



BLOOD BROTHERS

KNOWLEDGE ORGANISER

Context – *Blood Brothers* was written by Willy Russell, and was first staged in 1983.

Willy Russell – William Russell (born 23rd August 1947) is an English dramatist, lyricist and composer. Amongst his most popular works are *Educating Rita*, *Shirley Valentine* and *Blood Brothers*. Russell is from Liverpool, and wrote his first play, *Keep Your Eyes Down*, in 1971 whilst he attended the city's St Katherine's College of Higher Education. Two of his plays, *Shirley Valentine* and *Educating Rita*, have become successful feature films.



Margaret Thatcher – Margaret Thatcher was a Conservative politician who was elected as Prime Minister of the United Kingdom in 1979, four years before *Blood Brothers* was first performed. Seeing British manufacturing as uncompetitive, she blamed trade unions as being too strong in calling strikes on weakened employers. So, she reduced unions' powers and sold off and closed uncompetitive companies.



Influences through Russell's Life – Much of Willy Russell's work is influenced by his own working class background. Russell was a child from a low-income family, with a father who struggled with drug addiction. His father worked in a factory and his mother worked as a nurse. Russell left school at age 15, without any academic qualifications, and became a hairdresser. He did not return to education until age 20. Russell has a love of popular music (one of his earlier plays is about The Beatles) which is evident in most of his plays.



Effect in the UK/ Liverpool – A short-term effect of companies being closed and sold off was that there was an economic downturn across the UK and unemployment soared. This particularly effected the more industrialised northern areas of the country, with Liverpool being a prime example. Liverpool's docks, a chief source of employment in the city, were allowed to fold, causing thousands of households to fall into poverty and unemployment. Crime levels increased, drug use sky-rocketed, and housing deteriorated in poorer areas.



Marilyn Monroe – Marilyn Monroe was an extremely famous Hollywood actress, whose fame transcended the boundaries of her Hollywood films. She was presented in the media as a 'fantasy' woman who lived a perfect life. Yet, the reality was very different – she became addicted to anti-depressants and eventually died from an overdose. From the 1950s onwards, Monroe was just one part star from a society in which everyday people became more influenced by pop/celebrity culture.



Thatcher's Values vs. Russell's Values – One of the pivotal beliefs in Thatcher's system was that success and wealth came to those who chose to work hard. In *Blood Brothers*, Russell demonstrates opposition towards that view, suggesting that opportunities are more limited for those that are raised in working class backgrounds, when compared to those from the middle classes. This is divided society is demonstrated through showing the effect of different upbringings on a set of twins.



Main Characters – Consider what Russell intended through his characterisation of each of the below...

Mickey – Mickey is the biological twin of Edward who Mrs Johnstone opts to keep. Mickey has a harsh working-class upbringing, but at his heart he is honest and sincere. He takes a number of knocks in life (that Edward is fortunate enough to avoid) for example impregnating his girlfriend (Linda) and getting laid off from his industrial job. He hardens as the play goes on, becoming cynical after time in prison, and becomes addicted to anti-depressants.

Edward – Edward is the biological twin of Mickey, who Mrs Johnstone gives to Mrs Lyons to raise as her own. Like Mickey, Edward is honest and sincere, remaining kind and down-to-earth despite his luxury upbringing with the snobbish Mrs Lyons. Unlike Mickey, however, Edward benefits from every advantage in life, such as attending private schools and university. He uses his position as a councilman to help Mickey, but also begins an affair with Linda.

Mickey Quote: "Do you wanna be my blood brother, Eddie?"
The Narrator – All-knowing and slightly menacing, the Narrator takes on a number of roles throughout the play. Sometimes he plays parts (e.g. the Milkman) whilst at other times he stands back and comments upon the action as it unfolds. The Narrator reminds the audience of the terrible act that causes the tragedy to unfold, and warns the audience of the tragic events that are to come.

Edward Quote: "It's just a secret, everybody has secrets, don't you have secrets?"
Linda – Linda begins the play as a tomboy who enjoys playing with Mickey and Edward, but she soon becomes an object for their desire. At the beginning of her adolescence, she seems solely attracted to Mickey, telling him that she loves him even before their first kiss. However, after years of poverty (and Mickey's imprisonment) she turns to Edward for comfort and the two begin an affair.

