

# ROMEO AND JULIET / AN INSTRUCTIONAL GUIDE FOR USING A GRAPHIC NOVEL

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## Before we start

This instructional guide for using a graphic novel based on William Shakespeare's original play *Romeo and Juliet* has been designed specifically to facilitate the teaching process. It primarily focuses on three aspects, namely conveying the laws of a dramatic text, approaching the content of the text so that it engages teenagers and, last but not least, encouraging them to read the original play.

We based this instructional guide on the fundamental elements of any drama, where a character solves a problem (conflict) throughout the course of the plot (story).

The activities of each teaching block were chosen primarily to engage the students. When designing the blocks, we searched for a common ground between the dramatic text and the life of modern-day teenagers. Making the text personal in this way, bringing the characters to life through the students' own actions and using their own imagination, naturally arouses interest. The story becomes more personal and encourages students to read the original text. At the same time, the form of a graphic novel is not only visually appealing for the younger generation, but it also facilitates an easier orientation in the tangled events of the dramatic plot and more easily conveys the structure of the dramatic text from the exposition to the denouement.

The environment where the story takes place was our starting point - Renaissance Verona. Through the conflict of two clans, we are able to introduce a polarity that is a natural part of our lives. Even more so for teenagers who long to stand out, strive to belong somewhere, to a group or at least in terms of their opinion and want to express this belonging.

In addition to the main characters of Romeo and Juliet being a similar age to the target audience, they, like all teenagers, face different expectations and demands; from parents, school, communities, and their responsibilities to future plans. But what place do their own ideas and expectations have in all of this? How will their desires affect the development of the plot and the resolution of the conflict?

When conveying a dramatic text, this practical form of teaching brings out yet another dimension. It does not leave the text two-dimensional, but transfers it into space, just like theatre does in the form of a performance on a stage. With its principles, a graphic novel naturally helps to understand the foundations of a performance. Just as in the individual panels of a comic, every element, posture or gesture of a character has a meaning in the theatrical *mise-en-scène*.

## How to work with this methodology?

The course is built in blocks based on the idea of project-based teaching. At first glance, not all activities seem directly related to Shakespeare's dramatic text. However, as they all share context, they create a plastic image and help to develop a deeper understanding of the plot.

You can complete the course in its entirety (3x45 min with breaks), divide it into individual parts (each part is designed for 45 min) or use only selected activities individually as needed.

This instructional guide is based on the principles of drama education. It is not solely a dramatisation of the text, but a set of techniques and exercises that help students to understand the character and the situation, think of solutions and solve the problematic situation/conflict for the character. Using role-play, where everyone can be the same character at the same time, allows you to stop the plot, rewind it, examine its details from different angles and test the impact and consequences of a particular decision of the character. The outcome is not to have a *correct* solution and the end result may not be the same as suggested in the template. Each participant can express their own ideas, creating a whole host of solutions for one particular situation.

To implement the course, you will require a space which allows students to move freely as well as an audio player with Internet connection (a mobile phone is also sufficient). To complete the tasks, prepare the selected parts of the comic in advance (marked in the instructions) or use pre-prepared worksheets and writing aids.

At the end of the course, do not forget to summarise and allow time for feedback where you evaluate the tasks and share your findings and feelings about the course together.

## THE COURSE

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### I.

#### **Introduction to the story / talking in a circle**

Activity: the instructor and the students sit in a circle, the instructor outlines the course and uses the starting points to initiate a conversation with the students about the conflict between two families in Verona.

Instructor:

*Today, we will travel to the Italian city of Verona. You probably know a little bit about the story of Romeo and Juliet. Both of them were members of an ancient, noble family. (You can also use the opening verses of the prologue: Two households, both alike in dignity/ In fair Verona/ where we lay our scene/ From ancient grudge break to new mutiny/ Where civil blood makes civil hands unclean.) These clans were in constant conflict, but no one can actually remember why that is the case. If the story did not take place several centuries ago, but today, what could be the bone of contention, what could be the cause of their conflict?*

Tip: Try to encourage the students by offering some suggestions, e.g. to vaccinate or not to vaccinate, dogs or cats, FC Barcelona vs. Real Madrid (*transl.note: in the original- Slovan vs. Spartak*), coffee or tea... They will definitely come up with their own ideas. But don't force your ideas on them and don't be afraid if they suggest some extreme conflicts. It is good that they are aware of such conflicts, but do not discuss them at this point and do not draw attention to them.

