



## ROMEO AND JULIET: CHARACTERS KS3

In this lesson, students will be introduced to one of the key characters in *Romeo and Juliet*.

This is a lesson that we have taken from our KS3 *Romeo and Juliet* Scheme of Work, comprised of 20 lessons split into: Text in Performance, Characters, Language, Themes and Context.

We have adapted this lesson to make it suitable for use in a distance learning context. To access the full Scheme of Work for classroom-based learning, click [here](#).

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### DISTANCE LEARNING ACTIVITIES: CHARACTER

#### Key Questions for Students

Can I describe Juliet's character and explain what motivates her?

Can I analyse some of the language she uses to support my views?

Key words: *analyse, character, calligram, context, love, motivation, rebellion*



## PROLOGUE

Students could read the following three extracts from the Adopt An Actor archive. They are from interviews with three actors who have played Juliet: Kananu Kirimi, Cassie Layton, and Ellie Piercy. Students annotate their booklets with at least three insights into Juliet's character they have gleaned from reading these comments:

*'You start off thinking of Juliet as a little girl who's very sweet and unknowing. I suppose I'm remembering that at that age you're quite into boys and that it's not such a big surprise for someone to like you because you're a woman. Juliet might have imagined what a husband would be like; that's a fairly new thought for her. She's sweet but she also might be aware of desire. When her mother asks 'How stands your disposition to be married?' and Juliet responds 'It is an honour that I dream not of' [1.3.67 – 7], she might be holding back. When we're confronted with a question and we're not sure where it's going to lead, we're often quite reserved. We fit our answer to suit the person who asked the question.'* – **Kananu Kirimi (2004)**

*'her darker side is much more prominent than I thought it would be. Because I think as the youngest of Shakespeare's heroines she's often given a – maybe wrongly I think, sometimes portrayed as quite innocent and naïve. And she does have that side to her but she's also very brave and she grows up a he amount during the play as well. But she's got this gothic dark side that she loves to bask in.'*  
– **Cassie Layton, 2015**

*'My Juliet had become a very determined fighter. She was passionate, emotional, fragile and strong. Had we not taken this show on tour I don't think she would have become so ingrained and real. The process of fighting against our outdoor environments, having to create and sustain our worlds using ourselves alone had taken our characters to quite different heights.'* – **Ellie Piercy, 2007**

## ENTER THE PLAYERS

### 1. First Impressions

The audience sees Juliet for the first time in Act I, scene 3. Students should read lines 64 – 100, in the Student Booklet. To aid understanding, suggest that students read the scene aloud with two members of their household, or online / over the phone with friends or family members.

Afterwards, they should discuss the following questions with their fellow readers, before writing down their answers in their Student Booklet:

1. What reasons does Juliet's mother give Juliet for marrying Paris?
2. How does Juliet respond to the advice?
3. What is an audience's first impression of Juliet's relationship with both her mother and with her nurse?

## 2. The Rebellious Daughter

Before analysing Juliet's language in Act III, scene 5 in detail, students could read the following contextual information in the Student Booklet:

Shakespeare's audience lived in a world where the father or husband was the head of the household, and in charge of the family. The Church taught that children should obey their parents, and wives should submit to their husbands. Both Lady Capulet and Juliet were expected to obey Capulet in everything. Many parents were strict with their children to teach them discipline and respect. People thought spoiling children was wrong, because the children would become rude and selfish. Parents expected their children to be obedient and show their high social status to their neighbours.

Students should now read Act III, scene 5. The text, along with accompanying support for literary terms, is available at <http://interactivetext.globe-education.org/node/89/vanilla>.

Again, if possible, encourage students to read this aloud with friends and / or family. There are five characters within this scene, but these could be doubled up (e.g. Romeo and Lord Capulet).