Narrator Quote: "So did y'hear the story of the Johnstone twins?"
Mrs Johnstone – Mrs Johnstone is the biological mother of Mickey and Edward, as well as a number of other children. She is a deeply superstitious woman who has to struggle to get by, however she also has a good heart and a strong sense of right and wrong. She gives up one of her twins as she genuinely believes that she has no choice after being left by her husband. As the play progresses, she is overcome by regret, however she always remains kind and loving.

Linda Quote: "You can get up off the ground again"
Mrs Lyons – Mrs Lyons is the opposite of Mrs Johnstone – arrogant, snobbish, and infertile. She adopts Edward and brings him up as a wealthy, middle-class boy. Like Mrs Johnstone, Mrs Lyons is racked with guilt from the deed of separating the twins, but this influences her to create a superstition to keep Mrs Johnstone away. She eventually becomes so unhinged and paranoid that she will lose her son that she attempts to kill Mrs Johnstone.

Mrs Johnstone Quote: "In the name of Jesus, the thing was done,"

Mrs Lyons Quote: "Oh...you mean you're superstitious?"

Themes – A theme is an idea or message that runs throughout a text.

Class and Money – The themes of class and money are dominant as they both control the actions of characters and significantly impact upon their lives. For example, the catalytic deed – Mrs Johnstone giving one of the twins away – comes about because she simply cannot afford to keep them both. Class then heavily influences the paths that Mickey and Edward then follow.



Fate and Superstition – The voice of fate is provided over and over again throughout the play by the Narrator, who reveals even at the outset that the two will die. Mrs Lyons plays on Mrs Johnstone's belief in superstition in order to keep her away from Edward. However ridiculous and made-up it sounds, it eventually comes to pass, almost as if the false threat is in itself a sin.



Nature vs Nurture – As Mickey and Edward are twins, they are genetically (nature) as similar as can be. Therefore, Russell is suggesting that it is in fact nurture (their upbringing) that causes their contrasting behaviours, actions, and mannerisms. It is clear that Russell feels that unjust society is the heaviest influence in where people end up.



Coming of Age – Although much of the play focuses on dark and complex ideas, one of the lighter themes within the play is the theme of the boys 'coming of age.' Although the play ends tragically, much of it deals with the boys growing up, evolving from young boys, to teenagers, to men. As they mature, their experiences and preoccupations notably shift.



Scene-by-Scene Summary – Alongside key quotations from each section of the play.