#### **The Market/ a drama game**

Equipment: pieces of paper in two colours (half in each colour according to the number of students in the group), audio player.

Music: e.g. The Sounds of Shakespeare: Nuttmigs and Ginger/ The Musicians of Swanne Alley

Activity: Give out the pieces of paper to all students in a random order. While the music is on, they should exchange the pieces of paper as they wish, however, they must not keep the piece of paper in their hand for more than 2-3 seconds and they cannot continually exchange it with the same person. When the music stops, everyone must raise their hand with their piece of paper, no one is allowed to have no paper and no one is allowed to have two pieces of paper at once. We will repeat this exchange with the music being stopped 3 times. At the end, the students are divided into two groups according to the colour of the piece of paper that they had in their hand when the music stopped for the final (third) time.

Instructor:

*Whether you are poor, rich, a servant or a master, everyone belongs to one of these two prominent families of Verona. Once you are someone's servant, you eat their bread and are a member of their household. That includes the views and opinions of your master too.*

*We will now meet at Verona Square, each of you will receive a piece of paper in a certain colour. (according to the rules above, explain the course of the game to the students) Finally: the piece of paper that is now left in your hand represents the colour of your family. Divide into two groups by colour.*

#### **The Market / progressing throughout the story, storytelling**

Activity: the students sit with their eyes closed and try to visualise the instructor's narration

Instructor:

*We are now at Verona Square, sometime in the 16th century. To see the place a little bit better, you can close your eyes for a moment. Surrounding you from all directions are houses, with three or four storeys, flat tiled roofs and rows of windows with wooden shutters. On the ground floor, there are arched arcades. In one corner, there is a tower made of red burnt bricks and on the other side, you can see a facade of a church with a staircase and statues of saints. The ground is covered in dirt which has been trampled on by thousands of feet, horses and cattle... In the centre of the square is a stone well with a simple fountain in the middle. In this square, the people of Verona meet to buy or sell their goods, to simply draw water from the well, or to gossip.*

### **Smuggling the Message / a drama game**

**Activity:** members of each group will carefully observe and try to remember each other. The task of both groups is to smuggle a secret message (a folded blank piece of white paper) back to the instructor, passing it through every single group member. Each group gets its own secret message, they pass it to each other at the same time, and while doing so, everyone walks around the space mixing. If a member of one group catches members of the other group passing the message, they shout 'I've got you!'. The caught person must show whether they actually have the message at that moment. If not, the game continues. Before the start of the game, the groups can agree on a strategy, they have 1 minute to decide.

**Instructor:**

*But at noon, when the sun is at its highest and the square is boiling hot not only with air but also with tension, the shutters suddenly close and everyone tries to hide. That's because the Capulets and Montagues have arrived. And although there is a ban in Verona on fighting in public, they try to instigate a fight, spot any tiny mistake the other family makes and blame them for it.*

*"Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it" - they teased each other.*

*You will now be passing on a secret message as the Capulets and the Montagues. (According to the rules above, explain the course of the game).*

**Tip:** so that no one can see where the message starts, hand it to one member of each group with everyone's eyes closed. Only then can the students open their eyes and you can start the game.

### **The Family Ten Commandments / group work**

**Equipment:** a sheet of wrapping paper for each group, crayons/markers of the appropriate colours for each group.

**Activity:** the students, divided by colour into Capulets and Montagues, have 10 minutes to come up with their family's *Ten Commandments*, the ten principles that govern their family. At the end, the groups read their *Ten Commandments* to each other.

**Instructor:**

*Every noble family has its history, pillars of its beliefs, firm principles to which it adheres. In your groups, you will now have 10 minutes to come up with and write your family's Ten Commandments. Something that you stick to, that you follow regularly, or perhaps a reason why your enemy clan bothers you, or a regulation on how to (not) treat them.*

**Tip:** if the students are not sure where to start, feel free to remind them of some of the suggestions they mentioned at the beginning when talking about possible conflicts, e.g. we only drink coffee, we return home before the sunset, I always spit in front of a Capulet... don't try to control the flow of their creativity.