Students should then consider the following statements, noting answers in their Student Booklets:

- the boldness of Juliet's behaviour and language in this scene
- the techniques Shakespeare uses to encourage the audience to sympathise with Juliet in this scene

## 3. Text detectives: 'Rather than marry Paris'

Examine closely Juliet's speech in Act IV, scene 1 lines 77 – 88, where she lists all the things she would rather do than marry Paris. On the relevant page in the Student Booklet, students can explore the language Juliet uses here and her motivation at this point in the scene.

O, bid me leap, rather than marry Paris,  
From off the battlements of yonder tower;  
Or walk in thievish ways; or bid me lurk  
Where serpents are; chain me with roaring bears;  
Or shut me nightly in a charnel-house,  
O'er-cover'd quite with dead men's rattling bones,  
With reeky shanks and yellow chapless skulls;  
Or bid me go into a new-made grave  
And hide me with a dead man in his shroud;  
Things that, to hear them told, have made me tremble;  
And I will do it without fear or doubt,  
To live an unstain'd wife to my sweet love.

## EXUENT – Closing questions for students

Ask students to write a response to each of these questions, which they could email to you, or note at the back of their Student Booklet.

What do we learn about Juliet as the play progresses?

How would I describe her character?

What motivates her?

What evidence might I use to support these ideas?

### **Suggested plenary activity...**

Students design calligrams based on some key words taken from quotations by Juliet.

Students write an accompanying explanation about why they chose that particular quotation and word.

### **ASIDE – Further resource**

Which word is missing from each of these Juliet quotations? This quiz can be found in the Student Booklet.

'Good \_\_\_\_\_, you do wrong your hand too much'

'Tis but thy name that is my \_\_\_\_\_.'

' \_\_\_\_\_ is such sweet sorrow

That I shall say goodnight till it be morrow.'

'But my true \_\_\_\_\_ is grown to such excess,

I cannot sum up sum of half my wealth.'

'I'll to my wedding bed

And \_\_\_\_\_, not Romeo, take my maidenhead.'

'It is the \_\_\_\_\_ that sings so out of tune.'

'Good \_\_\_\_\_, I beseech you on my knees,

Hear me with patience but to speak a word.'

'O bid me \_\_\_\_\_, rather than marry Paris.'

'Love give me \_\_\_\_\_, and \_\_\_\_\_ shall help afford.'

'Yea, noise? Then I'll be brief. O happy \_\_\_\_\_!'

*dagger death enemy father lark leap love parting pilgrim strength*

Notice how Shakespeare creates an impression of Juliet as headstrong and determined from her very first (delayed) appearance. It takes both Lady Capulet and the Nurse several calls off stage to make Juliet stop whatever she is doing and appear on stage!

### **EPILOGUE – CHALLENGE TASK**

What do you think the effects of some of the techniques Shakespeare uses to present Juliet might be on the audience? Ask students to write their response to this within their Student Booklet.

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We have added the relevant pages from the Student Booklet below for ease.