Beginning of Act I	The play opens with Mrs Johnstone begging the Narrator to tell her 'it's not true', and the Narrator revealing that the Johnstone twins were separated at birth, and only found out when they died. Mrs Johnstone (a 30-something woman who looks much older) tells of her life having a shotgun wedding, having many children at a young age, and her husband leaving her. Mrs Johnstone cannot pay her bills, and her children are hungry. In the next scene, Mrs Johnstone is seen cleaning for the wealthy Mrs Lyons, who laments not being able to have children. Mrs Johnstone finds out that she is having twins (she cannot afford them both). Mrs Lyons begs her to give one of them to her. Initially, Mrs Johnstone is horrified, but Mrs Lyons is able to convince her. Mrs Lyons plays on Mrs Johnstone's belief in superstition to have her swear on a bible to tell no one. The deal is final.	"So did y' hear the story Of the Johnstone twins? As like each other as two new pins Of one womb born, on the self same day, How one was kept and one given away?"
Middle of Act I	Mrs Johnstone gives birth to twins, and when she returns from hospital creditors take her possessions to pay for bills. Mrs Lyons enters and forces Mrs J to give up the twin, as promised. Reluctantly, she does so. When returning to the house the next week, Mrs J plays with the twin she gave away – Mrs L arrives and is furious – she fires her. Mrs J threatens to take her baby with her, and then to tell someone, but Mrs L makes up a new superstition about twins secretly parted, who learn their origins, immediately die.	"Surely, it's better to give one child to me. Look, at least if the child was with me you'd be able to see him every day, as you came to work."
End of Act I	7 years later, Mickey remarks to his mother that he is sick of his older brother, Sammy, bullying him. By chance, he then meets Edward, and the two instantly become best friends – they realise that they have the same birthday and agree to become 'blood brothers.' When Mickey introduces Edward to his mother, she is alarmed, and sends him home. When Mrs L finds out the two have become friends, she is also incensed. Mickey and Edward decide to play together against their mothers' wishes. With Linda, they play with a toy gun, then throw stones at a window, but are caught by a Policeman. The Policeman acts v. differently to the Johnstones and the Lyons families. The Lyons move to the country. Edward and Mickey both miss each other dearly. Not too long after, Mrs J receives a letter stating that her family is being relocated to the country. She sees it as a fresh start.	"See this means that we're blood brothers an' that we always have to stand by each other. Now you say after me: 'I will always defend my brother. I will always defend my brother.'"
Beginning of Act II	Mrs J sings happily about her new house and life. She pays bills on time. Mickey is now 14 and has begun to notice girls. Meanwhile, Edward now attends boarding school. Mickey now clearly has a crush on Linda. They get on a bus together, which Sammy attempts to rob before being chased away. Linda warns Mickey never to turn bad like Sammy. Meanwhile, Edward is suspended at school for wearing a locket given to him by Mrs J (with a picture of her and Mickey in it) before he left. Mickey and Linda are also suspended from their school for answering back to a teacher. Leaving school, Mickey longs to be able to tell Linda how he feels. He bumps into Edward, and the two recognise one another. They begin to talk about girls, and decide to go and watch a pornographic film together, in order to get some tips. Mrs Lyons watches their whole exchange, and follows them.	"Linda...Linda...Don't...Linda, I wanna kiss y', an' put me arms around y' an' kiss y' an even fornicate with y' but I don't know how to tell y' because I've got pimples an' me feet are too big..."
Middle of Act II	The boys stop at Mrs J's house to get money. She is shocked but happy to see Edward. She gives them money for a movie. Mrs Lyons (now increasingly unstable) confronts Mrs J, offering her large amounts of money to leave the area. Mrs J refuses. Angered, Mrs L tries to stab Mrs J, but Mrs J disarms her. Mrs L is becoming known as a 'mad woman.' Edward and Mickey emerge from the movie, impressed. Linda also emerges, having been at the same movie. Edward, excited, stands on a car, and the three are chased away by a policeman. The three spend a great deal of time together, and we see them grow from 14 to 18. At 18, Mickey now works in a factory, and Edward is going away to University. Although Edward clearly has feelings for Linda, he loyally encourages Mickey to ask her out, which he does. Mickey soon reveals to Mrs J that Linda is pregnant, and that they will marry soon. They get married, but shortly afterwards, Mickey is made redundant from the factory.	"Due to the world situation The shrinking pound, the global slump And the price of oil I'm afraid we must fire you, We no longer require you, It's just another Sign of the times"
End of Act II	Edward returns from university buoyant, however when he meets the depressed and cynical Mickey, the two argue. As they leave one another, Edward sees Linda, and confesses his love for her. Sammy then convinces Mickey to help him out in a robbery, which inevitably goes wrong – Mickey has to spend time in prison. When he is eventually released, his drug induced apathy (he's addicted to anti-depressants) prevent him from getting a job. Linda gets help from Edward (now on the housing committee) to get Mickey and her a new house. Mickey, however, continues to be cynical and depressed. Linda and Edward begin an affair. Mrs L shows Mickey Edward and Linda together, and Mickey is enraged. He finds the gun that Sammy hid in the botched robbery job, and tracks down Edward (who is at the town hall). Mrs J and Linda, realising what is going on, pursue him. He finds Edward and points the gun at him. A policeman asks Mickey to put the gun down. Mrs J emerges and reveals the two are brothers. Mickey, hysterical, torments his own position, and accidentally shoots Edward. The police then shoot Mickey.	"And do we blame superstition for what came to pass? Or could it be what we, the English, have come to know as class? Did you ever hear the story of the Johnstone twins, As like each other as two new pins"