### **Two Clans / a leader's alley**

**Activity:** the group members stand facing each other in two rows. In an agreed order, one member of the group - the leader for that moment - steps forward and shouts something to provoke the other group. The students can use one of the ten points of the family's commandments. The other members of the same group copy the leader using the same words and gestures. The groups take

turns shouting until each member of the group shouts something as a leader, or the shouting turns into an uncoordinated brawl.

Instructor: *Now stand in two rows facing each other. Do you remember how you were caught smuggling a message in the square? And that's why the two clans can start a fight now! Our argument will go like this:* (according to the rules above, explain the course of the game). *The leader of the group can shout anything to instigate a fight, including a phrase from your family's Ten Commandments.*

Tip: if the students don't know how to start, you shout first, e.g. 'You cat petters!' or 'I always spit in front of Capulet, ugh!'. It's okay if the play turns into uncoordinated shouting. It is important that everyone has the opportunity to 'let go' of their anger or tension. You will see that you will start to enjoy it too.

### **Reflections:**

In a circle, talk about how the students felt in this situation, or what they realised about conflicts and instigating a fight.

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## II.

### **The Room / progressing throughout the story, storytelling**

Activity: the students sit comfortably and listen to the instructor's narration with their eyes closed

Instructor:

*Maybe the noise from the square has reached your room. You are as old as you are in real life. Your room is nicely dimly lit. Only a little light from the street penetrates through the rings of warped yellowish window panes. The brick walls are half lined with wooden panels with a mosaic of different colored wood, on one side of the room there is a stone fireplace, there is no fire burning anymore because you couldn't be bothered to add some wood. You are lying on soft pillows, underneath you is a scrunched up velvet blanket, the canopy above your bed is carelessly drawn, the candles from the previous night are scattered on the chest next to the bed. You hear your parents' voices behind the big wooden door. They are talking about you.*

### **What my parents say about me / a silhouette on the wall, group work**

Equipment: a sheet of wrapping paper (the other side of the family's *Ten Commandments*), pens of the appropriate family colour, sticky notes.

Activity: The students are now divided into two groups of boys and girls. The groups sit opposite each other, everyone with their respective family: Montagues – boys, Capulets – girls. Using the other side of the wrapping paper with the family's *Ten Commandments*, they trace the body of one of the group members and outline a silhouette of a lying boy and a girl. Working in their groups, they now have 5 minutes to write one sentence on a sticky note about what their own parents say about them. The groups can talk about their parents' statements first before writing them down. Then, as a group, everyone reads their sentence aloud and places the sticky note on the outside of the silhouette, first the girls, then the boys. At the end, the instructor reads and sticks selected lines from Shakespeare's play onto each group's silhouette.

Instructor:

*Now, you won't be Montagues or Capulets anymore. Depending on whether you are a boy or a girl, you will become Romeo - the only son and heir of the Montagues, and Juliet - the beloved and only daughter of the Capulets. Now divide into boys and girls and move to the side of the respective gender. Using the other side of your family's ten commandments, trace one of you as a silhouette of Romeo and Juliet. You heard your parents talking about you outside your room door. Feel free to imagine your own parents: what do they say about you, what are the statements they keep repeating to you? Talk about them as a group and then each of you write one sentence on a sticky note. When*

they finish writing: First, the girls read their sentences, then the boys. After each person reads their sentence they stick it on the outside of the silhouette.

Tip: if the students don't know where to start, inspire them, for example: My mother always told me "don't sit on the ground if you want to have children"; Study hard; Practice makes perfect... Have the lines from the original play ready in advance on sticky notes. After reading them and sticking them on the silhouette, they will complement the messages from the students. Next, summarise the status of men and women from noble families in the past, i.e. what were the expectations the parents had of Romeo and Juliet.

Finally, briefly discuss what the advantages are there in today's world compared to life in the past in terms of expectations and demands.