# ROMEO AND JULIET

## Student's Booklet

Key Stage 3 | Ages 11 – 14

Name

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Class

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SHAKESPEARE'S  
GLOBE

# TEXT IN PERFORMANCE

## Dramatis Personae.

### CAPULETS

**JULIET** – a thirteen-year-old girl from Verona, only child of the rich Capulet

**CAPULET** – her father

**CAPULET'S WIFE** – her mother

**COUSIN CAPULET** – a relative of her father's

**NURSE** – Juliet's wet nurse

**PETER** – Nurse's man

**TYBALT** – Juliet's cousin

**TYBALT'S PAGE**

**PETRUCHIO** – a follower of Tybalt

**SAMSON** – a Capulet retainer

**GREGORY** – another Capulet retainer

**SERVINGMEN** – in the Capulet household

### MONTAGUES

**ROMEO** – sole son and heir of the Montague family

**MONTAGUE** – Romeo's father

**MONTAGUE'S WIFE** – Romeo's mother

**BENVOLIO** – Romeo's cousin

**BALTHASAR** – Romeo's man

**ABRAHAM** – a Montague retainer

**SERVINGMEN** – in the Montague household

### THE PRINCE'S KINDRED

**PRINCE ESCALUS** – governor of Verona

**MERCUTIO** – his kinsman, and friend of Romeo's

**COUNTY PARIS** – another kinsman, suitor to Juliet

**PARIS' PAGE**

**MERCUTIO'S PAGE**

### OTHERS

**CHORUS**

**CITIZENS** – of Verona

**FRIAR LAURENCE** – a Franciscan

**FRIAR JOHN** – another Franciscan

**APOTHECARY** – of Mantua

**THREE WATCHMEN**

**THREE MUSICIANS** – Simon Catling, Hugh Rebeck, and James Soundpost

**Attendants, Masquers, Torchbearers, Guests and Gentlewomen**

# CHARACTERS

Juliet.

Read these comments by actors who have played Juliet at the Globe. Highlight words and phrases that give you interesting insights into the character of Juliet and how she should be played.

*'You start off thinking of Juliet as a little girl who's very sweet and unknowing. I suppose I'm remembering that at that age you're quite into boys and that it's not such a big surprise for someone to like you because you're a woman. Juliet might have imagined what a husband would be like; that's a fairly new thought for her. She's sweet but she also might be aware of desire. When her mother asks 'How stands your disposition to be married?' and Juliet responds 'It is an honour that I dream not of' [I.3.67 – 7], she might be holding back. When we're confronted with a question and we're not sure where it's going to lead, we're often quite reserved. We fit our answer to suit the person who asked the question.'* – **Kananu Kirimi (2004)**

*'her darker side is much more prominent than I thought it would be. Because I think as the youngest of Shakespeare's heroines she's often given a – maybe wrongly I think, sometimes portrayed as quite innocent and naïve. And she does have that side to her but she's also very brave and she grows up a he amount during the play as well. But she's got this gothic dark side that she loves to bask in.'*

– Cassie Layton, 2015

*'My Juliet had become a very determined fighter. She was passionate, emotional, fragile and strong. Had we not taken this show on tour I don't think she would have become so ingrained and real. The process of fighting against our outdoor environments, having to create and sustain our worlds using ourselves alone had taken our characters to quite different heights.'* – **Ellie Piercy, 2007**

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

# CHARACTERS

## Juliet.

Read Act I, scene 3 when the audience sees Juliet for the first time. Look closely at lines 64–100 and answer the following questions:

### **CAPULET'S WIFE**

Marry, that 'marry' is the very theme  
I came to talk of. Tell me, daughter Juliet, 65  
How stands your disposition to be married?

### **JULIET**

It is an honour that I dream not of.

### **NURSE**

An honour! Were not I thine only nurse,

### **CAPULET'S WIFE**

Well, think of marriage now. Younger than you, 70  
I would say thou hadst sucked wisdom from my teat.  
Here in Verona, ladies of esteem,  
Are made already mothers. By my count,  
I was your mother much upon these years  
That you are now a maid. Thus then in brief:  
The valiant Paris seeks you for his love. 75  
As all the world – why, he's a man of wax.

### **NURSE**

A man, young lady; lady, such a man

### **CAPULET'S WIFE**

Verona's summer has not such a flower.

### **NURSE**

Nay, he's a flower, in faith, a very flower.

### **CAPULET'S WIFE**

What say you, can you love the gentleman? 80  
This night you shall behold him at our feast.  
Read o'er the volume of young Paris' face,  
And find delight writ there with beauty's pen;  
Examine every married lineament,  
And see how one another lends content; 85  
And what obscured in this fair volume lies  
Find written in the margent of his eyes.  
This precious book of love, this unbound lover,  
To beautify him only lacks a cover.  
The fish live in the sea, and 'tis much pride 90  
For fair without the fair within to hide.  
That book in many's eyes doth share the glory  
That in gold clasps locks in the golden story.  
So shall you share all that he doth possess,  
By having him, making yourself no less. 95

**NURSE**

No less? Nay, bigger – women grow by men.

