and Act 3 Scene 5 of *Romeo and Juliet*?

Note the **good points**, and **the things that need improving**.

In the first scene Paris comes to woo Juliet, to win her love. Her father had intended to ask her if she would like to marry Paris, but now he assumes that she will do what she is told to do:

... will make a desperate tender
of my child's love: I think she will be ruled
In all respects by me.

Capulet seems to want to get Juliet married off as soon as possible, as if it is a business arrangement. This is compared with the romance of the second scene.



level
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Needs an introduction. **X**

First point made clearly ... **✓**
... but needs backing up with quote and comment. **X**

Quotation used to back up point ... **✓**
... but it isn't explained or commented on. **X**

New paragraph for a new point. **✓**

Throughout the focus is on ideas about love and marriage in the two scenes given. **✓**

Spot Check

Draw up a spider diagram for one of the main themes of your play. Show how the theme is explored in different scenes and by different characters.

Answering questions on language

Questions on language

- You may be asked to focus on the language used in the set scenes, e.g.

How does Caliban's language show that he is fearful ...?

How do the characters use language to battle with each other ...?

How does Shakespeare build up a mood of tension ...?

- In these questions, you need to explain what the language shows, and what effect it has.

What the language shows

- Think about what the language is actually saying. Each sentence will have a purpose, which could include:
 - to persuade
 - to flatter
 - to deceive
 - to hurt
 - to fill in the background for the audience.
- When commenting on a sentence, explain what its purpose is, e.g.
 - *Capulet shows that he is over-confident about how well he knows Juliet when he says 'I think she will be ruled in all respects by me.'*
 - *Ariel asks, 'Was't well done?' because he is trying to gain Prospero's favour so that he can be freed.*

What effect the language has

- You also need to comment on how well the language performs its purpose. Focus on Shakespeare's expressive language:
 - imagery, e.g. *Romeo's comparison of Juliet with 'a snowy dove trooping with crows' is appropriate because he sees her as pure and far more beautiful than other girls.*
 - powerful words, e.g. *Mercutio shows his disgust with Romeo's refusal to fight Tybalt by piling up the adjectives: 'O calm, dishonourable, vile submission!'*
 - sound effects, e.g. *Caliban almost spits his curse on Prospero (note the repeated 's' sounds): 'all the infections that the sun sucks up'.*

Top Tip!

Remember to use Point – Evidence – Comment:

Sebastian is so amazed. 'Now I will believe that there are unicorns'. ❌

Sebastian is amazed at the magic. He says, 'Now I will believe that there are unicorns' because unicorns were fabulous beasts that never existed. That shows how fabulous the sight has been. ✅

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Example

This is the start of a level 5 answer to the question:

Comment on the purpose and effect of these lines from Act 4 Scene 3 of *Romeo and Juliet*.

level
5

*Alack, alack, is it not like that I,
So early waking, what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad –
O, if I wake, shall I not be distraught,
Environed with all these hideous fears ...*

Note the **good points** and the **things that need improving**.

In this speech Juliet reveals her fears about taking the sleeping potion given to her by Friar Laurence. She does this vividly, asking herself more and more questions.

These lines are effective in showing Juliet's fears about waking alone surrounded by dead bodies. They build up a picture of all the things she fears, and how they might all overwhelm her and drive her mad.

The repetition of 'Alack, alack' shows her distress and sense of helplessness. This is reinforced by the hard, harsh-sounding 'k' sounds in 'waking', 'shrieks' and 'mandrakes'. The near repetition of 'waking' and 'wake' emphasises her anxiety about the moment of waking.

The purpose of the language is given ... ✓
... but it could add that the questions show her uncertainty and that her unfinished sentence ('... run mad -') shows her intense anxiety. ✗

The effect of the language is commented on ... ✓
... but we need details of her fears and how they are described: the strong word 'loathsome' and the comparison with mandrakes (supposed to shriek when uprooted), and how these appeal to the senses. ✗

Effective use of quotation here: point – evidence – comment. ✓



Did You Know?

Some of Shakespeare's plays are written completely in verse, such as *King John*, *Richard II* and *Henry VI Part 1*.

Answering questions on performance

In the director's chair

The question may ask you to imagine that you are directing the set scenes, e.g.

What advice would you give to the actor playing Prospero?

How would you direct the scene to bring out the feeling between Romeo and Juliet?

- As a director, you need to think about these aspects of the performance:
 - most importantly, the acting – how the actors say their lines, move about the stage and relate to other characters
 - the set and costume design, lighting and sound.