### **Starting points:**

Boys, young nobles, including Romeo:

- he was supposed to be the heir to the entire estate so he had to learn to how to manage and grow the estate
- he had to consider whether/when it would be beneficial to get involved in politics and also had to be skilled in battle to be able to defend the estate
- at the same time, his task was to marry well, ideally to combine assets with the bride's dowry and to produce a son, the future heir

The task of noble daughters, including Juliet:

- receiving intellectual education was not the goal, girls were educated in handicrafts (something to pass their time, e.g. embroidery), in art and managing the household in the absence of their husbands (they often had quite large mansions, so the women were rather skilled at managing these)
- however, their main task was to marry and give birth to a son, an heir (the birth of a daughter was often seen as a disappointment and considered the woman's failure).

### **Quotes from the play:**

Boys:                But he, his own affections' counsellor...  
                          He is to himself so secret and so close...  
                          So far from sounding and discovery...  
                          As is the bud bit with an envious worm...  
                          I, measuring his affections by my own, that most are busied when they're most alone.  
                          My heavy son, and private in his chamber pens himself, shuts up his windows, locks  
                          far daylight out, and makes himself an artificial night...  
                          Black and portentous must this humour prove, unless good counsel may the cause  
                          remove...

Girls :                My child is yet a stranger in the world...  
                          .....when thou hast more wit...  
                          I might live to see thee married once - I have my wish...  
                          I would say thou hadst suck'd wisdom from thy teat!

### **The Ball / progressing throughout the story, storytelling**

Activity: the students listen and visualise the ball, inspired by the instructor's narration

Instructor:

*Because Juliet is nearly 14 years old, which is old enough to marry, a ball is being held in the Capulet house tonight, where she is to meet her future husband. Servants in colourful liveries scurry around, the stone driveway is lined with burning torches, a garland of wild flowers hangs from the large wooden gate. On the first floor, colourful banners with the family coat of arms hang from the windows of the house, the staircase bannister is decorated with frilled drapery in the colour of the Capulet family. Thousands of candles burn on large candelabras, the ancestors keep a watch from*

portraits hanging on the walls. The tables bend under the weight of bowls full of ripe fruit, grapes, figs, apples, the smell of cheese and salty smoked meat lingers in the room. The guests, wearing their elegant robes, gather in the hall with their faces masked. At the gate, a group of cheerful youngsters bow. It's masked Montagues who also came to have fun, staying incognito.

### **The Court Etiquette /dancing in a circle**

Activity: the students form two concentric circles - boys on the outside, girls on the inside - facing each other. With the rhythm of the music, both circles move to their right. When the music stops, members of the outer and inner circle face each other and greet each other politely as instructed. Every time the music restarts, the circles move the opposite direction. The stop/start is repeated at least 4 times. At the end, students will end up in pairs (or threes) and they will stay in these pairs for the next activity.

Music: e.g. Spotify / Sounds of Shakespeare

Instructor:

*At the ball, only authorised types of dances were allowed, in a prescribed order, with a fixed choreography. During dancing, polite conversation was maintained on well- established topics. Let's try such a dance now. The girls form an inner circle, the boys form an outer circle around them. You will move to the right with the rhythm of the music. When the music stops, politely greet the person standing opposite you:*

- 1. Eye contact and a gentle head bow
- 2. A small curtsey and head bow
- 3. A curtsey with a prominent gesture
- 4. A metaphor inspired by nature (e.g. your eyes twinkle like stars, you stand as strong as a rock, etc.)

### **The First Meeting / work in pairs, writing a haiku**

Equipment: a dialogue between Romeo and Juliet from the text, 3 small pieces of paper for each pair, paper and pens, audio player and an app to search and play songs.

Activity: students form pairs based on the last pairing in the dance. They will listen to the text of Romeo and Juliet's first meeting. They write three words on the pieces of paper given to them, each word on one piece of paper - words they think describe this meeting between Romeo and Juliet (e.g. enchantment - infatuation - moment). The students then use these words to create a sentence, a short haiku-like verse from a poem (e.g. Crazy for a moment, left enchanted). To get a better idea, they can read the corresponding passage in the comic. In addition, the pairs can think about what song/music would play in the background of this scene if they were the directors. Sitting in a circle, the pairs then present their work: first they find and play a song, which they let play for a while. In pairs, one person reads the three words, then the other person presents the verse they created.