Russell's Dramatic Devices

Dramatic Irony	The audience is aware throughout the play that Mickey and Edward are twins, but they do not know this until the very last scene.	Tragic Hero – A main character cursed by fate and in possession of a tragic flaw (both Mickey and Edward display some features of tragic heroes).
'The Fourth Wall'	The Narrator and Mrs Johnstone break the fourth wall when they speak to the audience directly at the beginning and end of the play.	Hamartia – The fatal character flaw of the tragic hero (their upbringings/differences, and also their bond between one another).
Stage Directions	The precise directions detailing how Mickey, 'uncontrollable with rage', 'waves' the gun around before it explodes at Edward.	Catharsis – The release of the audience's emotions through empathy with the characters.
Dramatic Tension	The events leading up to the final scene, including Edward and Linda's affair, and Mickey finding out, help to build the dramatic tension.	Internal Conflict – The struggle characters engage with over incidents/flaws. (Mrs Johnstone's regret at giving one of her twins away).



'Jane Eyre' 1-10: Knowledge Organiser

Chapter breakdown

1	On a bitter day, Jane is curled up with a book when her cousin, John Reed, discovers her and hits her. She fights back and is sent to the red-room.
2	Jane is locked in the red-room. She sits in turmoil until she hears and sees something odd. She begs to be let out. She faints.
3	Jane wakes up in the nursery. Bessie and Mr Lloyd are there. Jane is miserable. Mr Lloyd talks to Jane about going to school.
4	Jane is visited by Mr Brocklehurst, the headteacher at Lowood School. After his visit, Jane and Mrs Reed argue. Jane says she will never call her 'aunt' again.
5	Jane travels to Lowood School. She meets Miss Temple, the kind teacher, and Helen Burns, another pupil.
6	Helen is thrashed for having dirty hands. Later, she talks with Jane and explains that it is better to forgive and be patient than to get angry and seek revenge.
7	Mr Brocklehurst visits Lowood School. He calls Jane to the front of the classroom and calls her a liar in front of all the teachers and pupils. Helen smiles at Jane, bringing Jane hope.
8	Afterwards, Jane and Helen visit Miss Temple. Miss Temple says she believes that Jane is not a liar. Jane listens to Miss Temple and Helen's fascinating conversations. Miss Temple hears from Mr Lloyd that Jane is not a liar, and tells the school.
9	Jane enjoys the area around Lowood in the spring. Typhus breaks out at Lowood School. Lots of girls get sick. Many die. Helen Burns dies of tuberculosis.
10	Eight years pass. Jane has become a teacher at Lowood School. Mr Brocklehurst had his power removed when his treatment at the school was discovered. Jane applies to be a governess for a family at Milcote.

Locations

Gateshead Hall

Home of Mrs Reed, John, Georgiana, and Eliza Reed. Jane grows up here. Jane is locked in the red-room.

Lowood School

Jane is sent to Lowood by Mrs Reed. Mr Brocklehurst is the headteacher. Conditions are harsh and strict. The girls receive brutal punishments and are fed poorly. A typhus outbreak kills many of the girls.

Characters

Jane Eyre The main character. A young, intelligent, and passionate orphan. *"You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so"*

Mrs Reed – Jane's aunt She neglects and abuses Jane and is glad to send her away to Lowood School. *"Guard against her worst fault, a tendency to deceit"*

Mr Brocklehurst – The governor of Lowood school A cruel and hypocritical Christian. He believes in driving evil from children through harsh discipline. *"Punish her body to save her soul"*

Helen Burns – Jane's friend A kind and forgiving Christian. She inspires Jane to be more patient and accepting. She dies of tuberculosis at 14. *"Love your enemies; bless them that curse you; do good to them that hate you and despitefully use you."*

Miss Temple The kind and understanding teacher at Lowood. Offers care and affection to Jane and Helen. *"You shall be publicly cleared from every imputation: to me, Jane, you are clear now."*

Key words

orphan – a child whose parents have died.

dependent – someone who relies on another person to support them financially. Jane is a **dependent** because she relies on Mrs Reed to feed, clothe and house her.

oppress (vb.) – to treat a group of people in an unfair way, often by limiting their freedom.

juxtaposition – a literary technique where a writer places very different things or people close to each other. This helps to show how the things are similar or different.

thesis – the main idea that you want to discuss throughout an essay.

humiliate (vb.) – to make someone feel stupid or ashamed. If something makes you feel stupid or ashamed, you could describe it as **humiliating**.

hypocrite – someone who says one thing, but does the opposite at another time.

comeuppance – when a villain receives some form of punishment for what they did.