**CAPULET'S WIFE**

Speak briefly, can you like of Paris' love?

**JULIET**

I'll look to like, if looking liking move,

But no more deep will I endart mine eye

Than your consent gives strength to make it fly. 100

**1) What reasons does Juliet's mother give Juliet for marrying Paris?**

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**2) How does Juliet respond to the advice?**

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**3) What is your first impression of Juliet's relationship with both her mother and with her nurse?**

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# CHARACTERS

## Juliet.

### Shakespeare's Word

Shakespeare's audience lived in a world where the father or husband was the head of the household, and in charge of the family. The Church taught that children should obey their parents, and wives should submit to their husbands. Both Lady Capulet and Juliet were expected to obey Capulet in everything. Many parents were strict with their children to teach them discipline and respect. People thought spoiling children was wrong, because the children would become rude and selfish. Parents expected their children to be obedient and show their high social status to their neighbours.

Now read Act III, scene 5 and make notes about:

- the boldness of Juliet's behaviour
- the boldness of Juliet's language in this scene

### Act III, scene 5

Enter ROMEO and JULIET above, at the window

#### JULIET

Wilt thou be gone? It is not yet near day:  
It was the nightingale, and not the lark.  
That pierced the fearful hollow of thine ear;  
Nightly she sings on yon pomegranate-tree:  
Believe me, love, it was the nightingale.

#### ROMEO

It was the lark, the herald of the morn,  
No nightingale: look, love, what envious streaks  
Do lace the severing clouds in yonder east:  
Night's candles are burnt out, and jocund day  
Stands tiptoe on the misty mountain tops.  
I must be gone and live, or stay and die.

#### JULIET

Yon light is not day-light, I know it, I:  
It is some meteor that the sun exhales,  
To be to thee this night a torch-bearer,  
And light thee on thy way to Mantua:  
Therefore stay yet, thou need'st not to be gone.

#### ROMEO

Let me be ta'en, let me be put to death;  
I am content, so thou wilt have it so.  
I'll say yon grey is not the morning's eye,  
'Tis but the pale reflex of Cynthia's brow;  
Nor that is not the lark, whose notes do beat  
The vaulty heaven so high above our heads:  
I have more care to stay than will to go:

Come death and welcome, Juliet wills it so.  
How is't, my soul, let's talk, it is not day.

**JULIET**

It is, it is, hie hence, be gone away:  
It is the lark that sings so out of tune,  
Straining harsh discords and unpleasing sharps.  
Some say the lark makes sweet division;  
This doth not so, for she divideth us:  
Some say the lark and loathed toad change eyes,  
O, now I would they had changed voices too!  
Since arm from arm that voice doth us affray,  
Hunting thee hence with hunt's-up to the day,  
O now be gone, more light and light it grows.

**ROMEO**

More light and light, more dark and dark our woes.  
Enter Nurse, to the chamber

**NURSE**

Madam!

**JULIET**

Nurse?

**NURSE**

Your lady mother is coming to your chamber,  
The day is broke, be wary, look about.

*Exit*

**JULIET**

Then window let day in, and let life out.

**ROMEO**

Farewell, farewell, one kiss, and I'll descend.  
He goeth down

**JULIET**

Art thou gone so? Love, lord, ay husband, friend.  
I must hear from thee every day in the hour,  
For in a minute there are many days:  
O, by this count I shall be much in years  
Ere I again behold my Romeo!

**ROMEO**

Farewell! I will omit no opportunity  
That may convey my greetings, love, to thee.

**JULIET**

O think'st thou we shall ever meet again?

**ROMEO**

I doubt it not, and all these woes shall serve  
For sweet discourses in our time to come.