Instructor:

*In the swirl of dancing, their eyes suddenly meet. Although Juliet was supposed to watch her future husband, she noticed someone else instead. Romeo came to see his platonic love Rosaline, but a completely different girl caught his attention. They met after the dance and their first meeting looked like this. (Read the dialogue of the first meeting from Act 1, Scene IV: Romeo: If I profane with my unworshiest hand/ This holy shrine, the gentle fine is this... continue in neutral voice until Juliet's quote: You kiss by the book...).*

*In pairs, talk about what impressions you have of this first meeting and what three words you think might best describe it. Write each of these words on a separate piece of paper. Combine the pieces of paper in different ways to make a verse, then write it down on the paper. To get a better idea, read the relevant passage in the comic. If you were the director of this scene, what song would play in the background? Think of one and search for it. (According to the instructions above, students present their work to each other in a circle. At the beginning, you can inspire the students with your own song, e.g. to lighten the atmosphere you can play *Love is in the air* ;))*

**Starting points:**

The first dialogue between Romeo and Juliet in Shakespeare's play is written in the form of a sonnet. At that time, a sonnet was considered the most intimate and sincere form of any written text. This particular form does not appear again anywhere else in the play. The literary form itself indicates what an intimate and deep moment this is for Romeo and Juliet.

**My inner world / a silhouette on the wall, work with text**

Equipment: worksheets with character profiles of Romeo and Juliet, sticky notes, pens, wrapping paper with the silhouette of the characters from the previous activity.

Activity: the students will be again divided into boys and girls, Romeos and Juliets. Divide these groups into 5 pairs/threes (ideally 5 boys and 5 girls). Each pair is given a worksheet with a sample from the comic and a corresponding excerpt from the play, where the characters of Romeo or Juliet are described. In groups, they read the excerpts, then they formulate internal characteristics of the characters that are conveyed in the text. This can be in the form of a sentence and they write it on a sticky note. In a circle, they read the excerpts chronologically (alternating between Romeo and Juliet) and place the sticky notes with the characteristics on the inside of the silhouettes.

Instructor:

*This moment completely changed both Romeo and Juliet. Suddenly, all their responsibilities and parental expectations, as we talked about earlier, were drowned by their own desires, dreams and fantasies. So what were Romeo and Juliet like? (according to the instructions above, explain the activity and how to work with the worksheets). Now we will read together what you have learned about Romeo and Juliet. We will take turns reading, first Romeo, then Juliet. In your pairs, one of you will read the text, the other person will read the character profile you wrote and then you stick it on the inside of the silhouette on the paper. Thanks to the characters of Romeo and Juliet, we can easily see the difference between the expectations of the people around us - school, parents, with all our responsibilities - and what we truly desire, our dreams and what we really are like on the inside. This contrast creates dramatic tension and affects the development of the entire subsequent plot.*

**Reflections:** Discuss together what similarities you see with Romeo and Juliet's situation and the clash between *want* and *must*.

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**III.****Still Images / group work with excerpts**

Equipment: selected passages of the comic book, paper and pens.

Activity: To begin, review what has happened so far in the story of Romeo and Juliet, what we know about the situation. Let the students do the talking. For a more complex understanding, supplement and clarify only those moments from the plot that were not directly mentioned in the previous activities, but appeared in the excerpts. As a visual aid, use examples of the plot from the comic book. Then divide the students into 3 groups. Each group will work with a selected part of the plot in the comic. They choose and write down the 3 most important moments that influenced the development of that particular situation. They will then present these moments as 3 still images – motionless scenes created using their own bodies that describe the situation or the particular moment. Give them 15-20 minutes to work. They then present the individual scenes in chronological order in the following manner: while one group prepares the still image, the other groups have their eyes closed. Then, at the agreed signal, they open their eyes and describe what they see. Those presenting do not move or comment on their image yet. If the audience comes up with different ideas, don't correct them at first, you can describe the situation and explain what is needed at the end. Repeat the process for every still image.