Victorian attitudes to childhood

1 A child is a blank slate and can be trained to develop into a rational being.

2 A child is born completely **innocent** and **pure**. They are only contaminated by contact with corrupt forces.

3 The child is born evil and must therefore be controlled and punished in order to submit to the rules of God and society.

Biographical information

1 'Jane Eyre' written in 1847 by Charlotte Brontë.

2 Parts of 'Jane Eyre' were influenced by Brontë's experiences at school and as a young woman.

3 'Jane Eyre' was unusual when it was published because it is written in the first-person from a female perspective.

Year 9 Poetry Learning Map

Poem and poet	Types of journeys	Key quotations
'Wherever I Hang' Grace Nichols	<ul style="list-style-type: none"> Physical from Guyana to England Spiritual reflection of the changes she has made in her viewpoints 	<ol style="list-style-type: none"> 'I leave me people, me land, me home / For reasons I not too sure' 'And de people pouring from de underground system / Like beans' 'I don't know really where I belong'
'The Night Mail' W. H. Auden	<ul style="list-style-type: none"> The journey of letters across the country 	<ol style="list-style-type: none"> 'This is the Night Mail crossing the border, / Bringing the cheque and the postal order' 'All Scotland waits for her: / In the dark glens, beside the pale-green sea lochs / Men long for news' 'For who can bear to feel himself forgotten?'
'Swing Low Sweet Chariot' Wallace Willis	<ul style="list-style-type: none"> The journey of slaves to freedom The journey of Christians to heaven 	<ol style="list-style-type: none"> 'Swing low, sweet chariot, Coming for to carry me home' 'Tell all my friends I'm coming too, Coming for to carry me home.' 'But still me soul feels heavenly bound'
'The Canterbury Tales' Geoffrey Chaucer	<ul style="list-style-type: none"> Pilgrimage to Canterbury From the city to the countryside 	<ol style="list-style-type: none"> 'pilgrims were they all / That toward Canterbury would ride' 'When April with his showers sweet with fruit / The drought of March has pierced unto the root' 'Of England they to Canterbury wend'
'Telling Tales' Patience Agbabi	<ul style="list-style-type: none"> Pilgrimage to Canterbury The journey of language evolving over time 	<ol style="list-style-type: none"> 'On this Routemaster bus: get cerebral/Tabard Inn to Canterbury Cathedral' from the grime to the clean-cut iambic,/rime royale, rant or rap, get your slam kick 'Chaucer Tales, track by track, here's the remix'
'Paradise Lost' John Milton	<ul style="list-style-type: none"> The journey of Satan to hell 	<ol style="list-style-type: none"> 'Of Man's First Disobedience, and the Fruit / Of that Forbidden Tree' 'Who first seduc'd them to that foul revolt?' 'Him the Almighty Power / Hurl'd headlong flaming from th'Ethereal Skie'
'The Road Not Taken' Robert Frost	<ul style="list-style-type: none"> Reflecting on the journey taken between two roads The journey as a metaphor for a decision 	<ol style="list-style-type: none"> 'I took the one less travelled by, / And that has made all the difference' 'And both that morning equally lay' 'I shall be telling this with a sign / Somewhere ages and ages hence'
'My Father Thought It' Simon Armitage	<ul style="list-style-type: none"> The journey of growing up 	<ol style="list-style-type: none"> 'My father thought it bloody queer / the day I rolled home with a ring of silver in my ear' 'the hole became a sore, became a wound, and wept' 'At twenty-nine, it comes as no surprise to hear / my own voice breaking like a tear'
'Gap Year' Jackie Kay	<ul style="list-style-type: none"> The journey of motherhood The journey of a child growing up 	<ol style="list-style-type: none"> 'I remember your Moses basket before you were born' 'A flip and a skip ago, you were dreaming in your basket' 'I have a son out in the big wide world'

Romeo and Juliet – Knowledge Organiser

Plot summary

Prologue: A sonnet, recited by the chorus, outlines the play.