**JULIET**

O God! I have an ill-divining soul,  
Methinks I see thee, now thou art so low,  
As one dead in the bottom of a tomb,  
Either my eyesight fails, or thou look'st pale.

**ROMEO**

And trust me love, in my eye so do you:  
Dry sorrow drinks our blood. Adieu, adieu.

*Exit*

**JULIET**

O fortune, fortune! all men call thee fickle:  
If thou art fickle, what dost thou with him.  
That is renown'd for faith? Be fickle, fortune;  
For then, I hope, thou wilt not keep him long,  
But send him back.

**LADY CAPULET**

[Within] Ho, daughter! are you up?

**JULIET**

Who is't that calls? is it my lady mother?  
Is she not down so late, or up so early?  
What unaccustom'd cause procures her hither?

*Enter LADY CAPULET*

**LADY CAPULET**

Why how now Juliet?

**JULIET**

Madam I am not well.

**LADY CAPULET**

Evermore weeping for your cousin's death?  
What, wilt thou wash her from her grave with tears?  
An if thou couldst, thou couldst not make him live;  
Therefore, have done: some grief shows much of love;  
But much of grief shows still some want of wit.

**JULIET**

Yet let me weep for such a feeling loss.

**LADY CAPULET**

So shall you feel the loss, but not the friend  
Which you weep for.

**JULIET**

Feeling so the loss,  
Cannot choose but ever weep the friend.

**LADY CAPULET**

Well girl, thou weep'st not so much for her death,  
As that the villain lives which slaughter'd her.

**JULIET**

What villain, madam?

**LADY CAPULET**

That same villain Romeo.

**JULIET**

[Aside] Villain and he be many miles asunder.--  
God Pardon him! I do, with all my heart;  
And yet no man like he doth grieve my heart.

**LADY CAPULET**

That is, because the traitor murderer lives.

**JULIET**

Ay madam, from the reach of these my hands:  
Would none but I might venge my cousin's death.

**LADY CAPULET**

We will have vengeance for it, fear thou not:  
Then weep no more. I'll send to one in Mantua,  
Where that same banish'd runagate doth live,  
Shall give him such an unaccustom'd dram,  
That he shall soon keep Tybalt company:  
And then I hope thou wilt be satisfied.

**JULIET**

Indeed I never shall be satisfied  
With Romeo, till I behold him - dead.  
Is my poor heart for a kinsman vex'd.  
Madam, if you could find out but a man  
To bear a poison, I would temper it;  
That Romeo should, upon receipt thereof,  
Soon sleep in quiet. O, how my heart abhors  
To hear him named, and cannot come to him.  
To wreak the love I bore my cousin  
Upon his body that slaughter'd him!

**LADY CAPULET**

Find thou the means, and I'll find such a man.  
But now I'll tell thee joyful tidings, girl.  
Well, let that pass. I come to bring thee joyful news.

**JULIET**

And joy comes well, in such a needy time:  
What are they, I beseech your ladyship?

**LADY CAPULET**

Well, well, thou hast a careful father child!  
One who to put thee from thy heaviness,  
Hath sorted out a sudden day of joy,  
That thou expect'st not nor I look'd not for.

**JULIET**

Madam, in happy time, what day is that?

**LADY CAPULET**

Marry my child, early next Thursday morn,  
The gallant, young and noble gentleman,  
The County Paris, at Saint Peter's Church,  
Shall happily make thee there a joyful bride.

**JULIET**

Now by Saint Peter's Church and Peter too,  
He shall not make me there a joyful bride.  
I wonder at this haste; that I must wed  
Ere he, that should be husband, comes to woo.  
I pray you, tell my lord and father, madam,  
I will not marry yet, and when I do, I swear  
It shall be Romeo, whom you know I hate  
Rather than Paris. These are news indeed.

**LADY CAPULET**

Here comes your father, tell him so yourself,  
And see how he will take it at your hands.