Answering the question

- You must explain why you are directing in a particular way. That means understanding what the characters are doing and why, e.g.

He should sink to the ground at this point. X

He is in complete despair, so he should sink to the ground at this point. ✓
- You must link your ideas with the text by quoting, e.g.

When Romeo says 'I do protest, I never injured thee' he should make an open-handed gesture towards Tybalt to show that he bears him no ill will.

Focus on character and mood

- Bring out the feelings or key features of the character in your direction, e.g.

To show his anger with Juliet makes him want to hit her, Capulet should raise his hand threateningly on his words 'My fingers itch'.
- Emphasise a particular mood by varying the voice, or pace, or adding pauses, e.g.

Balthasar should pause after 'Then ...', and then sound almost pleading on '... she is well, and nothing can be ill'.

Top Tip!

Imagine the actors on stage as they say their lines. How can movement or feeling really bring out the meaning of their words?

Example

Here is part of a level 5 answer to the question:

level
5

How would you direct Caliban in *The Tempest* Act 1 Scene 2 to bring out his relationship with Prospero?

Caliban should run onto the stage, hurling his curse at Prospero. He should be defiant when he says 'This island's mine'. He should point accusingly at Prospero at 'Which thou takest from me'. This will underline how angry he feels with Prospero at losing his freedom.

how Caliban should move and speak

point of direction

evidence (quoted)

comment, explaining the direction



Did You Know?

Shakespeare knew how to write for actors because he was an actor as well as a playwright.

Prospero and Caliban threaten and curse each other vehemently (Act 1 Scene 2, *The Tempest*).

Spot Check

True or false?

- 1 When you are asked to be a director, you have to put on a performance.
- 2 You don't have to describe how the scenes would have been performed in Shakespeare's day.
- 3 You can include thoughts on the best lighting and sound.
- 4 You don't have to quote from the extracts in this kind of question.

To raise your level from level 4 to level 5, follow these guidelines.

Show your understanding

- Show that you really understand the characters, especially why they are behaving as they are, e.g.
Caliban is angry because he used to be free and now he is Prospero's slave. Mercutio is disgusted because Romeo refuses to fight Tybalt.
- Show that you know how language is used to create an effect. Comment on words and phrases that tell us what a character is feeling or thinking, or what impact Shakespeare is trying to make, e.g.
The phrase 'great master' shows how much Ariel is a slave to Prospero. Capulet seems to show love for Juliet when he says 'She is the hopeful lady of my earth', but this is in contrast to the later scene in which he angrily calls her 'green-sickness carrion', 'baggage' and 'tallow-face'.

Quote effectively

- Quote from the extracts frequently, but only to back up your points. The quotes must be relevant to the point you are making.
- Short quotations are better than long ones, e.g.
Caliban reassures them that the noises on the island are harmless:
*Be not afeard: the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears* ✗
Caliban reassures them that the noises on the island are harmless ('hurt not'). ✓
- Give a comment explaining why the quotation makes your point, e.g.
Balthasar delays breaking news of Juliet's death: 'Then she is well, and nothing can be ill.' In a way this is true, because she is in heaven, but his real reason for sounding reassuring is that he cannot bear to tell Romeo something so awful.

Top Tip!

Only tell the story of the scene if it is relevant to the point you are making.



Example

Look at the beginning of this level 5 answer to the question:

What impression do we get of Friar Laurence in Act 2 Scene 3 and Act 4 Scene 2?

level
5

In the first scene we get the impression that Friar Laurence is a calm, philosophical man who appreciates nature, especially the 'powerful grace' of the herbs he gathers. But he is wise and knows that 'virtue itself turns vice, being misapplied', which could apply to people as well as herbs. This makes him seem a good person to advise Romeo. His attitude towards Romeo is half-way between fatherly and friendly.

Friar Laurence often gives wise comments on life, which sometimes sounds like proverbs: '... where care lodges, sleep will never lie.' His wisdom and understanding of Romeo tell him that Romeo being awake at dawn means he is troubled 'with some distemp'rature'. He is also a man who believes in straight talking: 'Riddling confession finds but riddling shrift.' Again, this is like a proverb. The short statement sounds kind but stern.

No introduction, but answer refers immediately to the key word 'impression'.

Focus throughout is on impressions of Friar Laurence – answer shows his character is understood.

Notes how language creates an effect and adds a comment on the quotation.

Did You Know?

William Shakespeare had eleven different ways of spelling his name.