Act 1

Act I, Scene 1: Capulet and Montague servants fight in the streets. Benvolio tries to break them up, but Tybalt arrives and challenges him. The Prince arrives and declares that any further fighting will be punished with death. After this, the Montagues discuss Romeo's melancholy state and Benvolio learns Romeo is in love with Rosaline.

Act I, Scene 2: Paris seeks Capulet's permission to marry his daughter Juliet. Capulet says she is too young, but Paris should try to win her affections at his banquet. Capulet's invitation list is intercepted by Benvolio and Romeo, who decide to attend the event.

Act I, Scene 3: The Nurse and Lady Capulet tell Juliet about Paris, and she agrees to consider him as a potential suitor.

Act I, Scene 4: Romeo, Benvolio, and Mercutio arrive at the banquet, and Mercutio banters with Romeo.

Act I, Scene 5: Romeo and Juliet see each other and fall in love immediately. Tybalt sees Romeo and wants to fight him, but Lord Capulet stops him.

Act 2

Act II, Scene 1: Romeo separates himself from his friends as they leave the party.

Act II, Scene 2: Romeo listens to Juliet at her balcony, and they exchange vows to marry. Juliet says she will send a messenger to Romeo the next day to arrange the wedding.

Act II, Scene 3: Romeo goes to see Friar Lawrence to ask for his help with marrying Juliet. The Friar agrees, hoping that their alliance will end their families' feuding.

Act II, Scene 4: Benvolio and Mercutio discuss Tybalt, who has challenged Romeo to a duel. Romeo arrives and the friends banter about his love. The Nurse appears; Romeo's friends depart. Romeo gives the Nurse a message for Juliet: she is to go to Friar Lawrence that afternoon, and they shall be married. He arranges for the Nurse to receive a rope-ladder for Juliet to lower for him that night.

Act II, Scene 5: The Nurse returns to an impatient Juliet. She teases her charge by withholding the message but then tells her the good news.

Act II, Scene 6: Juliet comes to Romeo in Friar Lawrence's cell, and they greet each other joyfully. The Friar prepares to marry them.

Act 3

Act III, Scene 1: Benvolio and Mercutio encounter Tybalt, and Mercutio mocks him. Romeo arrives and refuses to accept Tybalt's challenge to a duel (due to his secret marriage to Juliet). Mercutio thinks this is cowardly so fights on his behalf. Romeo tries to intervene and Mercutio is killed under his arm, cursing the families as he dies. Romeo fights and kills Tybalt to get revenge. At Benvolio's urging, Romeo flees. The Prince appears and interrogates Benvolio. Judging Tybalt to be guiltier than Romeo, he spares the latter the death sentence but banishes him from Verona.

Act III, Scene 2: Juliet longs for night, when Romeo is to come. The Nurse brings her word of Tybalt's death and Romeo's banishment, and volunteers to bring Romeo to the distraught girl.

Act III, Scene 3: Romeo is in a state of anger and disbelief, hiding with the Friar. The Nurse arrives with word of Juliet's distress. The Friar chastises Romeo for behaving so foolishly and proposes that, after a night with Juliet, Romeo should flee to Mantua until everything is cleared up. Romeo agrees and leaves.

Act III, Scene 4: Capulet decides to marry Juliet to Paris in three days to cheer her up.

Act III, Scene 5: Romeo and Juliet awake after spending the night together and Romeo leaves. Lady Capulet arrives and tells Juliet about her impending marriage. Juliet refuses and her parents fly into a rage. The Nurse advises that Juliet ignore her marriage to Romeo, which no one else knows about, and marry Paris.

Act 4

Act IV, Scene 1: Juliet interrupts Paris talking to Friar Lawrence and, when he leaves, threatens to kill herself if the Friar doesn't help her. He agrees to provide her with a potion that will make her seem to be dead, until Romeo collects her from the family crypt.

Act IV, Scene 2: Juliet apologizes to her father, promising to obey him and marry Paris. Capulet moves the wedding up a day to the next morning.

Act IV, Scene 3: Juliet drinks the potion.

Act IV, Scene 4: Capulet sends the Nurse to awaken Juliet on the morning of her wedding day.