*Enter CAPULET and NURSE*

**LORD CAPULET**

When the sun sets, the air doth drizzle dew;  
But for the sunset of my brother's son  
It rains downright.  
How now? A conduit girl, what, still in tears?  
Evermore showering. In one little body  
Thou counterfeit'st a bark, a sea, a wind;  
For still thy eyes, which I may call the sea,  
Do ebb and flow with tears; the bark thy body is,  
Sailing in this salt flood; the winds, thy sighs;  
Who, raging with thy tears, and they with them,  
Without a sudden calm, will overset  
Thy tempest-tossed body. How now wife?  
Have you deliver'd to her our decree?

**LADY CAPULET**

Ay, sir: but she will none, this is her thanks.  
I would the fool were married to her grave.

**LORD CAPULET**

Soft! take me with you, take me with you, wife.  
How, will she none? Doth she not give us thanks?  
Is she not proud? Doth she not count her blest,  
Unworthy as she is, that we have wrought  
So worthy a gentleman, to be her bridegroom?

**JULIET**

Not proud, you have, but thankful, that you have:  
Proud can I never be of what I hate,  
But thankful even for hate, that is meant love.

**LORD CAPULET**

How now? How now? Chop-logic! What is this?  
'Proud,' and 'I thank you,' and 'I thank you not;'  
And yet 'not proud,' mistress minion, you,  
Thank me no thankings, nor, proud me no prouds,  
But fettle your fine joints 'gainst Thursday next,  
To go with Paris to Saint Peter's Church:  
Or I will drag thee on a hurdle thither.  
Out, you green-sickness carrion! out, you baggage!  
You tallow-face!

**JULIET**

Good father, I beseech you on my knees  
Hear me with patience but to speak a word.

**LORD CAPULET**

Hang thee young baggage, disobedient wretch,  
I tell thee what, get thee to church o' Thursday,  
Or never after look me in the face.  
Speak not, reply not, do not answer me.  
My fingers itch, wife: we scarce thought us blessed  
That God had lent us but this only child,  
But now I see this one is one too much.  
And that we have a curse in having her:  
Out on her hilding!

**NURSE**

God in heaven bless her,  
You are to blame my lord to rate her so.

**LORD CAPULET**

And why my lady wisdom? Hold your tongue.  
Good prudence; smatter with your gossips, go.

**NURSE**

I speak no treason.

**LORD CAPULET**

O, God ye god-den.

**NURSE**

May not one speak?

**LORD CAPULET**

Peace you mumbling fool.  
Utter your gravity o'er a gossip's bowl  
For here we need it not.

**LADY CAPULET**

You are too hot.

**LORD CAPULET**

God's blessed mother, wife it makes me mad:  
Day, night, hour, tide, time, work, play,  
Alone, in company, still my care hath been  
To have her matched. And having now provided  
A gentleman of noble parentage,  
Of fair demesnes, youthful, and nobly train'd,  
Stuff'd, as they say, with honourable parts,  
Proportion'd as one's thought would wish a man;  
And then to have a wretched puling fool,  
A whining mammet, in her fortune's tender,  
To answer 'I'll not wed; I cannot love,  
I am too young; I pray you, pardon me.'  
But, as you will not wed, I'll pardon you:  
Graze where you will, you shall not house with me:  
Look to't, think on't, I do not use to jest.  
Thursday is near; lay hand on heart, advise:

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,  
Nor what is mine shall never do thee good:  
Trust to't, bethink you; I'll not be forsworn.

*Exit*

**JULIET**

Is there no pity sitting in the clouds,  
That sees into the bottom of my grief?  
O, sweet my mother cast me not away,  
Delay this marriage, for a month, a week.  
Or, if you do not, make the bridal bed  
In that dim monument where Tybalt lies.

**LADY CAPULET**

Talk not to me, for I'll not speak a word,  
Do as thou wilt, for I have done with thee.