Instructor:

*In a dramatic text, the events that we have discussed are labelled as: 'exposition' - an introduction to the plot and getting familiarised with the environment, and 'rising action' - a part of the story that*

*complicates the situation. What do we know about the story of Romeo and Juliet so far? What do you think falls under exposition and what made the events tangled?*

*We will now see how the story developed further. I will divide you into three groups. Each group gets a selected part of the plot, which you read as a group from the comic. (According to the instructions above, explain to the students how to work with the text and prepare still images of the three most important moments in their section. While the groups work, continuously visit and guide or encourage them as needed. After the allocated time has passed they present their work. Explain to the students the development of the plot and the division of a dramatic text into individual parts.)*

Tip: The third block of activities and work with the text should ideally take place not long after the previous two blocks and after having read the entire original play. The form of the comic book is more friendly and engaging for students, so reading the entire play should not be a problem for them at this point.

### **Main points:**

#### Exposition / introduction

- the situation in Verona, the conflict between the Montagues and Capulets, the introduction of the characters
- the activities are mainly based on the pages 3-4 and 5-6 and the events before the ball

#### Rising Action / conflict

- the ball and the moment Romeo and Juliet fall in love
- the activities are mainly based on the pages 25-26 and 31-32 and those with which the students have already worked in groups

#### Climax / culmination

- the wedding of Romeo and Juliet, the killing of Tybalt as a revenge for the murder of Mercutio, the banishment of Romeo
- the activities are mainly based on the pages 47-48; 49-50; 51-52; 53-54

#### Falling Action / plot twist

- Juliet's engagement to Paris, Juliet buried in the grave after drinking the potion, Romeo doesn't receive the letter and buys poison
- the activities are mainly based on the pages 67-68 ; 69-70; 73-74 ; 75-76 ; 81-82 ; 83-84

#### Denouement / resolution

- Romeo and Juliet die together, explanation of the situation, reconciliation of the clans
- the activities are mainly based on the pages 85-86 ; 87-88 ; 89-90 ; 91-92 ; 95-96 ; 97-98 ; 99-100.

### **The Media Report / a summary and reflection of the plot, work in groups**

Equipment: pens and paper.

Activity: the students are divided into pairs/threes. Each group will represent journalists from a specific media outlet/periodical that describes the events in Verona from their unique point of view. The groups will read their articles at the end.

Instructor:

These events shook all of Verona and the surrounding areas. All important media outlets, small and large, wrote about them. They were talked about in all the news, they influenced the market and life in the city. You will be divided into pairs and each pair will represent journalists from a particular media outlet that wrote about the situation. Do not forget that each medium has its own rhetoric and style, depending on who the target audience is and what values it represents. Don't be afraid to incorporate societal conventions of that time and context into your articles, e.g. what you learned about the status of women/men etc. Don't forget that every journalist has their own verified sources, so you can also use statements of selected characters from the play, if that suits you. (According to the personality of the students, assign them different media outlets: national public media such as BBC (RTVS), Financial Times (Hospodárske noviny), weekly edition of the Housewife



(Žena a život), daily tabloid Daily Mail (Nový čas), Good News (Dobré správy), conservative daily newspaper Stance (Postoj), lifestyle magazine BuzzFeed (Refresher), add others as needed)<sup>1</sup>.

### **Conclusion / reflections in a circle**

Talk together with the students about the activities they have experienced. Use these questions to guide you:

- Which of the activities interested you the most and why?
- Did you find some of the activities difficult? In what way?
- What did you learn about the story of Romeo and Juliet?
- How do you perceive the similarity with the present and your life? On the contrary, what are the differences?
- What did you learn about a play?
- What do you think about a theatrical play in a comic format? Did you find the text easier to read? Do you find this format interesting?
- Did you enjoy this way of learning? Why?

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## **Appendix**

### **Texts for the activities: My inner world / a silhouette on the wall**

*\*numbers in brackets represent the sequence of scenes when presenting the group work*

Romeo (1)

(Are you in love ?)

Out. Out of her favour where I am in love (...)

Why, such is love's transgression.

Griefs of mine own lie heavy in my breast,

Which thou wilt propagate, to have it prest

With more of thine: this love that thou hast shown

Doth add more grief to too much of mine own.

Love is a smoke raised with the fume of sighs;

Being purged, a fire sparkling in lovers' eyes;

Being vex'd a sea nourish'd with lovers' tears:

What is it else? a madness most discreet,

A choking gall and a preserving sweet.