Act IV, Scene 5: The Nurse finds Juliet dead and the family grieve for her.

Act 5

Act V, Scene 1: Balthasar arrives in Mantua and tells Romeo that Juliet has died. Romeo immediately plans to join her and buy a poison from an apothecary.

Act V, Scene 2: Friar John reports to Friar Lawrence that he has been unable to deliver Lawrence's letter to Romeo. Lawrence sends John to fetch a crow bar, planning to open the vault and take Juliet into hiding in his own cell until Romeo can be summoned.

Act V, Scene 3: Paris visits Juliet's tomb at night. Romeo appears with Balthasar, whom he sends away with a letter to Montague. Paris steps forth to challenge him. They fight, and Romeo kills Paris. Romeo then enters the crypt, drinks the poison, and dies. Friar Lawrence arrives tells Juliet what has happened and begs her to flee. She refuses and stays. She kisses her dead lover and stabs herself with his dagger. The watchmen appear, arresting Balthasar and the Friar as the Prince arrives, followed by both families. The Friar explains what has happened, and his tale is confirmed by Balthasar and by Romeo's letter to his father. Montague and Capulet make peace and vow to erect golden statues of the two lovers.

Historical context

Queen Elizabeth I – She was queen while Shakespeare was writing, and supported him. Elizabeth I made Protestantism the official religion of England, which angered many Catholics, and led to much conflict. Shakespeare may be referencing this in 'Romeo and Juliet', with the two warring families.

Patriarchy – patriarchal societies are ones where men are dominant, and have control over women e.g. by choosing who they would marry.

Nurses – employed by wealthy families to feed and care for their children.

The Humours – Elizabethans believed the body contained four 'humours': blood, phlegm, yellow bile and black bile. The amount you had of each determined your personality. People with too much phlegm are emotional. People with too much blood are irresponsible and gluttonous. People with too much yellow bile are violent and vengeful. People with too much black bile are depressed and self-centred.

Fate - the belief that your life is mapped out for you, or 'written in the stars'. Many Elizabethans believed God decided your fate, and that astrology could help you identify your course in life.

Bubonic Plague/Black Death – a plague that killed many people. Sufferers were quarantined in their houses, with a red 'X' painted on the door, and left to die.

Techniques and Terminology

Prologue – sets up the story and foreshadows events.

Foreshadowing – when an author drops hints about what will happen through language or symbolism.

Dramatic irony – when an audience knows something the characters do not.

Symbolism – when an image represents an idea, e.g. light symbolises happiness, flowers symbolise youth etc.

Double meaning – when a word can be read to mean two things e.g. 'grave' = serious or grave stone.

Personification – when an object is given human qualities

Rhyming Couplets – two lines next to each other that rhyme with each other, often used for dramatic impact.

Critical Vocabulary		Key Themes
<p>Shakespeare presents the Montagues and their supporters as...</p> <p><u>Romeo</u></p> <ol style="list-style-type: none"> 1. Melancholic – someone who is prone to moping and being depressed. 2. Quixotic – extremely idealistic: unrealistic and impractical. 3. Ardent – enthusiastic and passionate. <p><u>Benvolio</u></p> <ol style="list-style-type: none"> 1. Appeasing- someone who tries to pacify others. 2. Sincere - honest and genuine. 3. Stalwart – loyal and reliable. <p><u>Mercutio</u></p> <ol style="list-style-type: none"> 1. Anarchic – unruly and chaotic. 2. Impulsive – someone who acts on a whim, without thinking. 3. Precocious – someone who ‘shows off’ their intelligence arrogantly. 	<p>Shakespeare presents the Capulets and their supporters as...</p> <p><u>Juliet</u></p> <ol style="list-style-type: none"> 1. Idealistic – someone who believes whole-heartedly in something, even if it is unrealistic. 2. Ingenuous – innocent, naïve and unworldly. 3. Resolute – someone who has made their mind up and whose opinion cannot be changed. <p><u>Tybalt</u></p> <ol style="list-style-type: none"> 1. Volatile – someone who could explode at any moment. 2. Tempestuous – someone who is unpredictable and has many conflicting emotions. 3. Righteous – someone who believes what they are doing is morally justifiable. <p><u>Nurse</u></p> <ol style="list-style-type: none"> 1. Maternal – motherly. 2. Submissive – will bend to a dominant authority and ‘do what they are told’ 3. Uncouth – uncivilised and uncultured, potentially vulgar. 	<p>Conflict</p> <p>Power</p> <p>Fate</p> <p>Loyalty</p> <p>Family</p> <p>Religion</p> <p>Love</p> <p>Hatred</p> <p>Violence</p> <p>Death</p>