*Exit*

**JULIET**

O God! O nurse, how shall this be prevented?  
My husband is on earth, my faith in heaven;  
How shall that faith return again to earth,  
Unless that husband send it me from heaven  
By leaving earth? comfort me, counsel me.  
Alack, alack, that heaven should practise stratagems  
Upon so soft a subject as myself!  
What say'st thou? Hast thou not a word of joy?  
Some comfort, nurse.

**NURSE**

Faith, here it is. Romeo is banish'd, and all the world to nothing,  
That he dares ne'er come back to challenge you;  
Or, if he do, it needs must be by stealth.  
Then since the case so stands as now it doth,  
I think it best you married with the county,  
O he's a lovely gentleman:  
Romeo's a dishclout to him. An eagle, madam,  
Hath not so green, so quick, so fair an eye  
As Paris hath. Beshrew my very heart,  
I think you are happy in this second match,  
For it excels your first: or if it did not,  
Your first is dead, or 'twere as good he were,  
As living here and you no use of him.

**JULIET**

Speakest thou from thy heart?

**NURSE**

And from my soul too, or else beshrew them both.

**JULIET**

Amen.

**NURSE**

What?

**JULIET**

Well, thou hast comforted me marvellous much,  
Go in, and tell my lady I am gone,  
Having displeased my father, to Laurence' cell,  
To make confession, and to be absolved.

**NURSE**

Marry I will, and this is wisely done.

*Exit*

**JULIET**

Ancient damnation, O most wicked fiend!  
Is it more sin to wish me thus forsworn,  
Or to dispraise my lord with that same tongue  
Which she hath praised him with above compare  
So many thousand times? Go, counsellor;  
Thou and my bosom henceforth shall be twain;  
I'll to the friar to know his remedy,  
If all else fail, myself have power to die.

*Exit*

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Make notes about:

– the boldness of Juliet's behaviour

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– the boldness of Juliet's language in this scene

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**Extension activity:** What techniques does Shakespeare use to encourage the audience to sympathise with Juliet in this scene?

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# CHARACTERS

## Juliet.

### Act IV, scene 1, Lines 77 – 88

O bid me leap, rather than marry Paris,  
From of the battlements of any tower,  
Or walk in thievish ways, or bid me lurk  
Where serpents are. Chain me with roaring bears,  
Or hide me nightly in a charnel-house,  
O'ercovered quite with dead men's rattling bones,  
With reeky shanks and yellow chapless skulls;  
Or bid me go into a new-made grave,  
And hide me with a dead man in his shroud,  
Things that, to hear them told, have made me tremble,  
And I will do it without fear or doubt,  
To live an unstained wife to my secret love.'

#### 1. What does Juliet say she would do rather than marry Paris?

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#### 2. Identify the language techniques Juliet uses, annotating the text to show them.

**Extension activity: What do you think the effects of these techniques might be on the audience?**

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# CHARACTERS

## Juliet.

**Which word is missing from each of these Juliet quotations?**

'Good \_\_\_\_\_, you do wrong your hand too much'

'Tis but thy name that is my \_\_\_\_\_.'

'\_\_\_\_\_ is such sweet sorrow/That I shall say goodnight till it be morrow.'

'But my true \_\_\_\_\_ is grown to such excess,/I cannot sum up sum of half my wealth.'

'I'll to my wedding bed/And \_\_\_\_\_, not Romeo, take my maidenhead.'

'It is the \_\_\_\_\_ that sings so out of tune.'

'Good \_\_\_\_\_, I beseech you on my knees,  
Hear me with patience but to speak a word.

'O bid me \_\_\_\_\_, rather than marry Paris.'

'Love give me \_\_\_\_\_, and \_\_\_\_\_ shall help afford.'

'Yea, noise? Then I'll be brief. O happy \_\_\_\_\_!'

*dagger death enemy father lark  
leap love parting pilgrim strength*