(ACT 1 SCENE I )

Romeo (3)

I fear, too early: for my mind misgives

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<sup>1</sup> Transl.note: the original Slovak names are in brackets and were replaced by British equivalents

Some consequence yet hanging in the stars  
Shall bitterly begin his fearful date  
With this night's revels and expire the term  
Of a despised life closed in my breast  
By some vile forfeit of untimely death.  
But He, that hath the steerage of my course,  
Direct my sail! On, lusty gentlemen.

(ACT 1 SCENE IV)

Romeo (5)

O, she doth teach the torches to burn bright!  
It seems she hangs upon the cheek of night  
Like a rich jewel in an Ethiope's ear;  
Beauty too rich for use, for earth too dear!  
So shows a snowy dove trooping with crows,  
As yonder lady o'er her fellows shows.  
The measure done, I'll watch her place of stand,  
And, touching hers, make blessed my rude hand.  
Did my heart love till now? forswear it, sight!  
For I ne'er saw true beauty till this night.

(ACT 1 SCENE IV)

Romeo (7)

(...) 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

(ACT 2 SCENE II)

Romeo (9)

(So smile the heavens upon this holy act,  
That after hours with sorrow chide us not!)  
Amen, amen! but come what sorrow can,  
It cannot countervail the exchange of joy  
That one short minute gives me in her sight:  
Do thou but close our hands with holy words,  
Then love-devouring death do what he dare;  
It is enough I may but call her mine (...)  
Ah, Juliet, if the measure of thy joy  
Be heap'd like mine and that thy skill be more  
To blazon it, then sweeten with thy breath  
This neighbour air, and let rich music's tongue  
Unfold the imagined happiness that both  
Receive in either by this dear encounter.  
(ACT 2 SCENE IV)

Juliet (2)

(Tell me, daughter Juliet,  
How stands your disposition to be married?)  
It is an honour that I dream not of.  
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.  
(ACT 1 SCENE III)

Juliet (4)

(spots Romeo)  
Thou know'st the mask of night is on my face,  
Else would a maiden blush bepaint my cheek  
For that which thou hast heard me speak to-night  
Fain would I dwell on form, fain, fain deny

What I have spoke: but farewell compliment!  
Dost thou love me? I know thou wilt say 'Ay,'  
And I will take thy word: yet if thou swear'st,  
Thou mayst prove false; at lovers' perjuries  
Then say, Jove laughs. O gentle Romeo,  
If thou dost love, pronounce it faithfully:  
Or if thou think'st I am too quickly won,  
I'll frown and be perverse and say thee nay,  
So thou wilt woo; but else, not for the world.  
In truth, fair Montague, I am too fond,  
And therefore thou mayst think my 'havior light:  
But trust me, gentleman, I'll prove more true  
Than those that have more cunning to be strange.  
I should have been more strange, I must confess,  
But that thou overheard'st, ere I was ware,  
My true love's passion: therefore pardon me,  
And not impute this yielding to light love,  
Which the dark night hath so discovered.

(ACT 2 SCENE II)

Juliet (6)

Well, do not swear: although I joy in thee,  
I have no joy of this contract to-night:  
It is too rash, too unadvised, too sudden;  
Too like the lightning, which doth cease to be  
Ere one can say 'It lightens.' Sweet, good night!  
This bud of love, by summer's ripening breath,  
May prove a beauteous flower when next we meet.

(ACT 2 SCENE II)

Juliet (8)

My bounty is as boundless as the sea,  
My love as deep; the more I give to thee,  
The more I have, for both are infinite.

(ACT 2 SCENE II)

Juliet (10)

Gallop apace, you fiery-footed steeds,  
Towards Phoebus' lodging: such a wagoner  
As Phaethon would whip you to the west,  
And bring in cloudy night immediately (...)  
Come, civil night,  
Thou sober-suited matron, all in black,  
And learn me how to lose a winning match,  
Play'd for a pair of stainless maidenhoods (...)  
Come, gentle night, come, loving, black-brow'd night,  
Give me my Romeo; and, when he shall die (...)

(ACT 3 SCENE II)