Key Quotations		Key characters
<p><u>Prologue</u></p> <ol style="list-style-type: none"> 1. ‘Two households, both alike in dignity’ 2. ‘Ancient grudge’ 3. ‘A pair of star-cross’d lovers’ with a ‘death-mark’d love’ <p><u>Act 1</u></p> <ol style="list-style-type: none"> 1. Benvolio: ‘I do but keep the peace’ (Sc. 1) 2. Lord Capulet, to Paris: ‘let two more summers wither in their pride’ (Sc. 2) 3. Tybalt, about Romeo: ‘To strike him dead I hold it not a sin’ (Sc. 5) 4. Romeo, about Juliet: ‘she doth teach the torches to burn bright’ (Sc. 5) 5. Juliet, about Romeo: ‘if he be married, /My grave is like to be my wedding bed.’(Sc. 5) <p><u>Act 2</u></p> <ol style="list-style-type: none"> 1. Juliet, about Romeo: ‘Tis but thy name that is my enemy’ (Sc. 2) 2. Friar Lawrence: ‘This alliance may so happy prove to turn your household rancour to pure love’ (Sc. 3) 3. Friar Lawrence: ‘These violent delights have violent ends’ (Sc. 6) 	<p><u>Act 3</u></p> <ol style="list-style-type: none"> 1. Tybalt, to Romeo: ‘thou art a villain’ (Sc. 1) 2. Mercutio: ‘a plague o’ both your houses’ (Sc. 1) 3. Mercutio: ‘ask for me to-morrow, and you shall find me a grave man.’ (Sc. 1) 4. Romeo: ‘O, I am fortune’s fool!’ (Sc. 1) 5. Lord Capulet, about Juliet: ‘I think she will be ruled in all respects by me’ (Sc. 4) 6. Lady Capulet, about Juliet: ‘I would the fool were married to her grave’ (Sc. 5) 7. Lord Capulet, about Juliet: ‘Hang thee young baggage, disobedient wretch!’ (Sc. 5) 8. The Nurse, to Juliet, about Paris: ‘I think it best you married with the County’ (Sc. 5) <p><u>Act 4</u></p> <ol style="list-style-type: none"> 1. Juliet, to Friar Lawrence: ‘I long to die if what thou speak’st speak not of remedy’ 2. Lord Capulet, about Juliet: ‘Death is my son-in-law, Death is my heir’ 3. Lord Capulet: ‘with my child my joys are buried’ <p><u>Act 5</u></p> <ol style="list-style-type: none"> 1. Romeo: ‘here lies Juliet, and her beauty makes/ This vault a feasting presence full of light.’ 2. Prince: ‘all are punish’d’ 3. Capulet: ‘O brother Montague, give me thy hand’ 	<p><u>Montagues</u></p> <p>Romeo – age unknown, anywhere between 16 and 21</p> <p>Benvolio – Romeo’s cousin</p> <p>Lord and Lady Montague – Romeo’s parents.</p> <p>Abraham - servant</p> <p>Balthasar – servant</p> <p><u>Capulets</u></p> <p>Juliet –age 13 in the play</p> <p>Tybalt – Juliet’s cousin</p> <p>Lord and Lady Capulet – Juliet’s parents</p> <p>Gregory – servant</p> <p>Sampson – servant</p> <p><u>Others</u></p> <p>Rosaline – a nun, Romeo is in love with her before Juliet.</p> <p>Prince Escalus – ruler of Verona</p> <p>Mercutio – related to Prince, friends with Romeo</p> <p>Count Paris – related to Prince, betrothed to Juliet</p> <p>Friar Lawrence – friends with Romeo</p> <p>The Nurse – works for the Capulets, Juliet’s confidante</p>

