

Shakespeare paper set sections for *Romeo and Juliet*

Who is it for?

This factsheet is for key stage 3 teachers.

What is it about?

This factsheet provides information on the Shakespeare paper set sections. The two plays for assessment in 2009 are: *The Tempest* and *Romeo and Juliet*. This factsheet contains information about the set sections for *Romeo and Juliet*.

Related materials

Each year schools are informed of the Shakespeare paper set sections via both:

- the NAA June 2008 circular
- the *Assessment and reporting arrangements* booklet.

Download the factsheet on Shakespeare paper set sections for *The Tempest* from the NAA website at naa.org.uk/tests.

The set sections are provided in full to all teachers. This gives teachers and pupils access to the same edition of the text, with the same layout and fonts, as it will appear in the test papers.

Pupils will be expected to demonstrate knowledge and understanding of the play they have studied. They will be expected to write detailed responses drawing on both extracts.

Two sections are specified for the play; schools should note that pupils are required to study both of the set sections.

Further information

In November 2008 schools must indicate on the *Test orders* website which Shakespeare paper (*The Tempest* or *Romeo and Juliet*) pupils will be sitting in the 2009 tests.

The set sections for 2009 tests, provided opposite, are reproduced with permission from the Longman School Shakespeare edition of *Romeo and Juliet*, published by Pearson Education Limited.

Pearson Education Limited has extended this permission so that the set sections may be printed and photocopied for class use at the discretion of the class teacher. These sections, if used, should be studied alongside the edition of the complete play chosen by the school. It is a requirement of the programme of study that the whole Shakespeare play is studied at key stage 3, not just the set sections.

The set sections

The downloadable set sections will give all teachers and pupils access to the edition of the text that will appear in the test papers, with the same layout.

The *Romeo and Juliet* set sections for the 2009 test are as follows:

Act 1, Scene 1, lines 98 to 232

'Who set this ancient quarrel new abroad?'

to

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

AND

Act 2, Scene 2, lines 1 to 157

'He jests at scars that never felt a wound.'

to

'But love from love, toward school with heavy looks.'



Further information about national curriculum tests is available from:

National Assessment Agency
29 Bolton Street
London W1J 8BT

Tel: 08700 60 60 40
naa.org.uk/tests
tests@naa.org.uk

MONTAGUE	Many a morning hath he there been seen, With tears augmenting the fresh morning's dew, Adding to clouds more clouds with his deep sighs. But all so soon as the all-cheering sun Should in the farthest east begin to draw The shady curtains from Aurora's bed,	125 130
	Away from light steals home my heavy son, And private in his chamber pens himself, Shuts up his windows, locks fair daylight out, And makes himself an artificial night. Black and portentous must this humour prove, Unless good counsel may the cause remove.	135
BENVOLIO	My noble uncle, do you know the cause?	
MONTAGUE	I neither know it, nor can learn of him.	
BENVOLIO	Have you importuned him by any means?	
MONTAGUE	Both by myself and many other friends: But he, his own affections' counsellor, Is to himself – I will not say how true – But to himself so secret and so close, So far from sounding and discovery As is the bud bit with an envious worm	140 145
	Ere he can spread his sweet leaves to the air, Or dedicate his beauty to the sun. Could we but learn from whence his sorrows grow, We would as willingly give cure as know.	
<i>Enter ROMEO.</i>		
BENVOLIO	See where he comes. So please you, step aside. I'll know his grievance or be much denied.	150
MONTAGUE	I would thou wert so happy by thy stay To hear true shrift. Come, madam, let's away.	
<i>Exit MONTAGUE, with LADY MONTAGUE.</i>		
BENVOLIO	Good morrow, cousin.	
ROMEO	Is the day so young?	
BENVOLIO	But new struck nine.	

ROMEO	Ay me, sad hours seem long.	155
	Was that my father that went hence so fast?	
BENVOLIO	It was. What sadness lengthens Romeo's hours?	
ROMEO	Not having that which, having, makes them short.	
BENVOLIO	In love?	
ROMEO	Out –	160
BENVOLIO	Of love?	
ROMEO	Out of her favour where I am in love.	
BENVOLIO	Alas, that Love, so gentle in his view, Should be so tyrannous and rough in proof!	
ROMEO	Alas, that Love, whose view is muffled still, Should without eyes see pathways to his will! Where shall we dine? O me! What fray was here? Yet tell me not, for I have heard it all. Here's much to do with hate, but more with love. Why then, O brawling love, O loving hate,	165
	O anything of nothing first create! O heavy lightness, serious vanity, Misshapen chaos of well-seeming forms! Feather of lead, bright smoke, cold fire, sick health, Still-waking sleep, that is not what it is!	170
	This love feel I, that feel no love in this. Dost thou not laugh?	175
BENVOLIO	No, coz, I rather weep.	
ROMEO	Good heart, at what?	
BENVOLIO	At <i>thy</i> good heart's oppression.	
ROMEO	Why, such is love's transgression. Griefs of mine own lie heavy in my breast, Which thou wilt propagate to have it pressed With more of thine. This love that thou hast shown Doth add more grief to too much of mine own. Love is a smoke made with the fume of sighs: Being purged, a fire sparkling in lovers' eyes;	180
	Being vexed, a sea nourished with loving tears. What is it else? A madness most discreet, A choking gall, and a preserving sweet. Farewell, my coz.	185
BENVOLIO	Soft, I will go along – And if you leave me so, you do me wrong.	190

ROMEO	Tut, I have lost myself. I am not here. This is not Romeo: he's some other where.	
BENVOLIO	Tell me in sadness, who is that you love?	
ROMEO	What, shall I groan and tell thee?	
BENVOLIO	Groan? Why no – But sadly tell me who.	195
ROMEO	Bid a sick man in sadness make his will – A word ill urged to one that is so ill. In sadness, cousin, I do love a woman.	
BENVOLIO	I aimed so near when I supposed you loved.	
ROMEO	A right good mark-man! And she's fair I love.	200
BENVOLIO	A right fair mark, fair coz, is soonest hit.	
ROMEO	Well, in that hit you miss. She'll not be hit With Cupid's arrow. She hath Dian's wit, And in strong proof of chastity well-armed, From Love's weak childish bow she lives uncharmed. She will not stay the siege of loving terms, Nor bide th' encounter of assailing eyes, Nor ope her lap to saint-seducing gold. O, she is rich in beauty – only poor That when she dies, with beauty dies her store.	205 210
BENVOLIO	Then she hath sworn that she will still live chaste?	
ROMEO	She hath, and in that sparing makes huge waste, For beauty, starved with her severity, Cuts beauty off from all posterity. She is too fair, too wise, wisely too fair, To merit bliss by making me despair. She hath forsworn to love, and in that vow Do I live dead, that live to tell it now.	215
BENVOLIO	Be ruled by me: forget to think of her.	
ROMEO	O, teach me how I should forget to think!	220
BENVOLIO	By giving liberty unto thine eyes: Examine other beauties.	

ROMEO	<i>(Aside)</i> She speaks.	25
	O speak again, bright angel! – For thou art As glorious to this night, being o’er my head, As is a wingèd messenger of heaven Unto the white-upturnèd wondering eyes Of mortals that fall back to gaze on him	30
	When he bestrides the lazy-pacing clouds, And sails upon the bosom of the air.	
JULIET	O Romeo, Romeo! Wherefore art thou Romeo? Deny thy father and refuse thy name – Or if thou wilt not, be but sworn my love And I’ll no longer be a Capulet.	35
ROMEO	<i>(Aside)</i> Shall I hear more, or shall I speak at this?	
JULIET	‘Tis but thy name that is my enemy. Thou art myself, though not a Montague. What’s ‘Montague’? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What’s in a name? That which we call a rose By any other word would smell as sweet. So Romeo would, were he not Romeo called, Retain that dear perfection which he owes Without that title. Romeo, doff thy name – And for that name, which is no part of thee, Take all myself.	40 45
ROMEO	I take thee at thy word. Call me but love, and I’ll be new-baptized. Henceforth, I never will be Romeo.	50
JULIET	What man art thou, that thus bescreened in night So stumblest on my counsel?	
ROMEO	By a name I know not how to tell thee who I am. My name, dear saint, is hateful to myself Because it is an enemy to thee. Had I it written, I would tear the word.	55
JULIET	My ears have yet not drunk a hundred words Of thy tongue’s uttering, yet I know the sound. Art thou Romeo, and a Montague?	60
ROMEO	Neither, fair maid, if either thee dislike.	

JULIET	How cam'st thou hither, tell me, and wherefore? The orchard walls are high and hard to climb – And the place death, considering who thou art, If any of my kinsmen find thee here.	65
ROMEO	With love's light wings did I o'erperch these walls, For stony limits cannot hold love out – And what love can do, that dares love attempt. Therefore thy kinsmen are no stop to me.	
JULIET	If they do see thee, they will murder thee.	70
ROMEO	Alack, there lies more peril in thine eye Than twenty of their swords. Look thou but sweet And I am proof against their enmity.	
JULIET	I would not for the world they saw thee here.	
ROMEO	I have night's cloak to hide me from their eyes. And but thou love me, <i>let</i> them find me here. My life were better ended by their hate Than death prorogued, wanting of thy love.	75
JULIET	By whose direction found'st thou out this place?	
ROMEO	By love, that first did prompt me to inquire. He lent me counsel, and I lent him eyes. I am no pilot, yet wert thou as far As that vast shore washed with the farthest sea, I should adventure for such merchandise.	80

ROMEO

A thousand times the worse, to want thy light!
Love goes toward love as schoolboys from their books,
But love from love, toward school with heavy looks.

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